

VARIETY

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LONDON HOUSES MAY CLOSE

NEW 'NIGHT LIFE' NEXT SEASON; CHEAPER AND DECORUM BEST BET

Properly Conducted Restaurants Eventually Outdrawing Rip-Rarin' Horde of Night Clubs—Too Many Have Spoiled Profitable Business

A new "night life" via the hotels is predicted for next season. With the flivvering of the much too many night clubs and possible 3 a. m. curfew edict the cabaret men admit the influx of the many night clubs has done the business no good. But a bare few in the strictly night club class are making money. The out-of-towners and the natives only come for exhibition purposes, either as exhibits or audience as the case may be, with the tabloid newspaper men coloring matters with exaggerated reports of flaccid encounters, innuendo tid-bits of scandal, etc., so that this has come to figure as an attraction, with the hope of an unexpected fight and an unlooked for thrill. Straight restaurants alone or in hotels with a moderate after-theatre cafe tinge have done well. That is the why of the prediction that the hotels will create a new night life this fall and winter.

The moderate \$1 covert charges, "no selling," sane deportment of all concerned, reasonable food scale, moderate 50 cent charges for water as against the night clubs' \$2 gyp, etc., are beginning to figure importantly.

The overhead weekly expense of the present night club, scaled with a \$2,500 or \$3,000 attraction, plus a \$1,200 to \$1,500 band, also rent, etc., make the exorbitant night club scale a necessity.

That's why even sometimes the best of intentions are broken on the liquor selling end. The rent is also high as the landlord wants to get a break somewhere and before the padlock.

"Gigolo" Not Satisfactory, When Made, to Hays

Rumors say the Hays organization will either order radical changes or bar the Cecil B. DeMille production of "Gigolo" from the screen. It is scheduled for early release.

The word "gigolo" refers to a young man befriended by an older woman. The theme is said to run through the picture, which has Rod LaRocque starred.

Although the Hays organization has barred many plays from screen production, the barring of "Gigolo" would mark the first instance where it had refused the screens to a film made by a member of its own organization, as the DeMille features release through P. D. C.

SWANSON DIRECTING FINAL F. P. PICTURE

Series of Illnesses Places Megaphone in Her Hands—Offers to Purchase Script

Gloria Swanson is the director of her own and final picture for Famous Players, "Fine Manners." Topping the additional work, Miss Swanson is reported scanning the script and proffering suggestions also on the continuity.

Shouting through the megaphone is giving the star's voice a strident tone, say those who have listened in on Miss Swanson's double duty.

Her directorial adjunct came through a series of illnesses with the directors assigned to the new picture. Frank Tuttle first held the berth. Upon his sudden illness Lewis Milestone stepped in and also was taken ill. He was followed by David Rosson, another sick-room candidate shortly after starting.

Since it became known that Miss Swanson intended to associate with United Artists for future pictures her Famous Players output has not enthused audiences or exhibitors. Miss Swanson's latest finished F. P. film, "The Untamed Lady," has been held up solely by her personal popularity on the screen.

Miss Swanson is said to have offered to purchase the "Fine Manners" story from F. P. or the picture, but her offer was declined.

Spanish Troupe Imported; Will Tour U. S. in Rep

Walter O. Lindsay is importing the Princess Players, Spanish legit troupe from the Princess, Madrid, for an American tour in a repertoire of Spanish plays. Mario Guerrera and Fernando Diaz Mendaza heads the company.

The company opens at the Manhattan opera house, New York, May 17 for a single week, with a tour of principal cities to follow. The troupe is up in seven plays and will change bills at each performance.

Listed among the repertoire is "La Malquerada" previously done in legit by Nance O'Neill under title of "The Passion Flower."

WEST END MGRS. MEET AND TALK OF CONTRACTS

Salaries of Actors Would Be Saved by Official Closing of Theatres During Strike—Too Early to Predict Effect Upon Show Business If It Continues—Picture House Receipts Ghastly Monday Night in London—New York Shipping Men Assert Great Britain May Ban Foreigners From Entering Country if Strike Prolonged

LONDON'S "BUYS"

London, May 4.

Last night (Monday) the theatres felt the first impulse of the general strike which called out 5,000,000 workers and directly affects 20,000,000 people, more or less, or their families.

With the hour set at midnight for the general walkout and the country concerned about little else, a meeting of West End managers was called. Its outcome will probably be to urge the Government to order the closing of theatres. In that event the managers will not be obligated for salaries.

It is too early at this time to predict what may happen as regards the theatres here through the strike.

If the Government and the Labor factions do not soon reach an agreement there is every possibility that all establishments housing entertainment will close.

Ghastly Receipts

On the eve of the strike last night, local film theatre receipts were ghastly. Legit houses possessed of advance bookings did well enough but those theatres not so fortunately situated fared poorly.

Apprehension that the strike will deal a heavy blow to the theatres (Continued on page 3)

Millions for Films

Los Angeles, May 4.

Famous Players-Lasky will spend \$22,000,000 for pictures the coming year, with 70 per cent. used for West Coast productions.

ONLY ONE NON-COMMERCIAL RADIO STATION LEFT IN N. Y. C.

Commercial Broadcasting Big Thing of Future, and Will Work to Advantage of Stage Talent—National Advertisers Buy Summer "Time"

'BLACK AND TAN' DRIVE URGED BY JUSTICES

One Harlem Dance Hall Keeper Sent Away for 3 Months—Races Intermingle

The catering of colored cabarets to white patrons must be stopped, and the only way to do so is to send the managers of such places to jail if convicted of an offense in the conduct of such places. This was the ultimatum handed down by the justices of Special Sessions when they sentenced Hiram Williams of 303 West 136th street, manager of the Sea Gull Inn at 25 West 133d street, to three months in the workhouse. Williams had been convicted of operating a dance hall without a license.

The conviction and sentence are the start of a drive against "black and tan" places operating in large numbers in Harlem. According to reports of probation officers, Williams' place was only one of a number where white persons intermingled and danced with blacks.

Williams was arrested in January, when officers of the Special Squad visited the place and found several couples dancing on a small floor in the rear of the cafe. They said Williams admitted conducting the

(Continued on page 35)

Mrs. Carter Depressed

Chicago, May 4.

Mrs. Leslie Carter en route to her home in San Francisco stopped in Chicago last week and was quoted as saying that she felt she was going to die.

Commenting on the modern theatre Mrs. Carter said: "There's nothing to the stage any more, nothing but dollars and cents—no real acting. The real talent belonged to the old days. I shall never appear on the stage again."

Players' "Henry IV"

Commencing May 31 and for a week at a Broadway theatre as yet unselected, the Players Club will present an elaborately mounted "Henry IV."

Preparations for the production are fully under way.

Radio broadcasting in New York has developed to the extent that there is only one non-commercial broadcasting station in the metropolitan district. This is WAHG, operated by A. H. Grebe & Son, Richmond Hill, L. I., manufacturers of the Grebe radio products which in itself is a commercial proposition. All the other stations charge for "time" at one time or another in the course of the week.

Commercial radio broadcasting will be a big thing of the near future for the show business. Therein lies the performer's salvation for remuneration for his efforts.

Its value has been proven as regards stimulating sales. One battery company in the midwest, through the medium of a team of male entertainers routed throughout the country, states it has trebled its business since interested in broadcasting and now is working a 24-hour shift with 800 employees in each shift.

Radio circulation through the medium of a 14-station hook-up like WEAF reaches a vast number of people as was pointed out before in Variety's estimate of 20,000,000 people which the broadcasters themselves have since stated is conservative. This is also used as a sales argument in selling "time." Compared to the "Saturday Evening Post" with its 2,500,000 circulation, the expenditure is nominal for a national advertiser which pays at the rate of \$600 per station per hour, but brings that down to half the amount of a chain hook-up and a yearly contract. Thus, a \$4,000

(Continued on page 35)

Typewriters Barred on Trains—In Rooms Only

Los Angeles, May 4.

The Pullman Company has issued an order prohibiting the use of typewriters in sleeping and pullman cars excepting in rooms or compartments.

A number of complaints had been made by passengers traveling in pullman cars, annoyed by people using machines.

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'NANETTE' SATISFYING PARIS; OTHER NEW PLAYS OVER THERE

First Entrant of Carlier's Season Fails—New French Musical's Trivial Story with Likable Score—Odeon's New Revue Entertains

Paris, May 4.

The French version of "No, No, Nanette" is at the Mogador and completely satisfying. The Isola brothers make the production. Robert De Simone has arranged and staged with Roger Forreol and George Merry doing the lyrics.

The cast for this American musical includes Felix Oudart, Loulou Hogoburu (in the name role), Cariel, Adrien Lamy, Gabrielle Ristoll, Fernande Albany, Jeanne Fusler, Mlle. Paule Morly and Carlos Conte, Percival Mackey conducted.

"La Mandragore"

"La Mandragore," (referring to a poisonous plant) failed to make an impression as the inaugural effort of Madeline Carlier's season at the Theatre Daunou.

This piece is a three-act comedy adopted by Rene Florian from the French translation of Hans Ewer's German novel. It has been scenically brushed by Andre Boll, dealing with a professor who experiments with the birth issue of a criminal and a prostitute. The cast is headed by Maurice Lagrenée, Lugne Poe and Mme. Carlier, the latter playing dual roles. Raymond de

Boncour, E. Ronet, Gaz, Bert and Schmitt are in support.

"I Gave Myself"

"Je Me Suis Donne," ("I Gave Myself") an amusing musical at the Cigale possessed of a lively score but a trivial plot based on amorous complications.

Louis Hillier, former music conductor at the Casino de Paris, has done the score in conjunction with J. d'Hansewick and Gragnon having compiled the remaining ingredients. Gaby Bolssy and Jane Montange are the featured players.

"The Young Girl"

Lugne Poe, besides appearing at the Theatre Daunou, is presenting "La Jeune Fille de la Popote" ("The Young Girl in the Kitchen") at the Maison de l'Oeuvre. Although also a comedy its reception was superior to "La Mandragore."

The action is laid in an Indo-China colony to which a girl emigrates to assume the position of housekeeper for three officials. She becomes the mistress of one who abandons her because of his career but she eventually finds a husband.

The new revue at the Odeon with Jean Bastia and Andre Lang is entertaining although unpretentious entertainment, produced by Pasquall. The Odeon troupe comprises the cast.

MORE HEARINGS IN WASHINGTON ON ALL-APPROVED COPYRIGHT

Variety Bureau,
Washington, May 4.

After the true purpose of the Vestal "All Approved" Copyright bill, the fullest protection for the author and composer, had been lost in a sea of testimony extending over a period of two solid Congressional working days, which days were made even more remarkable inasmuch as less than one hour was allowed for lunch a sight of that "all approved" proposition becoming an actuality developed.

With Congressman Sol Bloom (D.) of New York continuing day after day his cross-examination, which repeatedly "sunk" witness after witness when it was clearly shown that each was appearing solely for his own selfish interests, and denying the right of Congress to take away from them their rights of bargaining, the Vestal proposal was made with the American Society and those of the mechanical interests placing themselves on record as approving the proposal.

The working agreement, as to mechanical reproduction, entirely omitting any rate fixing by Congress, is as follows:

"If granted to one licensee shall be granted to any responsible applicant at the same rate of royalty under a proper and workable scheme assuring accurate accounting for a prompt payment of royalties, with provision for adequate penalties in event of fraud."

The hearings opened Thursday with the librarians and book publishers still arguing the importation clause with it being apparent that this would stand as written in the bill due to the established methods of Congress when framing legislation to create protection for the home product.

Bernard A. Kosicki, representing the Department of Commerce urged the necessity of joining the Berne Convention in order to protect the foreign business of the motion picture industry. Mr. Kosicki covered the many cases of pirating

American films stating that the only solution was in this nation's entrance into the copyright union. It was cited that under the present treaty arrangements reciprocity is only provided for which does not automatically protect, only given the right to citizens of this country to seek that protection.

The advent of L. S. Baker to represent the broadcasters in the place of Paul B. Klugh, against whom Congressman Bloom had made charges of conducting a lobby of propaganda through the air, as reported in Variety last week, denied the legislator the opportunity to question Mr. Klugh on his activities. Mr. Baker came in for a severe cross-examination in connection with the report sent out by the witness covering previous hearings wherein it was charged that "the dilatory tactics of Mr. Bloom, who evidently is the direct representative of the society on the committee," had delayed the "battle at the front."

Mr. Bloom's questions forced the witness to seek refuge behind the statement that the questions propounded would have to be answered by his attorney. That did not deter the Congressman in his cross-examination to the point of having Mr. Baker leave the stand in confusion.

Speaking for Pictures

Fulton Brylawski, representing the M. P. T. O. A. (picture exhibitors) cited no new arguments for the theatre owners in their desire to get the "music tax" removed. The witness brought in the "poor widow" who was put out of the business due to the demands of the society" which brought the observation from Mr. Bloom that he thought that "poor widow" had been "dead" for a long time. The "poor widow" episode was made a big issue of the hearings last year.

Further questioning the witness the Congressman brought out the fact that should the 10 cent per seat fee be removed from the theatres that the public would not benefit, Mr. Brylawski replying

that "we would use the money saved to buy more film."

Another argument put forth by Mr. Brylawski was in opposition to entrance into the Berne Convention. It was pointed out that such action would throw all numbers now in the public domain back under the control of the foreign copyright owners and create a situation that might cost the exhibitors thousands of dollars in additional royalties to the fee already paid the American Society.

This caused considerable discussion with Thorvald Solberg, Registrar of Copyrights, and Arthur W. Well, the copyright expert of the Hays organization, agreeing with the witness.

Finding much in the bill to criticize Mr. Solberg, as the next witness, read into the record a lengthy and technical report upon the bill as it compared with the Perkins bill, the latter having been prepared by Mr. Solberg. The witness condemned many features of the "all approved" bill which were later answered by Mr. Well as being unfounded, he stating that Mr. Solberg's bill had been ideal from the standpoint of theory but impossible of carrying out from the practical angle.

The testimony of Mr. Solberg set forth that 15 copyright bills had been introduced in the last three years, this indicating the present need of copyright revision.

The advent of the representatives of the mechanical companies brought back the breath of life into the proceedings.

The mechanical interests have gone on record as agreeing to the Vestal proposal and cannot reverse themselves without making it possible that the entire compulsory license clause will go out—and they have left the broadcasters, along with their endeavors to carry rate fixing to their enterprises, "high and dry."

Propaganda and Slander Clause in Dill's Radio Bill

Variety Bureau,
Washington, May 4.

A propaganda and slander clause in being written into the Dill radio control bill with the revised measure expected to be reintroduced today (Tuesday) by Senator C. C. Dill (D.), of Washington.

The bill, approved by the Senate committee though not yet officially reported to the Senate proper, is being redrafted by Senator Dill, not only to include these two new clauses but to also incorporate those provisions that have met the approval of the committee.

That the propaganda and slander clauses are sorely needed was brought out by Congressman Sol Bloom (D.), of New York, in his charges against Paul B. Klugh as reported in Variety last week involving "a lobby of the air" to force through not only the regulatory measure but also the Dill copyright bill aiming to set the rates by law that the Broadcasters shall pay for the use of copyright music.

During the hearings on the Vestal "all approved" bill before the House Patents Committee Congressman Bloom requested that Mr. Klugh appear and answer several questions in reference to the ownership of the Zenith Radio Corporation of Chicago, owners of the station that jumped its wave length and brought on the "necessity" of radio control legislation.

For the first time during the three years of copyright hearings Mr. Klugh was not present during the sessions.

Mr. Klugh, however, was in the committee room prior to the opening of the hearing. When questioned by a Variety reporter he admitted part ownership with Eugene McDonald of the Chicago station.

Chicago, May 4.

The Zenith Radio Corporation was incorporated in 1921 with E. F. McDonald, Jr., T. M. Fletcher, president of the Q. R. S. music roll company; J. R. Cardwell, Irving S. Allen and U. J. Herman, owner of the Cort theatre and now head of W. H. T., as the incorporators and officials.

A request by phone to the new Zenith company offices for Paul B. Klugh was answered by the Secretary of the Broadcasters' Association. He declined to disclose his official connection with the Zenith company.

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, April 22.

The Manners Return

J. Hartley Manners has arrived quietly in England, a week before Laurette Taylor, who is still in Paris, this being their first visit to England since the extraordinary first-night of "One Night in Rome," some six years ago, when there was a riot in the Garrick gallery, and poor Laurette was so heart-broken that David Belasco knelt by her side in her dressing room, whispering, "Be a good soldier."

"Loose Ends" Full of Language

Manners's greatest pleasure was at hearing of the great success of Dion Titheradge in "Loose Ends," which Titheradge wrote himself. It was Manners who introduced Dion Titheradge's father, George Titheradge, a fine Australian actor, to the States years ago; and it was his play, "The Harp of Life," in which Dion made his last appearance in a straight play, this in New York in 1916, before he joined up.

It was said that Helen Trix had sold "Loose Ends" to Sam Harris for New York; but dealing went on. Archie Selwyn went in to see the play. Even his New York ears, I think, were shocked.

The word "lousy" occurs several times. "Swine" and "liar" are epithets used by quite a young girl. "I'll break your bloody neck" is said.

The word "prostitute" occurs once and the word "harlot" twice. There is a male pervert figuring prominently, and a young woman who might be anything. Oh, it is so modern!

But, after Manners's description of two plays he has just seen in New York, you may call it mild. Al Woods will be shocked to hear there is no bed in it.

Sign of the Times

I regard it as a sign of the times that I was the only critic who, the next day, pointed out its impropriety. The other critics were so used to it that they didn't notice, or else they were afraid.

It is clever enough, and Dion Titheradge, as the leading man, is good. But a New York expert tells me he has no sex appeal, whatever that may be. I should not think Queen Elizabeth had much.

Fakir Bound for New York

Archie Selwyn's new shock for you is a real live fakir, who sticks pins in his cheeks and a sword through his neck, a fakir called Rahman Bey, who can bury himself in a coffin full of sand for a quarter of an hour, mesmerise rabbits and chickens, read your thoughts and be operated on without an anaesthetic.

Tahrer Bey was going to New York last year; but he wanted \$1,000 a performance. Rahman Bey, who, according to Selwyn, can stick many more pins in himself than Tahrer could, does not mind splitting the gate.

There is to be a special private show next Sunday week. Then, after two public performances in the largest hall obtainable, Rahman will brave Ellis Island, and even face bootleg whisky with a smile.

Noel Coward Takes a Holiday

Noel Coward has gone away to Italy for a holiday, which means, I suppose, that he will write two new plays on the train. The last news he gave me was that Jane Cowl was to come to London, to open in "Easy Virtue" June 8. If she succeeds—which, of course, she will—she will probably do "Smilin' Through" and also try her hand as Juliet.

I was privileged to see Miss Cowl's brilliant acting in "Within the Law" in New York in 1912. I hasten, before she sails, to extend to her a heavy welcome on behalf of all my colleagues.

The Club of the Bright Young Things

A certain section of the London stage feels greatly hurt because the Fifty-Fifty Club has been prosecuted and heavily fined. Ivor Novello, the founder, now finds himself responsible for a 20-years lease at £650 a year. Actors and actresses have been holding committee meetings for days, and wearing longer faces every hour.

Why this club was fixed upon for a prosecution when, so far as the sale of drink goes, other clubs were more guilty, many people find it hard to understand; but the truth is that, rightly or wrongly, the police were determined to put an end to this club. There is a certain type of young person on the stage, nowadays, for whom they did not

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Women Not for Censors

Washington, May 4.

The advocates of federal censorship of pictures got another set back when the three feminine members of Congress, Mrs. Florence P. Kahn (R.), of California; Mrs. Edith Nourse Rogers (R.), of Massachusetts, and Mrs. Mary T. Norton (D.), of New Jersey, went on record as opposing any such move on the part of the Federal Government.

Mrs. Kahn, a member of the Committee on Education, which committee is holding the hearings on the Upshaw and Swope bills; declared that censorship was a duty of the parents and not of the state. Mrs. Rogers and Mrs. Norton voiced the same conclusion.

During the hearing last week the "Movie Trust," as Canon Chase said, had even gotten to the President by misrepresenting the Upshaw bill with the result that the Chief Executive had disapproved the idea of Federal censorship.

However, this attempt for "fireworks" on the part of the Canon was defeated, for practically the entire committee voiced its objections to the charge, while Congressman Fenn (R.) of Connecticut, stated that the President did not make official statements without careful thought entirely free from outside influences.

Abandoning this line of attack Canon Chase then attempted to sustain the charge of a "movie trust," also declared out of order.

The balance of this time allotted in rebuttal was utilized by the witness in reading into the record affidavits, editorials, etc., in defense of Harry Durante, responsible for the Connecticut censorship law, in re-

ply to the charges made against Mr. Durante by Charles C. Pettijohn, general counsel of the Hays organization, in previous testimony.

Just prior to adjournment of that session Mr. Pettijohn stated to the committee that Mr. Durante had threatened to sue him for these same remarks, whereupon the witness reiterated the same charge.

Preceding the Canon Chase testimony Mr. Pettijohn stated that the proposed commission could not possibly function as outlined, as it would be necessary to review daily 25 miles of features films alone.

KANSAS TAX BILL

Kansas City, Kan., May 4.

The next state legislature of Kansas will be asked to pass a bill placing a tax on tobacco, cosmetics, theatrical and other commercial entertainments for the purpose of raising school funds.

The bill is backed by the legislative committee of the Kansas State Teachers' Association. Tangible property cannot bear a heavier burden, so the committee suggests a luxury tax.

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WILL ROGERS DEMANDS KING AND \$3,750 FOR LONDON CABARET

Metropole's Management Says Can't Guarantee King and Will Give Humorist \$1,250—English Cabaret Managers Meet to Talk Over High Salaries

London, May 4. Representatives of five cabarets, including the Midnight Folies, Piccadilly (hotel), Cavour, Cafe de Paris and Prince's have been holding meetings to avoid competition with American cafe artists as a result of bidding having inflated salaries.

It is the consensus of opinion among local cabaret men that Sophie Tucker has been the only highly paid performer to justify her price here.

Will Rogers has offered to play the Metropole Folies at \$3,750 weekly on the condition that the King come to see him. Clifford Whitely, representing the Metropole management, replied that the King never frequents cabarets and offered \$1,250 for the American humorist.

Another item concerning the cabaret men is the Paul Whiteman Orchestra not justifying the Kit Cat engagement where supper prices were raised but have subsequently been returned to the lower scale. The band was a great success at Albert Hall and is a tremendous attraction at the Tivoli, although a shortage of drawing power cropped up in some provincial towns while the Kit Cat (cabaret) condition is somewhat attributable to the size of the room with the band consequently sounding noisy.

The Kit Cat has paid American performers nearly \$200,000 in the past year and the Ministry of Labor recently told Sir Francis Towle, managing director of the Metropole and Gordon hotels, it was viewing with concern the large sums leaving England in this manner because of the issuing of passports. This point was especially emphasized through the few salaries earned by cabaret artists subject to this country's income tax.

Aliens are not taxed here unless a six months' residence has been established.

Critic Reinstated

London, May 4. The order barring Griffith, critic for the "Evening Standard," from the Globe theatre, has been rescinded by Anthony Prinsep. The "disciplining" was instituted because of Griffith having written a depreciating review on Margaret Bannerman.

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Back on Same Boat

London, May 4. Richard Hardman of Shapiro, Bernstein & Co., New York music publishers, arriving here April 30 on the "Majestic," returned today on the same boat.

LONDON CLOSING DOWN?

(Continued from page 1)

was the sense of cablegrams flying back and forth yesterday. One new American production which may weather the strife is "Lady, Be Good." It has a buy from the libraries for 12 weeks amounting to about \$150,000. Prior to opening Lloyds offered to insure this musical against loss at a cost of approximately \$750 weekly, but as the time for the strike approached the premium was increased. The show has been drawing \$22,000 weekly.

It is assumed that the libraries (ticket agencies) can be held by the managers to a buy if already taken and the big corporations temporarily housing their employees in office buildings because of lack of transport facilities should make theatre patronage.

Another meeting of the managers is to be held today when a decision in general may be reached. If not, another meeting will be held tonight.

Picture house and cabaret managements are remaining open for the present although they say that tonight's attendance will have a large influence upon their immediate action.

"Intimate Enemies," scheduled to open tonight at the Savoy has been indefinitely postponed.

The Adelphi, Winter Garden, Shaftesbury, Apollo, His Majesty's and St. Martin's are quite likely to close at once. They are legit theatres and if closing will act independently of the managers' meeting, although represented at it.

Another angle to the strike is that it has driven all the Americans here to the Continent. Hotels have suddenly become depleted.

New York's Opinion

In New York shipping circles yesterday (Tuesday) the opinion was advanced to a Variety reporter seeking information concerning the tourist trade abroad (with many professionals booked for going across for pleasure) that if the British strike is prolonged Great Britain may edict against non-residents entering the country.

It was also stated that sailing reservations are being accepted in New York, conditionally, for English boats.

The New York dailies yesterday touching upon the sailing question during the strike and in its early state, reported that while the English boats at present in the port of New York would make the return trip, through contracted English crews for a round trip voyage, there was no certainty as to the action of the crews when reaching their English destination.

The same applied to the English flag flying passenger ships on the water bound for New York, they said.

AMERICANS ABROAD

In Paris—Vladimir Shavitch, conductor of Syracuse Symphony concerts; Mr. and Mrs. Rollin A. McGrady; Miss Marguerite Morgan, pianist; Evelyn Hagara, opera singer; Donald Adams (president, International Rotary Club); Frank Alvah Parsons (N. Y. Academy of Art); Laurette Taylor, Elsie Janis, Mrs. Irving Cobb, Arthur Train, Bud Fisher, Ernest Schelling (pianist), Mrs. Eva Gauthier (singer), Edward J. Holmes (Boston Fine Arts museum); Thos. D. Green, Hal Thompson, Harry J. Harkins, Samuel P. Leeds, David B. Mulligan (leaders of the American hotel delegates in Europe); Gypsy Rhouma-Ja, dancer; J. Hartley Manners.

'WORKING UP' INTEREST IN FOREIGN FAKIRS

Two in London Pitted Against Each Other—Censor Stops Tahra Bey in Public

London, May 4.

The competition of fakirs between Archie Selwyn and A. E. Abrahams permitted of developments here when the Lord Chamberlain barred Abrahams' disciple, Tahra Bey, from public performances after his initial demonstration. Meanwhile Selwyn's charge, Rahman Bey, had flown across the Channel from Paris for a special showing.

Selwyn had announced a private show by Rahman Bey for Sunday (May 2). Abrahams hastily requisitioned Tahra Bey for a special session at the Scala last Wednesday (April 28). This action brought about Selwyn's command that Rahman fly here from Paris to stage his magic for the press at the Savoy Hotel one night ahead of his opposition, or Tuesday (April 27).

It was after Tahra's demonstration that the censor stepped in whereupon Rahman's first official showing took place before a distinguished audience, comprising royalty, physicians and a large representation from the London County Council, took place at the Little Theatre.

Both fakirs work along the same lines with little to choose between them. Rahman is probably the quicker at mind reading. The main trick of each is a "buried alive" episode.

The local dailies have refused to become excited about either one of the Egyptians, but America will probably enthuse sufficiently to warrant both succeeding on your side

British Press Is Skeptical Over America's War Film

London, May 4.

The British press is waiting with keen interest for the opening of "The Big Parade" at the Tivoli, expecting American propaganda and "we won the war" titles.

John Powers, here with the film, assures everybody there is nothing objectionable to England in the picture, but the newspapermen are skeptical.

Openings in Paris

Paris, May 4.

Elsie Janis enjoyed a most successful opening at the Champs Elysees (vaudeville) and will be that theatre's feature attraction for two weeks.

Francis Wood and Violette are featured at the Apollo while Harry White and Manny are due to open very soon.

Woodward's Mule has joined the revue at the Palace.

Douglas-Gerard Engagement

London, May 4.

A reported engagement of Tom Douglas to Teddie Gerard, both Americans, and here at present, does not appear to have impressed the show folks.

Tiller Head Coming Over

London, May 4.

Mary Read, head of the New York Tiller school, sailed from here May 1 on the "Berengaria."

COCHRAN'S NEW REVUE, LONDON, ENTITLED TO BE TERMED "SMASH"

Can Come to New York "As Is" with Low Comedian Added—"Ringer," New, Hit Drama—"Doctor Knock," Comedy, Won't Do

JACK HYLTON AGAIN "IN WRONG" IN LONDON

London, May 4.

The booking arrangement whereby Ted Lewis will appear at the Kit Cat Club at the head of a Jack Hylton band, instead of his own, has been confirmed by cable with Hylton agreeing to furnish the band. It is now alleged that Hylton wrote the authorities protesting against Lewis and upon hearing of it the Kit Cat management severed all future business relations with Hylton.

Hylton has been reported booked for America on several occasions but he has hesitated to cross because of the controversy with Paul Specht which occurred two years ago. The English band leader is now reported to be engaged for an appearance in the States during September, but it is doubtful if he will sail.

Marion Davies' Film Boy Resembles Prince of Wales

London, May 4.

"Beverly of Graustark" has been approved by exhibitors after a trade showing, with the characterization of Marion Davies declared to resemble the Prince of Wales.

It is likely that the picture will follow "The Big Parade" into the Tivoli.

Allen Asks \$2,000 for Carleton's "Tangerine"

London, May 4.

Lester Allen, American comedian, has asked Carle Carleton \$2,000 weekly to appear in Carleton's London production of "Tangerine." The engagement has not been closed.

Carleton says he will put "Tangerine" on here in association with William Gaunt. The New York manager also states that he has the English speaking rights to "The Spanish Nightingale," current in Vienna.

Grossmith's New Corp.

London, May 4.

At the conclusion of his directorship in Grossmith and Malone next June, George Grossmith will become managing director of Casino Theatres, Ltd., which will have a capital of \$1,000,000.

The purpose is to erect a large theatre on the Meux brewery site which faces the Oxford.

Agate, Critic, Barred

London, May 4.

James Agate, critic of the "Sunday Times," was barred from Wyndham's upon the premiere there of "The Ringer."

"Riki Tiki" Closed

London, May 4.

"Riki Tiki" closed suddenly at the Gaiety Saturday (May 1) after but a fortnight's stay.

Russian Ballet June 7

London, May 4.

The Russian ballet comes into His Majesty's June 7 and the Mozart play follows.

London, May 4. A new revue, comedy and melodrama are now in. Of the three the comedy is the box office weakling.

Charles B. Cochran's new revue at the Pavilion looks good enough to be listed under a "smash" classification, while "The Ringer," the "meller" at Wyndham's, was wildly acclaimed. "Doctor Knock," the odd member of this threesome, will have its troubles at the Tivoli.

Announced as Cochran's final revue the latest extravaganza of this producer is responsible for the most artistic spectacle ever shown here in which the dancing of the versatile Spinnell, making her first appearance in London, was sensational. Others dancers to emphatically score, were Cortez and Peggy and Hamilton and Bradford, all Americans.

For New York the revue would only need a low comedian as contrast to the general tone of the performance. Outside of that it could be exported "as is." Ronald Jeans is responsible for the book with Con West and Laurie Wylie having contributed additional scenes. The major portion of the music is credited to Pat Thayer and Slesie and Blake with the settings and costuming having been done by William Nicholson and Elizabeth Drury, Doris Zinkelson, Paul and Gernar Arnoux and Andre Boll.

The company of 80 also includes Hermione Baddeley, Annie Croft (who replaced Elizabeth Hines) Joan Clarkson, Greta Payne, Lance Lister, Douglas Byng, Ernest Tesiger, Basil Howe, Massine, Vera Nemchinova (Russian Ballet) and Laurie Devine.

A sidelight on this opening was the attendance of Hannon Swaffer after Cochran had declared that the man whom Lord Northcliffe called "the poet" would never go as his guest, and Swaffer reiterated by saying that he would never again enter a Cochran theatre.

Drama Gets Over Edgar Wallace, novelist, is the author of "The Ringer," an absorbing melodrama. Blessed with a generally brilliant cast the first performance was more than enthusiastically received.

Amusing But Slim The doubtful plight of "Doctor Knock" is attributable to this French adaptation being of insufficient strength to fulfill the obligations of a full evening's entertainment albeit an amusing satire. Granville Barker made the translation of this Jules Romain comedy.

Dennis Eadie returns to the West End in the title role supported by Minnie Rayner, Ivor Barnard, Clive Currie, Margaret Emden, Helena Pickard, Barbara Gott, Lawrence Hauray and Annie Esmond.

SAILINGS

May 15 (New York to Boulogne), Little Lord Roberts (Vollendam). May 12 (From New York to London) Six English Tivoli Girls (Berengaria). May 8 (New York to London), Elsie Bartlett (Olympic). May 5 (New York to London) Mr. and Mrs. M. L. Malevinsky (Aquitania). May 5 (New York to London), Allen White (Acquitania). May 5 (New York to Cherbourg), Jules Aussenberg, Frederick Anderson (Aquitania).

COSTUMES

FOR PRODUCTIONS PICTURES GOWNS FOR INDIVIDUALS

SCHNEIDER-ANDERSON

229 W 36 ST. NEW YORK

PICTURES IN FRONT

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 Picture Department will be the same as formerly.

Other than the vaudeville theatres partially dependent upon pictures there are very few straight vaudeville (uninfluenced by pictures) left in this country and Canada.

PAT POWERS OUT OF A. E. ORGANIZATION WITH OSCAR PRICE REMAINING IN CONTROL

Bankers Reported Behind Film Concern Up to \$2,500,000—First Difference Over Associated Exhibitors' Studios on Coast—No Future Policy of Control Yet Settled Upon—Outside Creditors Paid—A. E. Currently Has Income \$50,000 to \$60,000 Weekly

A clash between P. A. Powers and the financial interests behind Associated Exhibitors has resulted in the resignation of the former as chairman of the board of the distributing corporation at the request of the latter. The bankers are said to be behind A. E. to the extent of approximately \$2,500,000.

Powers arrived from the Coast a few days ago, his resignation having preceded him by wire about 10 days previously.

On the inside there are a number of stories told as to the reason for the row between the financial powers and the chairman that was. Originally P. A. Powers secured \$500,000 from a trust company on his paper for the purchase of Associated Exhibitors from the Pathe organization. Oscar Price is said to have acted for the trust company and Powers in the purchase of the distributing organization, it being stated that had Pathe believed or known that Powers was to have had a hand in the operating of A. E., they would not have disposed of it.

Later Powers is said to have secured an additional \$115,000 from the trust company also on notes for the purpose of carrying the company along. The other banking firm is said to have advanced over \$600,000 on negatives.

Powers made "The Sky-Rocket" with Peggy Hopkins-Joyce as the star and turned it over to A. E. for \$200,000. The picture is stated to have brought in to the distributing organization in actual cash up to the end of last week \$225,000. This takes them out of the barrel as far as the advance to Powers is concerned and has started them off toward paying off the prints and advertising.

\$50,000 Weekly

A. E. within the past few weeks has passed the \$50,000 mark in collections weekly and last week almost reached \$60,000.

The manner of operation in the A. E. between themselves and the producer has been that when they thought well enough of a producer to sign him he would receive a guarantee of 50 per cent. of negative cost on delivery and that the balance would be paid him over a period of 12 months. During this period A. E. would be on the short end of a 60-40 split on rentals. When the producer was paid out the arrangement would be that a 40 per cent. distribution charge would first be deducted and the balance of 60 per cent. would be divided between the producer and A. E. each receiving 30 per cent. in the nature of profit for both.

Studios Come Up

One of the bones of contention between the capitalists and Powers was over the manner in which the A. E. studios in Los Angeles were being conducted. Powers obtained about \$75,000 from A. E. to take over the studios, he insisting that all contracts for releases should be made subject to the productions being made at A. E. studios. In this connection it is said that Powers also had stars and directors under

(Continued on page 22)

U Buys "Strogoff"

In addition to purchasing the 22-reel "Les Miserables" in France, Universal has bought "Michael Strogoff" from the French Societe des Cineromans. The story is by Jules Verne.

Its leading man is Ivan Mosjoukine. He will come over later in the year to start picture making.

Mother and Son Arrived

Los Angeles, May 4. After a wild ride to the hospital, a son was born to Mrs. Carey Wilson, wife of the scenario writer, two minutes after she arrived at the institution.

Light as Tip-Off

Los Angeles, May 4. During the past winter a picture exhibitor holding forth at Arrowhead Lodge, mountain resort, hit upon a new method of announcing his pictures. Because of heavy snowstorms film shipments were often delayed and patrons from distant camps would often be disappointed when the cans would not arrive.

To offset this, the exhibitor rigged an electric light in a giant pine tree which could be seen for miles around in the winter evenings. If the light was on, the film had arrived and the theatre was open. If no light showed, the audience could stay home telling bedtime stories.

KARYL NORMAN QUILTS VAUDE. FOR PICTURES

Signs With Carlos to Make Films and Personal Appearances

The Keith organization seems to have lost another of its box-office feature attractions for all time. Karyl Norman, the Creole Fashion Plate, following a contract with the vaudeville people for a period of five years, has walked out on them and is now playing motion picture house dates. That he will not return to vaudeville seems to be definite, inasmuch as he has signed with Abe Carlos for a series of feature pictures and will make personal appearances in conjunction with these productions when they are released.

Carlos has been in conference with Gilliard T. Boag, husband-manager of Gilda Gray, who so successfully handled that star in the motion picture theatres, and the possibility is that Boag will handle the affairs of Norman.

Rosenberg Sells Stock In West Coast, Jr.

Los Angeles, May 4. Mike Rosenberg, partner of Sol Lesser in Principal Pictures Corporation, and who was one of the four owners of the West Coast Theatres, Junior Circuit, disposed of his stock last week to Harry M. Sugarmen, son-in-law of Mike Gore, president of West Coast, Inc.

It is said that Rosenberg, as long as his partner was withdrawing from West Coast felt he should do so also and not be associated with the parent company.

The stock which Rosenberg held is said to amount to around \$25,000.

Levee on 1st N. Board

Los Angeles, May 4. M. C. Levee has been elected to the First National's board of directors, succeeding J. M. Boothby, its controller.

Mr. Levee is the general executive manager of First National.

SAUL HARRISON DEAD

London, May 4. Saul Harrison, assistant manager of the London district for Paramount, died Sunday, May 2, following an operation for an ulcerated stomach. He is survived by his widow and a daughter.

His brother Philip was until recently exchange manager for Paramount at Manchester.



PAULINE MILLER

Remembered in "Mme. Pompadour" and now prima donna in many of the recent Mark Strand Frolics and other stage presentations produced by Joseph Plunkett, has won the distinction of being the first woman in the world to sing Irving Berlin's honeymoon love song, "At Peace with the World."

PORTOLA'S VAUDE. BILLS

'Frisco House Adds 5 A. & H. Acts —4 Shows Daily on Split Week

San Francisco, May 4. After several years as a 15-cent "grind" picture house, the Portola will hereafter show five acts of Ackerman and Harris vaudeville, with a feature picture, at a 25-cent top. The acts are to be booked out of Chicago. There will be four complete shows daily, programs to be changed twice a week.

A new orchestra will be installed under the direction of Charles Anderson.

24 FILM ROAD SHOWS

There will be 14 companies of the "Ben-Hur" picture out next season and 10 of "The Big Parade." By that time the latter will have entered into its second season of road-showing, one of the few pictures to ever attain the distinction. "Ben-Hur" is figured to run for at least three or four years as a special road show. It will eventually be taken into even the small towns of 5,000 for one day with all the trappings of the big city engagements.

At present there are four companies of "Ben-Hur" in New York, Philadelphia, Boston and Chicago, while "The Big Parade" has already touched the major cities for extended runs. In Boston, Philadelphia, New York and Chicago it is side by side with "Ben-Hur."

Laemmle Buys Ince's Estate, Dias Dorados

Los Angeles, May 4. Carl Laemmle is reported as having purchased Dias Dorados, the Benedict Canyon estate built by the late Thomas H. Ince in Beverly Hills for \$750,000. Mrs. Ince, the widow, was stated to be holding out for \$1,000,000 for the place but later is said to have reduced that price to \$800,000 while Laemmle first offered \$700,000.

Dias Dorados cost \$3,000 an acre and there are 28 acres in the estate. It is not known how much the producer spent on the home and other buildings that now grace the land, but it is known that it cost about \$6,000 a month to operate the establishment.

22-Reel German Film?

Los Angeles, May 4. Universal is planning a 22-reel film of Victor Hugo's "Les Miserables." The picture may be released on the same principle first planned by Metro-Goldwyn-Mayer for "Greed," in two sections, one-half in one house and the other half in another theatre, or, the first half one week, followed by the second portion.

THE S. WARNERS EXPECTANT

Los Angeles, May 4. Mrs. Sam Warner, formerly Lina Basquette, is expecting the stork early in the fall.

WHAT'S A NAME?

Through a funny situation and manner, Norman Kerry got his screen name from Marshall Neilan. Kerry, prior to going on the screen, was a salesman. While in San Francisco he came under the wing of Neilan, using his own name at the time, which is Kaiser.

At the beginning of the war, Neilan figured that was no name for an actor. Being Irish, Neilan decided he would change the name of his protegee to sound as Irish as possible. The method in which Neilan pursued was to think of a lot of Irish names. He thought of about 40, wrote them on slips of paper, put them into a derby and the first one out bore the name of Kerry.

And Norman Kaiser became Norman Kerry.

BOSS CASE WAS SETTLED—\$65,000

Authentic Story of F. P.'s 'Confidential' Agreement

Variety Bureau, Washington, May 4.

Though repeatedly denied by the attorneys of Famous Players-Lasky it has been learned from an authoritative source that the picture company settled with Joseph C. Boss during November last for \$65,000 under an agreement that the former Oklahoma exhibitor, suing for triple damages on the charge that F. P. had put him out of business, to the effect that the settlement should be treated confidentially.

The \$65,000 was paid in a lump sum just prior to the case coming up in the New York courts and was made over the objections of the attorneys of the company upon direct instructions from Adolph Zukor, according to Variety's informant.

As has been previously reported following the denial of the settlement, Mr. Boss severed his connection with the local film supply house by whom he was employed and went to Florida with reports coming through of his rather large investments in real estate there. The then unverified report was further enhanced by the fact that the local attorney handling the case for Boss had stated he was no longer representing the former exhibitor.

The settlement coming just prior to the New York court hearings was also just previous to the final arguments before the Federal Trade Commission in connection with the charges of attempted monopoly and restraint of trade brought by the commission.

The Boss case has attracted considerable attention due to the charges made against F. P. and the now famed "wrecking crew" that went through the south purchasing theatres.

It was charged that after agreeing not to come into McAlester, Okla., in opposition to Boss, F. P. and the others named, when noting the \$12,000 net annual business being done by the exhibitor, first rented and opened a house as the home of Paramount pictures at the same time raising the price of the service on Boss and later cutting him off entirely with it.

Outstanding Instance

The Boss case has been one of the outstanding individual instances of oppression cited by the commission in its case against F. P.

With but one day left (Wednesday, May 5) in which to file the list of exceptions as required of F. P. in the commission's order to reopen the case the picture company has not yet filed the material demanded.

An appointment was made by long distance for E. J. Ludvig of F. P., who, though chief counsel of the picture company as well as occupying other official connections, has never before entered the case, to go into conference with counsel for the commission during the past week. This arrangement, however, was later cancelled due to the fact

EDITH HARTLEY'S LOVE JAMMED IN PITTSBURGH

Ran Away With Chas. Brownfield From L. A.—Flirted Over Phone, Then Romance

Pittsburgh, May 4.

A romance said to have started in Hollywood was halted by the local police with the arrest Friday of Edith Hartley, 23, blonde, of Hollywood, claiming to be a screen actress, and Charles Brownfield, of Los Angeles. The film actress is said to have admitted she fell in love with Brownfield after conversing with him over the phone. They wanted to get married here after eloping to this city.

Two years ago, the story goes, the girl left her husband in Portland, Ore., and went to Hollywood. She says she secured a divorce on the ground of desertion but she has not convinced the detectives here of it. A few weeks ago she happened to get on the crossed wire of a telephone and heard the musical voice of Brownfield who was in Los Angeles. The conversation resulted in their meeting. It was love at first sight and the runaway followed with the intention of getting married here.

The couple were "broke" here, according to the police, and Brownfield secured a job as canvasser for silk hosiery. He is said to have collected money with each order but failed to deliver the goods. Several victims appealed to the police and his arrest followed.

When questioned by detectives both related their romance and declared their intention of marrying. They wanted a minister sent for at once but Inspector Clyde S. Edburn said he would investigate their records first. The inspector says he will act as best man after he learns the actress has been granted a decree from her husband.

Met, Wash., Putting on Presentations Next Season

Washington, May 4.

The Metropolitan, the Stanley-Crandall downtown picture house, will go in for presentations on a large scale next season. The house is to be closed during August, when the stage will be remodeled.

This will permit the Metropolitan to establish the new policy on a sound basis prior to the opening of the William Fox 3,600-seat house in the new National Press Club building.

that Martin Morrison, of the commission, could not be present.

Should the F. P. attorneys fail to file their reply tomorrow such action will automatically waive the company's right to question the long list of exceptions to the rulings of the trial examiner upon which Robert T. Swaine, counsel for the film company, laid such particular stress during the final arguments of the case.

The opinion has been expressed here that following up the reversal in attitude of Mr. Swaine, who has since urged the settlement of the case as it now stands without consideration of the exceptions, that the picture company may fail to answer the requirements of the reopening order, thus forcing a decision upon the present status of the case.

Should the proceeding be carried forward it is estimated it will cost F. P. an additional \$750,000.

FORVM

THEATRE BEAUTIFUL
LOS ANGELES

8th WEEK

SAMUEL GOLDWIN
Presents

the

HENRY KING

Production of

"STELLA DALLAS"

Also

TED HENKEI
and Orchestra

1ST NATIONAL'S HUGE MERGER

STANLEYS' LEAD IN MERGER OF 185 HOUSES

Mark-Strand, Fabians, Rowland & Clark, Wilmer & Vincent, and Nixon-Nirdlinger Besides Crandall Theatres in Combine—Chain Covers Key Cities From Washington to Ohio—New York and Philadelphia Bankers Financing—Outcome of First National Convention—Undertaken for Protection

PUBLIX'S RIVAL

A gigantic merger of picture theatre interests identified with Associated First National, and the domination of the producing interests of that organization by those at the head of the theatre combination is under way.

The theatre merging seems to have been completed late last week in Philadelphia. It is stated Jules Mastbaum of the Stanley company will be or has been elected president of the corporation. There was a meeting of several of those interested in the project in the New York offices of the Stanley Company yesterday. Present at that meeting were Jules Mastbaum, R. A. Rowland, Moe Mark, John McGuirk, Walter Hays, and several others.

The "nationalization plan" as the merger is termed is the outgrowth of numerous conferences held during the annual meeting of First National at Atlantic City two weeks ago. At the inception the chains identified with the plan are that controlled by the Stanley Co. which including the Crandall houses will number 62 theatres; Fabian houses (Newark) numbered 11 and with acquisition of five additional, total 16; the 14 Rowland & Clark theatres (Pittsburgh); 16 that are in the Wilmer and Vincent (Pa.) chain which are aligned with the Stanley group; 13 houses controlled by the Mark-Strand Co. and the 11 Nixon-Nirdlinger houses also lined up with Stanley.

This will make a total of 138 houses, although those who are active in effecting the merger state that there are over 185 theatres included in the group now.

Unification of Operation
The plan is for a unification of operation but that the houses and chains will retain a unit capitalization. Under this arrangement it is stated that the Mark-Strand chain comes into the merger with a valuation of \$12,000,000 placed on it.

The financing, it is understood, is to be handled by Edward B. Smith & Co. of Philadelphia and Hayden, Stone & Co. of New York, with Richard Hoyt of the latter firm acting on the First National board. As lined up at present the pool practically covers all the key city centers from Washington north and from Ohio east, comprising Washington, Baltimore, Pittsburgh, Philadelphia, New York, Newark, Buffalo, Syracuse and Albany. There are also a number of smaller cities in New England where the Mark-Strand chain is represented and a number of Pennsylvania cities where either the Stanley Co. or the Rowland & Clark interest are entrenched. In addition to their present holding in Pittsburgh Rowland & Clark have a new 4,000-seat house under way.

As For the Coast
It is understood that the purpose is to further expand the nationalization plan and to eventually include the West Coast Theatres, Inc., num-

(Continued on page 13)

New Fox Worked Out In First Play-Film

There's a headache in this if given thought after reading. It's about William Fox's first experiment in buying in on plays with the optional rights for pictures.

For \$125,000 Fox secured from Al Woods 25 percent interest in Woods' productions of "The Green Hat," "The Pelican" and "Stolen Fruit."

"Stolen Fruit" went on and came off in a jiffy. About \$20,000 lost. "The Pelican" suffered an attempt for a forced run and that ran the red to \$80,000. "The Green Hat" is still on the map with its ultimate profit unknown.

Of the three plays so far, Fox selected "The Pelican" for pictures, paying \$40,000 for the film rights to a stage flop. As 25 percent owner in the piece he was entitled to his share of the picture sale, but the picture proceeds had to be divided between the author and producer, 50-50. This gave Woods \$40,000 to divide less \$4,000 commission, leaving \$36,000 split going \$18,000 for the producer's share. As Fox's 25 percent operated on the \$18,000 he received \$4,500 back as a stage producer. With Fox's \$125,000 still in Woods' bank account and only "The Green Hat" left to be heard from.

MONTA BELL DIRECTING 'AMERICAN TRAGEDY'

Signs Two-Year Contract with F. P.—Will Also Do P. T. Barnum Story

Los Angeles, May 4.

Following Theodore Dreiser's objection to D. W. Griffith filming his "American Tragedy," it is learned that Monta Bell will conclude his contract with Metro-Goldwyn after his next picture and is to join Famous Players to handle the megaphone for the making of the Dreiser story.

Bell has signed a two-year contract with Famous at a salary said to be \$3,250 a week, and is to make a minimum of three pictures a year. The second picture Bell will make for F. P. is to be the one based on the life of P. T. Barnum.

Arbuckle Directing Marion Davies, as Wm. Goodrich

Los Angeles, May 4.

Marion Davies went into production with "The Red Mill," with Roscoe Arbuckle directing under the name of William Goodrich.

The picture will be produced by Cosmopolitan for Metro-Goldwyn-Mayer release. Karl Dane, Owen Moore, Tully Marshall and George Siegman are in the cast.

Checking Up J-H

Seattle, May 4.

Auditors are still at work checking over the local Jensen-Von Herberg theatres, involved in the deal to the American Theatres Co.

Some money was paid on account, clinching the deal, but no further steps in the transfer have yet been taken.

Stahl with Fox?

Los Angeles, May 4.

John M. Stahl, whose contract expires in December with Metro-Goldwyn-Mayer, is reported to have signed with Fox.

Stahl will likely make one or two of the Belasco stories.



GEORGE KELLY

Author of "Craig's Wife" awarded the Pulitzer prize honor among plays of the 25-26 season. The piece is current at the Morosco theatre, New York.

Mr. Kelly rose to his present eminence as a playwright, from vaudeville, surrounded by vaudevillians, principally his brother, Walter C. Kelly, "The Virginia Judge." His producer, Rosalie Stewart, is also from vaudeville, where she presented Mr. Kelly in his self-written "Show Off," a playlet that was elaborated into full length by its author and became another Broadway hit, narrowly escaping the Pulitzer prize for last season.

Miss Stewart has produced and presented each of Mr. Kelly's play successes.

LESSER THROWS OFF \$312,000 ON STOCK SALE

West Coast Mix-up—Fox and Lesser with Ramish and Lawyers

Los Angeles, May 4.

Treasury stock in West Coast, Inc., to the amount of \$1,250,000 may be distributed today amongst the stockholders. Proceeds will be employed for financing the organization's new activities, along with operating expenses.

Many lawyers are about, involved in the adjustment of stock sales of West Coast holders. Principally the sale by Adolph Ramish to William Fox and again the West Coast stock sold by Sol Lesser to Hayden, Stone and Company, the New York bankers.

From accounts, although the lawyers are heavily entangled with the discussions, Lesser may reduce his sale price of West Coast to the banking firm, \$15 a share, making a difference to him of \$312,000 on stock first quoted at over \$1,100,000. Fox and Hayden Stone are also talking of a lesser price from accounts for the Ramish stock. Ramish from reports is standing pat, telling Fox and the bankers he will hang onto his stock, keeping Fox's deposit as a forfeit unless the agreed upon price is paid.

The battle of attorneys includes Jake Samuels for West Coast, Sol Rogers for Fox, Major Tuller for Hayden Stone, Eddie Loeb for First National and a Mr. Lawton for Lesser.

Locating for U Theatres

Julius Bernheim of the Universal home office, is en route through the south on a theatre scouting trip for U. He has looked over Philadelphia and is headed for Charleston, S. C., to look at prospective localities for a Universal house in that city.

Bernheim is a nephew of Carl Laemmle. Up to last year he was production head of Universal City, Hollywood.

CLEARING ROAD FOR F. P.'S HELP IN FED. TRADE?

Gaylord R. Hawkins, as Comm.'s Counsel, Taken Off Cast

Variety Bureau, Washington, May 4.

Gaylord R. Hawkins, attorney for the Federal Trade Commission in the Famous Players-Lasky proceedings brought by the commission following a charge of attempted monopoly and restraint of trade on the part of the picture company, has been taken off the case by an order dated April 5, 1926, over the signature of the new chief counsel, Bayard T. Hainer.

Mr. Hawkins has handled the F. P. proceedings for the government since Oct. 20, 1921, and is acknowledged to be the only legal representative of the Commission who thoroughly knows the motion picture industry in its every angle.

That the order removing Mr. Hawkins from the case will be jubilantly received by those fighting the charge of the government is openly expressed here. Hawkins has been characterized as the "stumbling block" that could not be surmounted in the alleged attempts of the picture interests to cloud the issues of the case. It is also known that it was the recommendations of this government attorney that has repeatedly resulted in the commission refusing to accept stipulations offered by counsel for F. P.

The removal of Hawkins recalls much of the history of the case, one highlight of which is the alleged (Continued on page 31)

1st Warner Synchronized Film Ready—Runs 20 Min.

The first of the proposed Warner Bros. synchronized films has been finished at the old Vitagraph studio in Brooklyn. It's entitled, "The Bride Tamer," and has as leads, Sydney Jarvis and Virginia Dare.

Herman Heller, musical director for Warner's theatre, New York, handled the baton for music. The picture will run about 20 minutes on the screen.

"The Bride Tamer" is classified as a musical film operetta.

If "The Bride Tamer" establishes popularity, Warner Bros. propose following with operettas and other subjects. This one has Jarvis and Miss Dare playing roles similar to those taken by Mr. and Mrs. Sydney Drew in their two-reel comedies.

Only 1 Co. on F. P.-L. Lot

Los Angeles, May 4.

For the first time in years the Famous Players-Lasky studio is almost deserted. Only company now there is making "Love's Magic."

Two companies are on location.

P. D. C.'S LEGITS

Producers' Distributing Corporation, after figuring for some time in rumors that it would invade the legitimate play producing field, is now definitely lined up to have its own unit on Broadway next season.

Probabilities are that arrangements will be made with an independent producer to put on, for a stated sum, the properties which P. D. C. now holds and wants on the stage.

John C. Elinn, president of Metropolitan Pictures, Inc., a P. D. C. producing subsidiary, is looked upon as the man who will handle the details of the legitimate venture.

LAURA LA PLANTE WILL WED, SAYS WM. SEITER

U's Director Mentions August—Divorce Decree Responsible for Delay

Los Angeles, May 4.

William Seiter, picture director at Universal, asserts that in August he will lead to the altar Laura LaPlante, Universal picture actress.

The reason for the delay is due to the fact that Seiter, who recently secured a divorce, from his wife, is compelled to wait until July 27, when the decree will be made permanent.

Miss LaPlante arrived here May 3 to start work on "Butterflies in the Rain" for Universal. James Kirkwood and June Marlow have been engaged for the picture. Edward Slioman will direct.

Fred Niblo Replaces Stiller on "Temptress"

Los Angeles, May 4.

Metro-Goldwyn has turned one more of its foreign directors adrift, having taken Maurice Stiller, the eminent Swedish importation, off the direction of "The Temptress," which is in production as a \$2 special for certain cities and as a special release the country over. Stiller is rumored to be the fiancé of Greta Garbo, who is starred in the picture, and came over to Metro about the same time she did.

Fred Niblo has been assigned to finish "Temptress."

The foreign director is now without immediate assignment and it is regarded as unlikely that he will direct another film for M-G.

Federal Censorship All Off Until December

Washington, May 4.

Following a suddenly called executive session on top of a hectic hearing in connection with the Upshaw and Swope bills providing for Federal censorship of pictures, the Committee on Education of the House deferred any action on either of the two measures until next December.

The hearing was marked by many sensational charges; these including the direct charge of deliberate lying against Canon Chase by Congressman La Guardia of New York and the withdrawal of a statement made by Congressman Upshaw that all those opposed to his bill favored unclean pictures.

Mrs. Kahn (California) demanded the Georgia legislator-reformer to withdraw the remark, which, in so doing, he characterized as "just a playful reference to opponents."

Upshaw also backed down on his previous position that his bill was the perfect proposal, inasmuch as he offered to accept any amendments proposed by the committee.

Congressman Clarence MacGregor of New York bitterly attacked the American Society of Composers, Authors and Publishers on the floor of the House yesterday, charging that the society was preying on the composers simply to make money for those conducting its affairs. The Congressman also stated that the society was preying upon the sympathies of Congress for the composer to create an ultra-monopoly that was destroying the small motion picture exhibitors throughout the country.

Lon Chaney's Long Contract

Los Angeles, May 4.

Lon Chaney has signed a new long term contract with Irving Thalberg at Metro-Goldwyn-Mayer.

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M'VICKER'S, \$22,000, WITH ASH OUT; 'IRENE' AT CHICAGO, \$39,000, LIGHT

"Stella Dallas" Running Start at Roosevelt, \$28,000, Best in Long While—"Parade" and "Hur" Shortly Leaving—Front-Page Wife, Peggy, Drew Curious

Chicago, May 4. "Stella Dallas" has started like a prairie fire at the Roosevelt, opening last week to a trade figured at close to \$28,000, the best money the house has taken in months. The picture is getting great word-of-mouth plugging.

McVicker's gross last week sliced down to \$22,000, lowest in a year. This is the effect of the continued but not officially announced absence of Paul Ash, who has been taking several weeks to rest up, preparing for his debut in his new Oriental on Randolph street, scheduled to open tomorrow (May 5).

The Chicago also had an off week failing to hit \$40,000 for the second successive week. Colleen Moore version of "Irene" not considered so warm. With last weeks announced on both pictures, "The Big Parade" has been giving forceful demonstration of its apparent box office ascendancy over "Ben-Hur," its \$2 running mate, by widening the margin between the grosses. Last week "Parade" held better than \$13,000, while "Ben" dropped to \$8,000.

Peggy Hopkins Joyce in "The Skyrocket" attracted a lot of women curious to see what the pale faced vamp looks like. The Randolph took \$6,200, but did not hold over the picture because of Universal's desire to get its own "Watch Your Wife" a showing.

"Sandy" grossed \$5,000 in its second week at the Monroe in the face of the Castle, second run grind house two blocks away, also running the picture.

Estimates For Last Week

Chicago—"Irene" (F. N.) (4,100; 50-75). Picture not rated high here with excessive footage commented on. \$35,000.

Garrick—"Big Parade" (M.-G.-M.; 18th week) (50c-\$2). One more week for this box-office knockout. \$13,500.

McVicker—"Lucky Lady" (F. P.) (2,400; 50-75). Campaign to keep house from becoming dud again is on. Elaborate plans include Henry Gendron's orchestra, George Givot, Paul Ash's assistant of earlier months, and other features. Last week around \$22,000.

Monroe—"Sandy" (Fox, 2d week). (973; 50). \$4,900.

Orpheum—"Oh What A Nurse" (Warner's, 3d and final week) (776; 50). Finished at \$8,100. "Hell Bent For Heaven" next.

Randolph—"Skyrocket" (A. E.) (650; 50). Marshall Neilan's conversion of famous front page wife into movie actress drew well, particularly among the gals. \$6,200.

Roosevelt—"Stella Dallas" (U. A.) (1,400; 50-75). Looks like best run Roosevelt has had in many moons. Off to \$25,000.

Woods—"Ben-Hur" (M.-G.-M., 12th week) (1,073; 50c-\$2). \$8,000. Out this Saturday (May 8). (Copyright, 1926, by Variety, Inc.)

Gilda in Person and Film at Riako May 15

Gilda Gray will come into the Riako, N. Y., for a special run of six weeks in conjunction with the showing there of her first motion picture feature, "Aloma of the South Seas," beginning May 15. The initial performance of the feature will be given at midnight, May 15.

In order to play the New York date and to prepare a special presentation in harmony with the picture, Miss Gray was compelled to cancel three weeks of dates in the middle west where she was being guaranteed \$7,500 weekly with the option of taking 75 percent of the receipts.

Leonora Ulrich and a number of the technical assistants of David Belasco will stage the presentation for "Aloma."

MARY STUART'S WEDDING DAY

Los Angeles, May 4. Culminating a Hollywood romance, it is announced Mary Stuart, film actress, and Garrett Fort, C. B. DeMille scenario writer, will be married in Riverside Christmas Day.

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"Wreck" as Special

Los Angeles, May 4. Harrison Ford has been definitely selected to play the title role in "The Nervous Wreck," which Al Christie will make for P. D. C. release.

The picture will be sold as a special.

SUNDAY SHOW IN PROVIDENCE TO BIG BIZ

But Cost Business During Week—Exhibs Not Wild Over "Sunday" Latitude

Providence, May 4. (Drawing Population, 300,000)

Warm weather and spring's balmy breezes have reached Providence, to the disgust of the local exhibitors.

Another excuse for the average receipts is the opening of Sunday movies in Providence, for the first time in Rhode Island's history. Lots of theatregoers deferred their weekly visit to the movies until Sunday, just for the novelty of the thing.

The Sunday shows May 2 did extraordinary business. Practically all the houses stood them up in the evening. Managers are not optimistic about the immediate success of the new regulations, however, for they figure that with the summer coming on it will be difficult to fill the house on week-day nights, to say nothing of Sundays. Most of them give the Sunday movies about a month of life, until the next winter season sends the biz up again.

Last week "Kiki" walked away with the palm. "The Self-Starters," with Reed Howe, was a very adequate second feature.

"Sandy," with the dazzling Madge Bellamy and taken from the much-touted newspaper serial, did good business at the Victory. House Peters in "The Storm Breaker," second feature on the Victory's bill, was merely poor.

Estimates for Last Week

Majestic—(2,500; 10-40). "Kiki" (1st N.) Norma Talmadge. A wow. "The Self-Starters" (Ind.) agreeable comedy. \$9,000.

Strand—(2,200; 15-40). "Miss Brewster's Millions" (F. P.), deplete the magnetic Bebe Daniels, did not draw to excess. "Whispering Smith" (P. D. C.) little. \$5,500.

Rialto—(1,448; 15-40). "Why Girls Go Back Home" (Warners) done with the usual Warner excellence. "Her Second Chance" (1st N.) ordinary. Bill boasted little drawing power. \$4,700.

Victory—(1,950; 15-40). "Sandy" (Fox), unhappy ending, attempted to be true to life, almost hit mark. Madge Bellamy filled role easily. "The Storm Breaker" hardly worth time spent. Good week at \$6,500.

This Week

Majestic, "The Blind Goddess," "Hearts and Spangles"; Strand, "Clothes Make the Pirate," "The Dancer of Paris"; Rialto, "The Night Cry," "Oh, What a Nurse"; Victory, "The Exquisite Sinner," "Lazybones." (Copyright, 1926, by Variety, Inc.)

R. WALLACE FREE-LANCING

Los Angeles, May 4. Richard Wallace, former undertaker, directing Hal Roach comedies for three years, has obtained his release and will free lance. He may sign a contract with Corinne Griffith Productions to direct Miss Griffith in her next production, "Tin Pan Alley," a screen adaptation of the play "Ashes."

Lois Weber Not Marrying

Los Angeles, May 4. Lois Weber denied reports that she is to marry Captain Gantz, as quoted in local dailies. "I'm far too busy to think of getting married," Miss Weber said.

Hearst press tie-up aided draw of second run of this feature. House follows downtown New on Davies bill. Well over weekly average. \$4,000.

This Week

New, "For Heaven's Sake" (2d week); Rivoli, "The Reckless Lady"; Embassy, "Let's Get Married"; Century, "The Tower of Lies"; Ford's, "The Naked Truth"; Parkway, "The Storm Breaker"; Warner-Metropolitan, "Oh, What a Nurse"; Garden, "Under Western Skies"; Hippodrome, "The Gold Rush." (Copyright, 1926, by Variety, Inc.)

MET, L. A., AGAIN LOW AT \$23,500 WEATHER OFF—TOURISTS LIGHT

Two Pictures Winding Up Engagements Dropped Off Badly—"Beverly" at Loew's State Reached \$32,000, 2d High of House

FILMS AT MINNEAPOLIS; 'UNTAMED LADY,' \$13,000

"His People," \$7,400 and Held Over—"Greater Glory" Strong at \$6,500

Minneapolis, May 4. Cool weather and strong screen attractions brought back many of the film fans who had been weaned away by the lure of the outdoors during the recent warm spell. As a result, leading first-run houses enjoyed a moderately good week.

In the case of the principal F. & R. theatres, the pictures did the pulling. The supporting stage shows at the State and Garrick amounted to little from a box-office standpoint.

Just the opposite held true at the Hennepin-Orpheum. There Ethel Barrymore was the magnet. Monday night, poorest of the week at this house, had complete sell-out.

Estimates for Last Week

State (2,040; 50). "Untamed Lady" (F. P.) and Nellie Sterling and Her Snow Shoe Revue. Gloria Swanson has big local following. Business held up well. \$13,000.

Garrick (1,829; 50). "His People" (M.-G.-M.) and Hawaiian tenor. "One of best pictures of year" comment. \$7,400.

Strand (1,277; 50). "Greater Glory" (F. N.). Strong sex appeal. Sensational posters did share; \$6,500. Held over.

Lyric (1,200; 35). "Miss Brewster's Millions" (F. P.). Bebe Daniels no local draw, but picture pleased; \$3,400.

Aster (896; 25). "Tony Runs Wild" (Fox). Tom Mix lifted receipts above average; \$3,000.

Hennepin-Orpheum (2,852; 50-99). "The Pinch Hitter" (A. E.) and vaudeville. Ethel Barrymore in person kept box office busy; over \$7,500.

Pantages (1,554; 50). "The Night Cry" and vaudeville. Usual business.

Seventh Street (1,480; 50). "The Prairie Pirate" and vaudeville. Satisfactory takings. About \$5,400. (Copyright, 1926, by Variety, Inc.)

GOOD BILLS BUT LIGHT NEWMAN, \$12,200

Kansas City, May 4. Good film entertainment last week. The Newman with "Brown of Harvard," "Great Moments From Grand Opera" and a fine musical program by both the orchestra and organist, offered a big money's worth.

In spite of the generous bills business was off. About the only reasonable excuse was the weather.

Estimates for Last Week

Newman—"Brown of Harvard" (M.-G.-M.) (4,890; 40-50 regular; 60c Saturday and Sunday). "Great Moments From Grand Opera," stage presentation and well received. Business started fine and held up well over Sunday—weakness in the middle of the week but came back strong for finish. \$12,200.

Royal—"The Song and Dance Man" (F. P.) (920; 35-50) Louie Forbstein and Syncopators continue as only attraction other than screen entertainment. Drew their share of applause. The Royalties liked this one but regulars alone don't mean big business for this house. After three weeks' grind with "For Heaven's Sake," result rather disappointing, only \$4,900.

Liberty—"The Combat" (U.-Jewell) (1,000; 35-50) Homer Meggenberg and Ella Zimmerman, billed as the Charleston Champions of the United States, appeared as the added stage feature, together with Charleston contest, with several contestants at each performance. The finals Friday night. House lucky with contest, able to secure winners of numerous contests held during winter. This attraction helped greatly. \$4,600.

Mainstreet—"Mile, Modiste" (1st N.) (3,200; 25-50, with top 60c Saturday and Sunday). Five acts. \$13,600.

The Pantages featured "Tumbleweeds" on its screen and "Rustling For Cupid" was the Globe's screen showing in connection with the Lois Bridge musical stock which presented "The Partnership Baby." (Copyright, 1926, by Variety, Inc.)

Los Angeles, May 4. (Drawing Population, 1,350,000)

With rather unsettled weather most of the week and the usual April condition of a scarcity of tourists in town, the first-run houses, with one exception, had almost panicky week. The one house which got over the hurdles big was Loew's State, playing the Marion Davies picture, "Beverly of Graustark," doing about \$10,000 more on the week than its nearest competitor, the elephant-sized Metropolitan. The Hearst papers were liberal, as usual, with their space for the Davies vehicle, and five instead of four houses were given on weekdays and six Saturday, resulting in the final total running to around \$32,000, the second highest gross the house has played to in its history.

Metropolitan, with a rattling good picture, "Let's Get Married" (Itchard Dix), started off at its regular poor gait, but picked up as the week went along. Seems as though the house made somewhat of a mistake in trying to sell Verne Buck over the picture, which happened to be the real drawing magnet. Had the selling method been reversed, this picture might have gotten an extra \$5,000 or \$6,000, instead of only around \$23,500.

Harold Lloyd's "For Heaven's Sake" getaway at the Million Dollar was rather inauspicious. With the house laying off on the exploitation angles for the past two weeks and concentrating heavily on Chaplin's "Gold Rush," the final six days of the four-week run were not as productive as they usually are for a Lloyd picture.

"The Big Parade," in its next to last week at Grauman's Egyptian, picked up a bit over the preceding week.

"Skyrocket" Mild

"The Skyrocket" did not flare as expected at the Forum. Instead of being held over for a second week, as originally intended, it was moved out at the end of the first. Seems as though folks out this way are not so keenly interested in Peggy Hopkins Joyce.

"Stella Dallas," in its fourth week at the Forum, took a sudden "nose dive," responsible for the picture coming out at the end of its sixth week. After the picture had drawn the class trade from Beverly Hills and Hollywood, interest began to subside, as the youngsters and flapper element did not thrill much about seeing this type of picture. The result was around a \$4,000 drop over the preceding week.

With rather a poor screen attraction, "The Exquisite Sinner," the Criterion did not tumble as much as anticipated from the week before, as a stage sketch sort of helped keep things going and enabled the house to show around \$600 profit on the week.

Estimates for Last Week

Metropolitan—"Let's Get Married" (F. P.-L.) (3,595; 25-65). This picture, had it been properly handled, would have done remarkably well. However, with wrong exploitation by house and through mouth-to-mouth advertising it picked up toward end of week and finished with around \$23,500.

Million Dollar—"For Heaven's Sake" (F. P.-L.) (2,300; 25-55). This Harold Lloyd got bad break on final week. In last six days did around \$8,500. Chaplin's "Gold Rush" had second run, and downtown showing started Thursday to good business.

Grauman's Egyptian—"The Big Parade" (M.-G.-M.) (1,800; 50-150). For 25th and next to last week, this war epic began to pick up bit in trade, finishing with around \$18,000.

Loew's State—"Beverly of Graustark" (M.-G.-M.) (2,300; 25-51). Capacity of house taxed at almost every one of five daily performances, with gross skirting close to \$33,000.

Criterion—"Exquisite Sinner" (M.-G.-M.) (1,800; 25-35). Despite picture none too good, stage act helped. Total of \$3,300.

Forum—"Stella Dallas" (U. A.) (1,800; 25-75). Skidded early in fourth week, with total declining to around \$10,500, leaving good margin of profit for house.

Figueroa—"The Skyrocket" (A. E.) (1,650; 25-75). Peggy Hopkins Joyce has no seductive theatre drawing power locally. Picture was withdrawn after first week, when it drew around \$7,100.

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"THE RUNAWAY," WEAK PICTURE, SENT RIVOLI DOWN TO \$20,882

Broadway Houses Generally Off Last Week—"Other Women's Husbands" Made Good Showing at \$16,671—Specials Dropping Off and Going Out

Business generally along the street was off last week. The exceptions were the Strand, with "Mlle. Modiste," above \$36,500, and "For Heaven's Sake," at the Rialto, which ran about \$100 ahead of what it did the previous week.

At the Capitol "Beverly of Graustark" did \$45,411.80, giving it \$107,962 for the two weeks. At the Rivoli business was shot to pieces, with \$20,882 for "The Runaway," showing the box office effect of a weak picture. "Other Women's Husbands," at Warner's, made a very good showing with \$16,671, while at the Colony "The Midnight Sun" in 17 performances drew \$20,217.

A strong hold on the box office on the part of "The Sea Beast" was shown at the little Cameo, where the picture, after its \$2 run and two weeks at the Strand at pop prices, got \$5,460 in the little house.

Seemingly all of the specials are pretty well done with the exception of "The Big Parade," which is continuing at the Astor, finishing its 22d week with \$19,424 to its credit. The picture has a balance on the profit side of the ledger on the Astor run alone of almost \$130,000. Two of the others, "Stella Dallas" and "The Black Pirate," leave this week. "The Volga Boatman," at the Times Square, one of the later arrivals, is faring better than the most at this time.

"Mare Nostrum," at the Criterion, and "La Boheme," at the Embassy, seem to have shot their bolt and do not look as though they could continue more than a couple of weeks at the most at the business they are now doing. "Ben-Hur," at the Cohan, dropped under \$13,000.

The success of the run of Harold Lloyd's "For Heaven's Sake," at the Rialto, seems to assure that house adopting a run policy at popular prices for the future. The picture on the first four weeks played to a total of \$141,260, which showed close figuring on the part of the Public executives, who figured on \$140,000 for the first four weeks. The picture has the current week and one more to follow, when Gilda Gray in person and her picture "Alma of the South Seas" come into the house.

Estimates for Last Week
Apollo—"Stella Dallas" (Goldwyn-U. A.) (1,300; \$1.10-\$2.20) (24th week). Final week. Business for past six or eight weeks between \$5,000 and \$7,500 weekly, not enough to show profit. Last week slightly over \$5,000. Capital gets picture May 16.

Astor—"The Big Parade" (M.-G.-M.) (1,120; \$1.10-\$2.20) (24th week). No let up. Last week \$19,424. First 10 weeks profit utilized to pay off advance expense of advertising, etc. On balance of run profit of almost \$130,000.

Cameo—"The Sea Beast" (Warners) (549; 50-75). After having had long \$2 top run at Warners, two weeks at Strand at popular prices, picture came to little Cameo and played to \$5,460 first week. Held over.

Capitol—"Beverly of Graustark" (Cosmo-G.-M.) (5,400; 50-\$1.65). On two weeks feature just topped \$100,000. First week, \$56,551; second, \$45,411.

Cohan—"Ben-Hur" (M.-G.-M.) (1,112; \$1.10-\$2.20) (19th week). Business dropped off last week with first touch of spring; \$12,362.

Colony—"Midnight Sun" (U.) (1,580; \$1.10-\$2.20) (2d week). Opened Friday night of week before last. On 17 performances drew \$20,332.75. Finishes week with revival of eight-year-old "Outside the Law" Sunday for grind at pop prices.

Criterion—"Mare Nostrum" (M.-G.-M.) (608; \$1.10-\$2.20) (11th week). Business dropped off, total showing \$8,033.50.

Embassy—"La Boheme" (M.-G.-M.) (600; \$1.10-\$2.20) (11th week). Drop here also; \$7,108.50.

Rialto—"For Heaven's Sake" (Lloyd-F. P.) (1,960; 35-50-75-99) (5th week). Fourth week of Lloyd comedy found box office showing with little above \$140,000, last week going to \$27,970, lift over week before. Seems run policy at popular prices is thing for this house. When producers see what they can get for their end on this arrangement they will be waiting in line.

Rivoli—"The Runaway" (F. P.) (2,200; 35-50-75-99). Business all shot last week, showing effect of weak picture. \$20,882.

Selwyn—"Black Pirate" (Fairbanks-U. A.) (1,080; \$1.10-\$2.20) (9th week). Final week. Last week \$13,000.

Strand—"Mlle. Modiste" (1st N.)

STREET BALLYHOO FOR "PUNISHMENT" PICTURE

Got \$1,800 for O. H.'s New Film Policy in St. John—Prices Up for Lloyd

(Drawing Pop., 80,000)

St. John, N. B., May 4. Keen competition marked last week among the local picture houses. Added to the regular houses was the Opera House, normally legit. Due to scarcity of legit bookings owing to unsatisfactory business, the house has been turned over to pictures temporarily.

In exploitation the bright spot was the work in behalf of "Capital Punishment," a Preferred production at the Opera House. A motor truck was hired and what purported to be a prison cell was built on top of it. Bordering the "cell" were painted signs reading "Capital Punishment" (deformed spelling probably). Inside the cell was an old fellow wearing a suit in which heavy stripes in black on a white background predominated. Incidentally, he was burdened with a flowing coffee strainer. An iron football and a chain were coupled to one of his ankles. The truck was driven through the streets for several days and nights prior to the opening of the film, and each day and night during the three days' engagement. At times the truck was parked about the city, where the exhibit would attract the most attention.

But for an unfeeling weather man the gent with the stripes and the impediment might have been more valuable. The cold forced him to wear an overcoat at times. The ballyhoo stimulated business, many wishing to see if "Capital Punishment" were a preachment for or against the gallows and the electric chair.

Increases in price scales were plentiful last week.

Estimates for Last Week
Imperial—(1,600; 25-50) "Classified" (Ind.). Opening two days, proved collection of closeups by Corinne Griffith. Supplementing were films of local scenes produced by Canadian Government. Manifested more draw than feature Wednesday. "For Heaven's Sake" (F. P.) balance of week. Top boosted to even half plus tax. Lloyd better draw here than Chaplin. \$6,000.

Unique—(850; 25) "The Midnight Express" (Col.) plus "Adventures of Mazie" and "Pathe Review" first half. "Winds of Chance" (Ind.) and "Scarlet Streak" final half. Second showing of "Winds of Chance" within three months. \$1,100.

Queen Square—(900; 35) "Kiki" first half. "My Own Pal" (Tom Mix) latter half. Price back to 25c for final half. \$1,800.

Palace—(550; 20) "The Fool" (Fox) for Monday-Tuesday; "Rugged Waters" (F. P.) for Wednesday-Thursday; "The Bad Lands" (P. D. C.), western, for final shift. \$550.

Gaiety—(500; 20) "Black Cyclone" Monday-Tuesday; "The Fool" (Fox) for Tuesday-Wednesday; "Rugged Waters" (F. P.) for Friday-Saturday. \$500.

Opera House—(1,200; 15-35) "Capital Punishment" (Preferred) first half; "Under Western Skies" (U.) closing three days. Unusual exploitation helped business substantially for first half. For return to pictures this house advertising more heavily than regular local picture houses. \$1,800.

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Lois Moran's Long Contract

Los Angeles, May 4. Lois Moran has signed a contract with Jesse L. Lasky, tying up her services exclusively for several years.

(2,900; 35-50-75). Pulled corking week's business. \$36,532.

Times Sq.—"Volga Boatman" (De Mille-P. D. C.) (1,036; \$1.10-\$2.20) (4th week). Also dropped off little, picture drawing largely from Russians of lower east side, with special advertising campaign directed at them. Around \$8,600.

Warner—"Other Women's Husbands" (Warners) (1,360; 50-75-99). For single week. \$16,671.

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Wonder Horse and Women Keep Army Man Busy

San Francisco, May 4. Although he refused to consider a \$50,000 contract to appear in motion pictures with his internationally famous horse, Captain Orville I. Clamplitt, chaplain in the United States Army, says he has signed with a concern for the appearance of his horse, "Redhead," said to be the greatest jumping horse in the world. Several weeks ago Clamplitt was acquitted of "ungentlemanly conduct" with Lucille Swallow, a Kansas girl. Last week he occupied the front pages again following a raid upon a Santa Cruz, Cal., hotel by an irate woman who charged that Clamplitt was registered with another woman not his wife. Clamplitt was in the hotel under the name of Jones. His alleged companion, a Mrs. Taber, was also in the hotel, in a separate room, registered as Mrs. Helen Jones.

Army officials are investigating this latest situation involving the army chaplain.

SUMMER PLUNGE FOR PHILLY; STANLEY, \$23,000

Fox Best Off at \$16,000—"Parade" Leaving—Stanton, \$11,000

Philadelphia, May 4. Just when that old one about "hope springing eternal in the human breast" had local film people beginning to figure on business continuing at a winter and early spring pace, along came a slump which drew no distinctions and played no favorites. One reason given was a slight saving, another was some unusually warm days and nights. But the reaction was bound to come, and last week happened to be the time.

The Stanley felt the slump to the tune of \$2,500 to \$3,000, and although "A Social Celebrity" got good notices and its star, Menjou, even better ones, the week's figure was only about \$23,000, considerably under the house average. This week started equally as bad, the first show Monday having a pitiful attendance. The Aldine also skidded and so badly that it was finally decided to take out "The Big Parade" this week, giving it 20 in all, and the city's long run record for a picture. Last week it hardly topped \$10,500.

The Stanton did not fare as badly as the Stanley and Aldine, but the Lloyd picture, "For Heaven's Sake," did not do as well as some recent Lloyd pictures. Just how much effect "Grass" also on the bill, has would be hard to estimate. However, it is probable that four weeks will be enough, possibly only three. The Arcadia expected to keep "That's My Baby," the Douglas MacLean farce, in indefinitely, but this, too, was hit badly, and despite bulky notices was withdrawn at the end of the week. The Kariton was equally bad with \$2,000 for "Borrowed Finery."

The Fox had as its picture feature "Yellow Fingers," but counted heavily, too, on Cliff Edwards (Ukulele Ike) and Raymond's Fagan's orchestra. The combination managed to wield some influence, especially later in the week, and the gross was around \$16,000.

This week's layout includes "Irene" at the Stanley, "The Crown of Lies" at the Kariton, "The Dancer from Paris" at the Arcadia and "Stella Dallas" at the Fox. All four are in for single weeks only. The Stanley, in addition to the picture, has a program of more than usual variety. Josef Pasternick returns as "guest conductor," and is heavily billed, while Helen Yorke has a vocal offering, and Albertina Rasch presents a dance novelty. The Fox has "Ukulele Ike," held over, and Irving Aaronson's Commanders (band).

Next week the Aldine will offer "La Boheme," booked indefinitely, but hardly likely to make any such run as "The Big Parade" did. The scale of prices will be the same. There have been rumors flying around of the booking of "The Black Pirate" to follow for a try at summer continuance, but nothing official as yet. The Stanton is to get "Stella Dallas," so the reports have it, probably after the Harold Lloyd picture, and "The Volga Boatman" is another special supposed to come in this spring.

Latest reports have all the Stanley downtown houses, including the Arcadia and Aldine, trying to keep open through July and August.

RECORD HEAT 'KILLED' FRISCO; GRANADA HIGH BUT LOW AT \$17,000

Warfield, with "Monte Carlo," Couldn't Do Over \$15,000—"Stella Dallas" Opened to Bad Break at Imperial, \$10,000

MILWAUKEE; GOOD WEEK \$18,000-\$15,000-HIGHS

Stage Orchestra Sends Wisconsin Into Lead—"Sea Beast" Took 2-Week Record

Milwaukee, May 4. For the first time in many months Milwaukee is again becoming a "second week" town. Three pictures within the last month have been held over for a second week in the downtown sector. The Merrill started with "For Heaven's Sake," then the Alhambra held over "The Sea Beast" and now the Merrill repeats again with "Torrent."

Weather is warm and attendance at theatres increasing.

Alhambra—"Sea Beast" (3,000; 50). Second week. Close to \$15,000. Biggest attraction at this U. house in years. Shattered all records for two-week stay.

Garden—(1,200; 25-50) "Combat." Around \$3,500, conservative estimate. This house has not done much since opening but held steady patrons weekly.

Merrill—"Torrent" (1,000; 25-50). Hearst advertising and publicity made holdover. Around \$8,500 good for this smaller house of Saxe chain.

Strand—"Unguarded Hour" (1,200; 25-50). Appearance of Marjahn, mystic, in addition to picture program necessitated two morning matinees for women only. Shot gross around \$10,000. One of best weeks of season.

Wisconsin—"Dancer of Paris" (3,500; 50-60). Coon-Sanders' Orchestra did much in building up Wisconsin business for week, putting it at head of Milwaukee drawing list. Over \$18,000.

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'KLONDIKE' AT \$16,800 LOW AT STATE, N. O.

New Orleans, May 4. The stand-out among local films last week was "For Heaven's Sake," crowding the Strand for all night performances. It is being held over. "The New Klondike," with Tom Meligan starred, and written by Ring Lardner, failed to strike the fancy of the Loew State patrons, deflecting the receipts downward to under \$17,000.

"The Sea Beast" proved its worth during a second week, doubling the Liberty's usual gross. An added attraction during the engagement was Don Phillipini's augmented orchestra, the Don being a feature all by his lonesome.

Estimates for Last Week

Loew's State—(3,600; 60) "New Klondike." Considered only fairly good here. \$16,800.

Strand—(2,200; 75). "For Heaven's Sake." Appealing to all. \$9,300.

Liberty—(1,800; 75) "Sea Beast." Did better second week than any other picture in years. Bettered \$8,700.

Tudor—(800; 40) "Johnstown Flood." Extra booming for this one sent receipts to \$2,800.

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banking on the Sequel and convention crowds.

Estimates for Last Week
Stanley (4,000; 35-50-75)—"A Social Celebrity" (F.-P.). Fine notices, especially for star, could not hold this one up against existing conditions; result, \$23,000; quite low for house.

Aldine (1,500; \$2)—"The Big Parade" (M.-G.; final week). Completes just three days short of 20 weeks, local film record; slumped badly last week to about \$10,500.

Stanton (1,700; 35-50-75)—"For Heaven's Sake" (F.-P.; 2d week). Took a drop, but not as bad as some; around \$11,000, probably under; should stick four weeks in all; "Grass" also on bill.

Arcadia (800; 50)—"That's My Baby" (F.-P.). Expected to stick for run, but failed despite good notices, and was withdrawn Saturday; under \$2,500.

Kariton (1,100; 50)—"Borrowed Finery"; also bad, with about \$2,000.

Fox (3,000; 99)—"Yellow Fingers" (Fox). Pictures held up by Ukulele Ike and Raymond Fagan's orchestra; did not suffer from slump as much as others; around \$16,000.

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San Francisco, May 4. Decidedly an off week among the first run picture houses last week. Not one got near the play at the box offices that might ordinarily be expected. The principal reason was the bad break at the beginning of the week when a hot spell, announced by the weather bureau to be the most torrid experienced in any April for 40 years, hit the town. The heat wave broke Friday. Saturday and Sunday immediately following were genuine scorers. Sunday saw its peak and the Waterloo of the picture house box office statements. It was not until Wednesday that normal coolness set in.

The Granada, with "A Social Celebrity," held the lead by a slight margin, but it was nothing to brag about. Its gross was below a normal average. The Warfield came second with "Monte Carlo," an indifferent subject, mildly amusing. A great stage show failed to offset the competition of the heat.

A disappointment was the opening week of "Stella Dallas" at the Imperial, where the first three days totaled hardly more than \$6,000.

Estimates for Last Week

California (2,400; 65-90), "The New Commandment" (F. N.). Business slipped back to normal average. Heat hurt; \$10,000.

Granada (2,734; 65-90), "A Social Celebrity" (F. P.). Adolphe Menjou always a draw here. Under ordinary conditions feature probably would have grossed a substantial total. Gross little under average; \$17,000.

Imperial (1,300; 65-90), "Stella Dallas" (U. A.). Opening, expected to be rather sensational, proved failure in money. Critics raved, but public didn't respond. Heat wave also kept them away. Week hardly up to average; \$10,000.

St. Francis (1,400; 65-90), "Kiki" (F. N.). Third and final week continued to slip. Failure of subject to catch on unexplained surprise; \$10,000.

Warfield (2,840; 65-90), "Monte Carlo" (M.-G.-M.). Ordinary picture of little interest, but fine stage act in conjunction called "Russian Ideas." Combination failed to get Warfield patrons to usual number and receipts slipped into second place; \$15,000.

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'BROWN' TOP AT \$14,000 COLLEGE FILM STRONG

Talmadge and Lloyd Hold-overs—"Sea Beast," 3d Week at Rialto

Washington, May 4. (Estimated White Population, 380,000)

With two of the houses having hold-overs it was a battle between Norma Talmadge in "Kiki" at the Metropolitan, with a soprano, as an added attraction, and "Brown of Harvard" at the Palace with nothing extra on the stage, and the college play turned in top money.

"The Sea Beast," at the Rialto, third week, did the normal, while Harold Lloyd in a second week at the Columbia showed sufficient strength by Wednesday to hold over.

Weather broke beautifully, with several large conventions aiding.

Estimates for Last Week

Columbia—Harold Lloyd in "For Heaven's Sake" (F. P.). (1,232; 35-50.) Topped any second week's business of season. \$11,500.

Metropolitan—Norma Talmadge in "Kiki" (1st N.), with Doris Morrow, soprano. (1,542; 35-50). (2d week.) \$12,500.

Palace—"Brown of Harvard" (M.-G.-M.). (2,432; 35-50.) Exploited from every possible angle. Response indicates demand for college pictures, if not overdone in number. Good. \$14,000.

Rialto—"Sea Beast" (Warners). (1,378; 35-50.) Surprise at this house running anything for three weeks. Near \$7,000.

This Week

Columbia, "For Heaven's Sake" (3d week); Metropolitan, "Other Women's Husbands"; Palace, "The Runaway"; Rialto, "Gilded Butterfly."

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SAM KATZ SAID

"CAN I GET?"


NICK SCHENCK SAID

"O. K."

SO HE

GOT!

CLASS OF SERVICE		SYMBOL
TELEGRAM		
DAY LETTER		BLUE
NIGHT MESSAGE		NITE
NIGHT LETTER		N L



WESTERN UNION TELEGRAM

CLASS OF SERVICE		SYMBOL
TELEGRAM		
DAY LETTER		BLUE
NIGHT MESSAGE		NITE
NIGHT LETTER		N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

April 27, 1926.

MR NICHOLAS M SCHENCK
METRO GOLDWYN MAYER CONVENTION
HOTEL PENNSYLVANIA
NEW YORK CITY

DEAR MR SCHENCK PLEASE PERMIT ME TO TELL YOU HOW ENTHUSIASTIC WE ARE BECAUSE OF HAVING SECURED ALL OF YOUR PRODUCT FOR ALL OF OUR THEATRE FOR NEXT SEASON STOP ON MY RECENT TRIP TO THE COAST I HAD OCCASION TO EXAMINE SOME OF YOUR FORTHCOMING RELEASES AND I AM CONVINCED THAT YOUR PRODUCT MEANS EVEN BIGGER RESULTS FOR US NEXT SEASON THAN LAST THE PICTURES WERE FINE MONEY MAKERS THIS SEASON BUT WE ARE LOOKING FORWARD TO GREATER RESULTS NEXT SEASON CONGRATULATIONS TO MR MAYER AND YOUR PRODUCING DEPARTMENT AND BEST WISHES FOR A SUCCESSFUL CONVENTION

PUBLIX THEATRES CORPORATION
BY SAM KATZ PRESIDENT

ON ITS WAY!

**METRO - GOLDWYN - MAYER'S
PARADE OF HITS FOR 1926-27**

"GOD HELP US IF YOU DON'T BRING HOME THE BACON," SAID SPRING TO SALESMEN

First National's Secretary's "Hot" Advice—Tells Convention in Chicago to Get Better Prices for Film—"Good Salesman One Who Can Sell Bad Pictures," Spring Also Said—Talks 'Cold Turkey'

Chicago, May 4. Sam Spring, secretary-treasurer of First National Pictures, made a speech in the ballroom of the Drake Hotel on the opening day of the convention of its salesmen here. Mr. Spring made a long speech "steaming up" the boys, promising rewards for the real go-getters and hinting at the axe for the non-producers among the sales force. He stressed better prices for First National product.

"Make the exhibitor squeal, holler and yell, make him call for the police and the fire department but get better prices," Mr. Spring said, and continued, "the good salesman is the one who can sell the poor pictures; anyone can sell the good ones."

Numerous speakers including Robert Leiber of Indianapolis, president of First National. Mostly the speeches were the usual line of hokum dished out at "pep" meetings.

GEORGE GIVOT "The Panting Singer"



Home Again
Where I Started
McVICKERS, CHICAGO
Opened May 3rd as
Master of Ceremonies
With New Trousers
"SAY IT WITH PANTS"

But Spring talked cold turkey. He admitted Metro-Goldwyn-Mayer had eclipsed First National of late in specials but claimed they were going to see it didn't happen again. He concentrated a lot of attention on the new series of "action" pictures saying, "the selling force asked for westerns and we're giving them what they want; God help us all if you don't bring home the bacon."

Popular First National Actors

Speaking of First National contracts with actors he referred to Charlie Murray as a featured player they were going to plug. The salesmen applauded loudly for Murray, also for Jack Mulhall. Eulogistic mention of Ben Lyon as the "sheik" didn't enthrall the sales boys.

Mr. Spring conceded that successful salesmanship involved a large degree of "murder" but told the salesmen not to be sorry for the exhibitors as "if you gave them a picture for nothing they would want you to throw in a projection machine to run it."

TOPEKA'S SOUR WEEK—LIST TO THE SQUAWKS

Laying Off Syd Chaplin—Tom Mix's Mix-Up—\$1,700 High at Isis

(Drawing Population, 70,000)

Topeka, Kans., May 1. First break into summer weather brought almost summer business.

Syd Chaplin in "Oh! What a Nurse," may have had the weather to buck and then again he may have only had the fact that the fans are tired of seeing his almost vulgar slapstick in women's clothes. While "Mike," over at the Isis, was piling up a little profit, the Cozy went into the red on what was supposed to be one of Warner's specials.

A bad break in the booking was given as the reason for a 40 per cent falling off in business at the Orpheum. Tom Mix's "Yankee Senor" was booked in for the last half and advertised big with special stunts and good newspaper space, free and paid, but a tangle in the method of shipment from the Fox exchange resulted in it not reaching the screen in time for the opening matinee. "His People," in the booth for

screening, was substituted and sent in cold to finish the week.

Estimates for Last Week

Isis (700; 40)—Sally O'Neill suffered from too much Charley Murray, latter stealing the picture, but Topeka fans like Murray. Result little better than average, though not as good as expected. About \$1,700.

Orpheum (900; 30)—"Moana" did not hit spot, with Topekans liking its predecessor, "Nanook." Failed to outbid fine summer weather. Last half, mix on Mix picture resulted in more of same. Business bare \$1,000.

Cozy (400; 30)—"Oh! What a Nurse" proved oh what a flop. Disappointed everyone, even the box office. Total, \$900.

Gem (500; 15)—"The Air Mail" and Adolphe Menjou in second run of "Lost—A Wife," got about \$800. (Copyright, 1926, by Variety, Inc.)

Ceiling Falls Down At Savoy, Wilkes-Barre

Wilkes-Barre, Pa., May 4.

A dozen people were injured here Monday when a section of the plaster ceiling of the Savoy fell, a few minutes after 1 p. m., during the showing of the Thomas Meighan film, "The Klondike."

The first afternoon show had just about got under way when, without warning, a ripping sound was heard overhead and muscles of plaster were seen showering down from the dome of the house. A moment later the entire strip ripped loose.

The quick thinking of policeman Michael Conway probably averted a panic. The officer was outside when the crash occurred. He quickly fought his way through the jam to throw open the doors leading to the spacious alley alongside of the theatre.

Of the 12 injured, eight were removed to hospitals. Four of these were later sent home.

The accident is believed to have been caused by the vibrations set up by a large electric motor housed under the stage and used to operate the bellows on the symphony organ.

F. P. May Take Nellie's "Stripes and Scars"

Nellie Revell has written another original story for pictures, called "Stripes and Scars." Walter Wanger for Famous Players has an option on the story, immediately taken after he had gone over the script.

The first title was "Scars and Stripes," but was reversed through the possible thought of a play upon "Stars and Stripes."

SHEA'S OUTSIDE PICTURE GOT BUFFALO \$30,000

Warners' "Sea Beast" Used as Example for Local Control of Picture House Operation

Buffalo, May 4.

Mike Shea, Buffalo's veteran showman, is right, as usual. Last week he plugged another hole in the argument of his opponents against allowing him free rein in the operation of his Buffalo houses. Shea's attitude in favor of names as against presentations was about clinched by the situation here last week. In addition it begins to look as though local option in the matter of theatre operation beats centralized control—and the box office is the thing that proves it.

The Buffalo last week featured "The Sea Beast," the second non-Famous Players picture at the house since its opening. Business started with a rush and continued strong all week with capacity houses the rule. The house went at least \$7,000 over the preceding week's figure. There is no question but what the draw was due solely to the John Barrymore feature.

Last Week's Estimates

Buffalo—(3,600; 30-45-60.) "Sea Beast." Picture had town talking. Business pyramiding steadily to capacity at end of week. The Barrymore name and the excellence of film solely responsible for gross, \$30,000.

Hip—(2,400; 50.) "For Heaven's Sake" (2d week). Lloyd feature failed to hold up in second week. Taking fell off over \$10,000 from first week. Gross for second week stands \$6,000 less than second week of "The Freshman" at same house. Last week's gross \$14,000.

Loew's—(3,400; 35-50.) "Tony Runs Wild" and vaudeville. Tom Mixes continues sure business-getter. Week's figure represents steady business, \$15,000.

Lafayette—(3,400; 35-50.) "Gilded Butterfly" and vaudeville. Card presented splendid vaudeville, but picture detracted. Business dropped under preceding week to about \$16,000. (Copyright, 1926, by Variety, Inc.)

Sues Barber for \$36,000; He Whirled Her 'Round

Los Angeles, May 4.

Mrs. Marion Talmadge entered suit against "Doc" White, Redondo Beach barber, for \$36,056, the amount she thought due her after she had been whirled around in a barber chair while getting a hair bob and shampoo. She complained that she was thrown out of the chair and suffered a fracture of the leg.

CROSLAND AND BARRYMORE

Los Angeles, May 4.

Alan Crosland has been engaged by United Artists to direct both the pictures in which John Barrymore will appear.

Alice Calhoun's Expiring Contract

Los Angeles, May 4.

Alice Calhoun's contract with Warner Brothers, which expires May 5, will not be renewed.

June Mathis Recovered And Starting Picture

Los Angeles, May 4.

June Mathis returns here from New York this week after a long illness. She will be the first of the First National executives to produce a picture at the new studios now under construction at Burbank, with her new unit with Sylvano Falloni, her husband, directing. Work will start about June 15, making "Sinners in Paradise."

Those who will be in the cast include Anna Q. Nilson, Lewis Stone, George Sidney and Charles Murray.

The second company which will get away there is to be a R. P. Fineman unit and will make his story from a current Broadway success.

E. V. RICHARDS BACK

E. V. Richards returned to New York last week, leaving the next day with his folks for their New Orleans home.

While away, the Richards received word of the death of Mrs. Richards' mother. Shortly before leaving the other side, E. V. was taken ill, and had lost 14 pounds by the time he reached New York, fully recovered.

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

ANOTHER WONDERFUL WEEK JUST COMPLETED

RIVOLI, BALTIMORE, MD.

KARYL NORMAN

STILL A GREAT MATINEE BUILDER

MAY 3rd, GRAND, STEUBENVILLE, OHIO

MAY 10th, GRAND, PITTSBURGH, PA.

BOOKED FOR RETURN ENGAGEMENT IN EVERY HOUSE THIS ACT HAS APPEARED

Direction ARTHUR SPIZZI AGENCY, Inc.

KEITH-ALBEE DICKERING WITH P. D. C. FOR PICTURE CONNECTION

Vaudeville People Reported Adverse to Investing Money—P. D. C. Rumored to Figure Connection Good One—K-A Not in Unison on Scheme

Keith-Albee has been dickering with the Producers' Distributing Corporation for a direct connection between the vaudeville and picture concerns. K-A, from accounts, do not want to invest any money in P. D. C., thereby hinging the negotiations, variously reported as having been closed but understood to be still on the fire.

While the P. D. C. people look upon the Keith-Albee association as desirable, it is said they do not intend to let in K-A gratis.

Another barrier to the consummation of the deal is reported as the division of opinion amongst the K-A heads on the subject. One of the leading officials of the K-A organization is for the proposition, claiming it is vital to the future of the K-A business. Another and just as important a head waves aside any mention of importance and does not appear over-anxious to even talk it over.

Picture men, as a rule, attach considerable importance to a K-A connection, with the exception that they agree K-A to be of value to a picture alliance must go wholeheartedly into it, with their influence and money. This latter is looked upon as unlikely, K-A in the past having turned down all picture propositions that involved an outlay by them of money other than rentals, with their ideas on rentals for films not being liberal.

That the Keith-Albee houses are and have been badly pressed for film service is well known in the trades.

FABIANS BUY NEWARK'S BRATTER-POLLACK

1st Nat'l Expansion—Neighborhood and Suburban Theatres—Partnership Deal

Newark, N. J., May 4.

The Fabians have purchased 50 per cent. interest in five theatres belonging to Bratter & Pollack and their associates. The houses are all new residential and suburban theatres and represent the Fabians' first holdings of neighborhood theatres. They are the Embassy, Orange (2,300), and the Hawthorne (1,000), on Hawthorne avenue, Newark, both recently opened; Harrison, East Orange (2,000), Oritani, Hackensack (2,300), and Roosevelt, Clinton avenue, Newark (2,200), all under construction. Several have stores and offices and are in most desirable locations.

Louis Golding is interested in several of the houses. He and the other interests each sold one-half of their holdings, so that the relation of the original owners to each other remains the same. The Fabians assume all control and management of the theatres.

The Golding interests elsewhere are not involved. None of the Stern houses in which Golding and others have a share is concerned. Fred Falkner had no connection whatever with the deal. It is understood, however, that Falkner is considering selling to the Fabians his houses in Montclair, Madison and Caldwell. He was formerly general manager for the Fabians, and their relations are cordial.

While this deal, which is said to have involved \$3,000,000, is announced as purely a Fabian affair, it is really part of the First National policy of expansion. F. N. has now not only dominance in the larger cities hereabouts, but also a toe-hold in the residential districts of Newark. Only Joseph Stern stands in the way of complete control of the residential and suburban districts of Newark. A. M. Fabian has recently been made a member of the executive committee of five of F. N., so that a Fabian move of this sort is accepted as a bit of First National strategy.

J. T. SNEE, HOUSE MGR., PLACED UNDER ARREST

Bridgeport, May 4.

John Thomas Snee, 32, manager of a local theatre, arrested April 29, faces prosecution on a serious charge of criminal assault. He has been placed under \$2,000 bond and his case turned over to the Bureau of Investigation. Snee is a brother of Andrew Snee, arrested recently while attempting to rob a North End drugstore, and who confessed to other burglaries.

WM. FOX LEAVING COAST

Los Angeles, May 4.

William Fox and Saul E. Rogers, vice-president and general counsel for Fox Films, are leaving here this week for New York.

James-Blackton Marriage

Los Angeles, May 4.

Gardner James, screen juvenile, will marry Marion Blackton, daughter of Commodore J. Stuart Blackton, Warner Brothers director. Miss Blackton is a scenario writer for Warners.

Portland, Ore., "Tough"

Portland, Ore., May 4.

The State Board of Censors has banned "Sandy," Fox film, from the local Blue Mouse. By the time the censors got through with the film it was well deleted. This makes the second feature in two months to be kept out, "That Royle Girl," at the Majestic recently, being the other.

OFF F. B. O. LOT

Los Angeles, May 4.

All producing units except F. B. O. productions have left the F. B. O. Studio. Monty Banks took his company to the Hal Roach lot, Harry Garsson is slated to take Lefty Flynn to the Neelan studio, while Douglas MacLean and Larry Semmon are both hunting new studio locations.

DOROTHY FARNUM SIGNS

Los Angeles, May 4.

Dorothy Farnum, writer, has entered into a new one year's contract with Metro-Goldwyn-Mayer. Miss Farnum is the wife of Maurice Barber, general manager of the Cinema Finance Corp.

PEGGY JOYCE'S PICTURES AND POWERS' CONTRACT

Los Angeles, May 4.

Peggy Joyce is under contract to make another picture for Pat Powers, but it is understood the producer will release her from the obligation.

According to reports Miss Joyce has an offer from a French film concern to go to France and make a picture based on the life of Gaby Deslys. At the present time another picture with the same title is being made over there.

In case Miss Joyce doesn't want to go abroad and make a picture, it is said that Stanley Constock, multi-millionaire and financier, to whom Miss Joyce is reported to be engaged to marry, may finance a company for her.

Technicol-Educational

Los Angeles, May 4.

Eugene Roth, producer of Technicol color films, has signed with Educational for the distribution of his pictures.

Arthur Maude is directing.

Twenty Tiffany Gems

1926-1927

"TIFFANY" IN MOTION PICTURES REPRESENTS WHAT "TIFFANY" STANDS FOR IN PRECIOUS JEWELS.

Famous Authors, Playwrights, Directors and Players --- All Tiffany Quality.

Announcing the Twenty Tiffany Gems

That Model From Paris
Flaming Timber
Fools of Fashion
The Tempest
One Hour of Love
Wives
Sin Cargo
Squads Right
The Steeplechase
The Tiger

Lightning
The Song of Steel
The Enchanted Island
Husband Hunters
Snowbound
The Life of a Woman
Raging Seas
Top of the World
The Squared Ring
Tale of a Vanishing People

*Franchised and Distributed Nationally
Through Tiffany Exchanges Everywhere*

Tiffany Productions, Inc.

M. H. HOFFMAN, Vice President

1540 BROADWAY

NEW YORK, N. Y.

"DISCOVERING" NEW TOWNS FOR PICTURE UNIT PRESENTATIONS

Arthur Spizzi's Circuit Extended to 10½ Weeks—
Lining Up Summer Bills to Locate Any Errors in
\$1,000 Weekly Bill in 1,000-Seater

Another two and a half weeks have been added to Arthur Spizzi's picture house circuit, with the following houses and towns as new stands: Virginia, Clifton Forge, Va.; Camden, Parkersburg, Va.; Hippocrene, Marietta, O.; Creamic, East Liverpool, O.; and the Opera house, Waynesburg, Pa.

These are split week houses, augmenting an already aligned eight weeks. All are to play the Spizzi picture house units.

This is another instance of the picture field "discovering" plenty of new towns for the show business. Almost every 900 or 1,000-seat house can afford at least a \$700 to \$1,000 a week bill of extra acts. The Spizzi plan of rotating a unit in the lesser houses where big attractions and "names" are economically prohibited is interesting exhibitors who formerly played acts haphazardly.

Spizzi is going against the general run of things in fooling around with the unit idea in the face of warm weather. His idea is to knead out any kink of organization during the off season in order to have everything functioning properly in the fall when an error in policy would be costly.

Spizzi is also arranging his bookings on the theory that competition in small towns demands something to swing the balance one way or another. Where a town theatrically is "sewed up" by one group or individual, the natives must accept what is offered and so the theatre would not be interested. Where there are two to four rival theatres in a small city, one is usually desirous of playing the unit presentations for box-office purposes.

Schildkraut Still Trying; Though Wife Is Off'n Him

Los Angeles, May 4. Indications are that Joseph Schildkraut, screen actor, now working for De Mille, and his wife, Eloise Bartlett, will not get together, as Miss Bartlett is ready to sail for Europe on the Olympic, May 8. About two weeks ago Schildkraut, who sort of likes publicity, told his press agents his wife was coming back to him. He said he had spent almost \$700 in long-distance calls to New York in inducing her to do so.

Something happened, for Schildkraut told the story around that the thing had fallen through. About 10 days ago he again said his wife was on her way. The next day it was another story again.

His wife had finally decided that

she did not care to have any more of his "cave man stuff," and is said to have told him over the phone that she was through for good and going to Europe.

Schildkraut has not lost his patience or given up hope. He will try again.

DIRECTOR WANTS \$101,000

Lionel Sterling vs. Murray A. Fay
Prod.—South Seas Trip Basis

San Francisco, May 4. Another Los Angeles picture director has a grievance against a local motion picture concern and has carried his troubles into court. The plaintiff is Lionel Sterling, who asks \$101,000 from the Murray A. Fay Productions, Inc.

Sterling charges that last August he was engaged by the defendant concern to cut, edit and put in shape for exhibition 36,000 feet of film taken on the trip of the old whaler Narwhal on a pilgrimage through the South Seas.

In his bill of particulars, Sterling says he was to receive \$1,000 on completion of his work and one-third of the gross receipts above \$50,000. He charges he failed to get any money at all.

FILM MANAGERS FINED FOR ADMITTING MINORS

Two women and two men were fined in the Court of Special Sessions on their pleas of guilty to admitting minors to motion picture houses. The justices warned the defendants that they would be given prison terms if convicted of the same offense in the future.

Gertrude Orange, cashier, and Frederick Wagner, doorman of the 79th Street theatre, at 79th street and Second avenue, were arrested April 9 by agents of the Children's Society after the latter had observed several children being admitted to the theatre unaccompanied by adults. They were fined \$25 each.

Olga Civardi, cashier, and Tallaferrri Attilio, manager, of the Ray theatre at 2309 8th avenue, were

arrested by Policewoman Wjhemina Lawless of the 14th precinct on April 15, after the latter had seen the cashier sell a ticket to a minor and the manager pass the child into the theatre. Miss Civardi was fined \$25 while the manager was assessed \$100.

Forum Ties Up with M.-G.-M.'s Specials

Los Angeles, May 4. John P. Goring, managing director of the Forum, made a deal with Metro-Goldwyn-Mayer in New York, whereby his house will play all of the bigger and special features that that organization will release as first runs in Los Angeles.

The first run pictures to open at the house will be "La Boheme," following a six-week stay of "Stella Dallas," on May 13.

Goring is expected back from New York this week.

New Issue

\$2,000,000

Motion Picture Capital Corporation

Five Year 6% Convertible Sinking Fund Debentures
Series A

To be dated April 1, 1926

To mature April 1, 1931

Coupon debentures in denominations of \$1,000. Interest payable April 1st and October 1st without deduction for the Normal Federal Income Tax up to 2%. Redeemable as a whole at the option of the company on any interest payment date upon thirty days' notice at 105. Principal and interest payable in United States gold coin at the office of the Seaboard National Bank, Trustee. The company agrees upon appropriate application to refund to holders resident in those states, Pennsylvania, Connecticut and Massachusetts taxes not exceeding in each year \$4.34 and \$3.60 per \$1,000 debenture respectively but more than one such state tax on the same bond for the same year will not be assumed or refunded.

Frank R. Wilson, Esq., President of Motion Picture Capital Corporation, has summarized as follows his letter dated April 20, 1926.

HISTORY AND GROWTH: Motion Picture Capital Corporation began business in September, 1923, with \$100,000 working capital. During its early history a few private investors furnished the Corporation with additional capital from time to time as its operations demonstrated its earning power and the soundness of its business. At the present time there is issued and outstanding 24,536 shares of preferred stock, \$25 par value, and 175,464 shares of common stock without par value. The common stock is listed on the New York Stock Exchange. In 1925 the Corporation acquired the Cinema Finance Corporation of Los Angeles. This Company has a cash capital of approximately \$400,000 and its operation up to a recent date showed a surplus of \$200,000. As of March 31, 1926, the combined Companies had a working capital and surplus of \$2,842,334.30.

BUSINESS: Motion Picture Capital Corporation acts in a financial capacity within the motion picture industry. It does not produce nor distribute pictures, but loans to producers and others on collateral. Its activities touch various branches of the industry but are chiefly concerned with motion picture production.

EARNINGS AND ASSETS: The earnings of the Company have increased continuously from organization, but owing to the rapid increase in the amount of capital employed a statement of its annual earnings does not give full significance to the earning capacity of the company. The combined monthly earnings on an accrual basis, which have been maintained since October, 1925, are at an annual rate in excess of \$500,000 after reserve for losses and taxes. Making no allowance for increased earnings as a result of this financing, the combined current profits of the Company are four times the current interest charges of this issue and more than twice both interest and sinking fund charges. The net current assets will be over twice the principal amount of these debentures.

CONVERSION PRIVILEGES: These debentures will be convertible into common stock at any time up to maturity or in the event of redemption at any time up to ten days prior to the redemption date, as follows: Until April 1, 1927, into common stock taken at a valuation of \$27.50 per share; until April 1, 1928, into common stock taken at a valuation of \$30.00 per share; until April 1, 1929, into common stock taken at a valuation of \$32.50 per share; until April 1, 1930, into common stock taken at a valuation of \$35.00 per share; until April 1, 1931, into common stock taken at a valuation of \$37.50 per share.

SINKING FUND: The agreement securing the debentures will provide for five annual sinking fund payments of \$100,000 commencing April 1, 1927. Monies in the sinking fund shall be applied by the Trustee as soon as practicable to the purchase of debentures at prices not to exceed 102 in the first year of operation of the sinking fund, 101½ in the second year, 101 in the third year and 100½ in the fourth year. If debentures cannot be obtained at the above prices, sinking fund payments will be held by the Trustee for use in a succeeding year or at maturity.

PURPOSE OF ISSUE: The purpose of this issue is to fund at a fixed rate of interest a portion of the Company's normal borrowings. The proceeds will be used for the payment of a portion of the current bank loans and for additional working capital.

MANAGEMENT: Mr. Frank R. Wilson, President of the Corporation, has been in charge of its affairs since its organization. The Directors are Delos A. Blodgett, 2d, J. A. Brulatour, Charles H. Christie, H. Lester Cuddihy, Cecil B. DeMille, Stephen J. Leonard, John B. Miller, Bernard Pollak, Clarkson Potter, John T. Pratt, H. A. Richards, Theodore Schulze, Theodore S. Watson, Frank R. Wilson and W. R. Walker.

Legal matters in connection with the issuance of these Debentures will be passed upon by Messrs. Cooke & Marvin of New York.

The above Debentures are offered when, as and if issued and received by us and subject to the approval of proceedings by counsel

Price 99 and accrued interest, to yield over 6.20%

WATSON & WHITE

Members New York Stock Exchange

149 BROADWAY
NEW YORK

60 CONGRESS ST.
BOSTON

All information contained herein, while not guaranteed, has been obtained from sources we believe to be accurate and reliable.

WARNER BROS. Present
**"Hell-Bent
Fer Heaven"**
with PATSY RUTH MILLER and
JOHN HARRON
Continuous at Popular Prices
**WARNER
THEATRE**
B'way Near 52nd St.

MARK STRAND
BROADWAY AT 47TH ST.
"THE GREATER GLORY"
CONWAY TEARLE, ANNA Q. NILSSON
Irving Berlin's Honeymoon Love Song
"AT PEACE WITH THE WORLD"
STRAND SYMPHONY ORCHESTRA

CAPITOL
BROADWAY AT 61ST ST.
BROWN OF HARVARD
With ALL-STAR CAST
Famous Capitol Program
CAPITOL GRAND ORCHESTRA

LOEW'S
STATE & METROPOLITAN
By & 45th St. Brooklyn
REX BEACON
"THE BARRIER"
With a Great Star Cast
VAUDEVILLE

PAT POWERS' GRIEF
OVER VON STROHEIM

"Wedding March" 3 Months
Delayed and Not Yet Started
—Cut Off \$6,000 Weekly

Los Angeles, May 4.
Eric von Stroheim has given Pat Powers plenty of grief in the long starting of "The Wedding March," to be released through Famous Players-Lasky.
Von Stroheim's original contract with Powers specified that the picture start about three months ago. Powers allowed Von Stroheim, it is said, to engage a staff of people, numbering 25, at sumptuous salaries. These people were around the Associated Studios (formerly Selig Studio), on Mission road, for the three months, drawing pay and not active.
About two weeks ago Powers sent for Von Stroheim, who was working on the story with Harry Carr, the latter borrowed from F. P.-L., at La Jolla. Powers decided that the director do his work at the former's home in Hollywood. Von Stroheim and Carr were taken into the house, with Carr acting, it is said, as a sort of guardian over the actor-

director-writer, to see that he completed the story.
At the same time Powers directed that all of the sides unnecessary at this time be stricken from the payroll, a saving of about \$6,000 a week. The studio was also ordered closed.
Peggy Joyce's Suggestion
Powers has a four-picture contract with Von Stroheim. It provides that the second picture which the actor-director-writer will make is to be one with Pola Negri, for F. P.-L., in which Von Stroheim will act as well as direct.
When Powers opened negotiations with Von Stroheim for his services, it was at the request of Peggy Joyce, who wanted the director for one picture. Von Stroheim has been under contract to Powers now for eight months, with no start made. It may be another two months before he will begin work.
Powers left here last week for a month's visit to New York.

Portable Camera on Lot
Los Angeles, May 4.

Alvin Wyckoff, Famous Players-Lasky cameraman, is using a portable gyroscopic camera imported from France for the "Old Army Game," which Edward Sutherland is directing with W. C. Fields starred.
The camera is strapped to the photographer's chest, is electrically operated, carries 400 feet of film and is equipped with a footage recorder.

AMUSEMENT STOCK QUOTATIONS

No startling developments in the market during the last week with the exception that the Shubert Theatres shares showed a gain of three points last week. This week on the first two days there was a showing of advance on the part of practically all of the amusement shares with the Shubert stock chalking up another gain of two points.
The Motion Picture Capital Corporation has placed a new issue of \$2,000,000 five year 6 percent convertible sinking fund bonds through Watson and White.
A new issue made its appearance on the Curb as the Motion Picture Co. with a price quotation of 25 on it. No information regarding the stock has been had.
Just what the effect of the new trend in the Federal Trade Commission affairs will have on the Famous Players stocks will be a question for a day or so. Loew's Inc. on the showing that it is certain to make in the Metro-Goldwyn division is certain to be due for a further advance.
The table for last week showed:

	Sales.	High.	Low.	Close.	Change.
Eastman Kodak	1,000	110	109 1/4	109 1/4	- 1/4
Do. preferred	200	115	115	115	+ 1/2
Famous Players-Lasky	\$7,100	123 1/2	120	120 1/4	- 3/4
Do. preferred	400	119 1/2	119	119 1/4	- 1/4
First National Pictures	200	80 1/2	80	80	.....
Fox Films A.	4,100	65 1/2	63 1/2	64 1/4	+ 1/4
Loew's, Incorporated	12,600	38 1/2	38 1/2	38 1/2	+ 1/4
Metro-Goldwyn	500	22 1/2	22 1/2	22 1/2	- 1/4
Motion Picture Cap. Corp.	1,800	20 1/2	20	20 1/4	- 1/4
Orpheum Circuit	700	29 1/2	29 1/2	29 1/2	.....
Do. preferred	1,900	52	50 1/4	50 1/4	- 1/4
Pathe Exchange A.	24,500	61	58	61 1/4	+ 1/4
Shubert Theatres	100	91 1/2	91 1/4	91 1/4	+ 1/4
Universal Pictures preferred	4,400	15 1/2	14 1/4	14 1/4	+ 1/4
Warner Bros. Pictures	.....	.....	.....	.....	.....

	Sales.	High.	Low.	Close.	Change.
American Seating Co.	10	270	270	270	.....
Balaban & Katz certificates	400	70	70	70	.....
Film Inspection M.	.....	.....	.....	.....	.....
Fox Theatres A.	5,300	24	23 1/2	23	- 1/4
Trans-Lux Screen	2,800	8 1/2	8 1/4	8 1/4	- 1/4
Universal Pictures	1,400	31 1/2	29 1/2	30 1/2	+ 1/4
*Warner Bros. Pictures	.....	.....	.....	.....	.....

* No sales or quotations.
At the close of the market yesterday the standing was:

	Sales.	High.	Low.	Close.	Change.
Famous Players-Lasky	7,200	118 1/2	116 1/4	118 1/2	+ 1/4
Do. preferred	100	118 1/2	118 1/4	118 1/2	+ 1/4
Fox Films A.	900	64 1/4	63	64 1/4	+ 1/4
Loew's, Incorporated	1,100	37 1/2	37	37 1/2	.....
Metro-Goldwyn	100	23	23	23	+ 1/4
Motion Picture Cap. Corp.	1,200	21	20 1/4	21	+ 1/4
Pathe Exchange A.	400	50 1/2	49 1/4	50 1/4	+ 1/4
Shubert Theatres	2,000	61 1/2	61 1/4	61 1/4	+ 2 1/4
Warner Bros. Pictures	300	14 1/2	14 1/4	14 1/4	- 1/4
Do. preferred	.....	.....	.....	.....	.....

	Sales.	High.	Low.	Close.	Change.
Film Inspection M.	200	4 1/4	4 1/4	4 1/4	+ 1/4
Fox Theatres A.	500	22 1/2	22	22 1/2	.....
Motion Picture Co. preferred	300	25	25	25	.....
Trans-Lux Screen	800	8 1/2	8	8	.....

SAILOR SPOILS 'FRISCO
BAY SUICIDE ATTEMPT

Widow Leaped From Ferry—
Despondent Over Finding
Fiance Head of Family

San Francisco, May 4.
Mrs. Inga de Valliere, who says she is a picture actress, writer and artist, leaped from the deck of a ferryboat here in an admitted suicide attempt. She was saved by the prompt action of a passenger, a sailor, who dived in and rescued her.
To the police Mrs. Valliere, a widow, told a story of having come to San Francisco to marry. She said she met the man in Hollywood, accepted his proposal and arrived here only to find he was already married and the father of three children. She said she was destitute.
A coterie of east bay society women raised a fund for Mrs. Valliere. She says she has an eight-year-old daughter and that she has been married twice.

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.

"THE MEETING WILL PLEASE COME TO ORDER"

EDWARD MEIKEL
ORIGINATOR OF THE ORGAN CLUB
Assisted by JIMMIE, Vice President
Harding Theatre CHICAGO, ILL.

"SHOW BUSINESS" FOR \$5,000
Metro-Goldwyn has bought the picture rights to Mrs. Thyra Sampaier Winslow's novel, "Show Business," as a vehicle for Norma Shearer.
The price paid was around \$5,000, according to report.

An Established Fact
For Any Picture House

ROSE VALYDA
Just Concluding
4 Weeks Loew's State,
Los Angeles
OPENING
WARFIELD THEATRE
SAN FRANCISCO
For an Indefinite Run
DIRECTION
FANCHON & MARCO

The SENSATION of CHICAGO!
THEY'RE BURNING UP THE TOWN

AL SHORT
AND HIS BOYS
America's Finest Symphonic
JAZZ ORCHESTRA
Presenting
A Jazz Tour of the Globe

"AROUND THE WORLD"
A New Idea in Stage Presentation, Using the Finest Talent in America
A NEW COUNTRY EVERY WEEK
Now in the Fourth Week and Breaking All Attendance Records at the Worlds Most
Beautiful Theatre
NATIONAL THEATRES CORPORATION
CAPITOL
Halsted at 79th Street

FIRST NAT'L MERGER

(Continued from page 5)

being 162 houses, Finkelstein and Rubin chain of 75 in the northwest and the 49 houses of the Saxe brothers in Wisconsin. This would bring the total of houses represented in the chain to around 400.

This would undoubtedly mean that there is to be a line-up of two gigantic producing, distributing and exhibiting interests with the First National theatre pool versus the Publix Theatres, Inc., for what would appear to be a desperate fight.

Originally in the Publix in its Southern Enterprises Corp. had about 170 houses added to this within the last week as the Blank chain of 25 while the Balaban and Katz chain with its mid-western affiliations represents about 153 houses making a total of 350 houses for Publix at present.

Only Means

The original franchise holders of First National are figuring that this step on their part is the only means of successfully combatting the constant defections from their ranks. Thus far they have lost to Publix the Balaban and Katz chain, the Gordon houses in New England, the Blank theatres in the west; while William Fox has stepped in and secured a third interest in the West Coast Theatres, Inc., with a fairly good chance of forcing the continuing stock holders to permit him to obtain control, losing those houses to the new company; and the Janes and Von Herberg chain in the Northwest has gone over to the North American Theatres.

On the other hand it may also be figured as a protective measure. Should Famous Players through its Publix affiliations obtain a further hold on the First National it might through the stock holdings hold down the production end of the activities of that organization to such an extent that the First National franchise holders with theatres would be forced into the position of being entirely at the mercy of the producing and distributing control of corporation outside of their own. To avoid this it is believed that those behind the Stanley interests were willing to become the leaders in a movement to bring together all of the theatres represented in the franchise division of First National so that all might be mutually protected.

Jules Mastbaum is quoted as saying that his whole desire is to protect the little stockholders who are interested in the Stanley Company and to do that he is willing to accept the added burden of heading the movement of the theatre owners.

With the allied combination of theatre managements playing presentations or stage attractions in any or all of the houses enrolled, the matter of the booking connection (acts) would arise.

The Stanley Company and Wilmer & Vincent of the group are at present attached in a booking way to the Keith-Albee agency. It is claimed for the Stanley Company it has no written "franchise" or agreement with K-A, with its booking subject to termination at any time. W. & V. have had a booking agreement for years with the Keith's office.

K-A has a 25 percent interest in some of the pop vaudeville theatres operated by the Stanley Company. What interest the K-A agency has acquired in the W. & V. property is unknown.

The Stanley Company is reported not happy in its K-A booking affiliation. That connection deprives it of a freedom in booking its picture house acts and attractions, K-A demanding that its own big time houses be "protected" through having the Keith's big timers given first call on all turns booked or requested by the Stanley people. It also operates for the K-A agency to be in a position to place the salary limit on any act the Stanleys may want, despite what the Stanleys may wish or be willing to pay.

Through this condition and the apparent absence of sufficient big time theatres under K-A bookings, the Stanleys' opposition in Philadelphia in pictures and presentations, Fox's has been very prosperous all of this season, procuring all of the turns it has required weekly.

THE SHERIDAN VICKERS' SON

Los Angeles, May 4.

A son was born to Mrs. Sheridan Vickers, wife of the British critic now here surveying studio conditions in Los Angeles.

Vickers is dramatic critic of the "London Daily Express."

Film Version of Prize Play Scores Impressive Triumph

AT

WARNER'S THEATRE

THE HEART OF BROADWAY, NEW YORK, N. Y.

WARNER BROS. PRESENTS

HELL BENT FER HEAVEN

PATSY RUTH MILLER

JOHN HARRON

AND A GREAT CAST

A picturization of the stage play by Hatcher Hughes that won the Pulitzer Prize as the year's greatest drama. In picture form it is greater than ever—one of the year's outstanding box-office productions.

J. Stuart Blackton
Production

"'Hell Bent fer Heaven' is sure-fire movie stuff."

---New York American

"The dynamited dam and the flood that follows are pictured with graphic realism."—New York Telegraph.

"Far better than the average picture."—New York Sun.

"Possesses a fine dramatic quality, capital acting, and stirring suspense."—New York Times.

"Followed it through from beginning to end with considerable interest."—New York Daily News.

OLD PUBLIX (F. P.) MANAGERS LEAVING

**Herschel Stuart Goes Over to
Loew's—Earl Crabb
With Keith's**

Within the ranks of the Publix personnel a number of the older managers who were with the old Famous regime have left for other fields.

The latest defection is Herschel Stuart, who was sent into the middle west with headquarters in Memphis after having been brought to New York from St. Louis where he put the Missouri theatre on the map. Stuart resigned and has aligned himself with Marcus Loew as city manager in Baltimore for the Whitehurst houses which that circuit has just taken over there. His brother "Buddy" Stuart resigned several months ago and is now with Associated Exhibitors as a special field exploitation man, operating from the exhibitor's angle.

Earl Crabb, brought out of the southern field to manage the Metropolitan, Boston, is no longer at that

house and is now connected with the Keith home office in New York. He also resigned from Publix.

Mayflower Photoplay Corp Has Assets of Value

Boston, May 4.

Roy A. Hovey, Massachusetts Bank Commissioner, who is in possession of the Cosmopolitan Trust Company, defunct Boston Bank, has brought a bill in equity in the Supreme Court against Max Mitchell, former president and director of the institution, to compel him to turn over to him and to enjoin him from disposing of, secreting or destroying certain contracts and other assets of the Mayflower Photoplay Corporation and its subsidiaries, the Rainbow Film Company and the Massachusetts Photoplay Company, so the plaintiff can sell part of the assets of these corporations for \$35,000 cash.

Commissioner Hovey charges that previous to his taking control of the Trust company in 1920, Mitchell caused these corporations to be organized, and, although they had little or no financial strength, caused hundreds of thousands of dollars to be loaned to the bank in exchange for their notes, in violation of his duty and of the law.

IT COULD HAPPEN

Chicago, May 4.

A woman bought a ticket at the Randolph street box office of the Randolph theatre and emerged a few minutes later stating she had seen the picture before and would they refund her money.

As the picture was a first-run, Manager Bachman asked the patron as to where she had seen it. She replied the day before in a theatre on State street.

That meant the woman had gone into the same house on successive days from different entrances, not noticing either the name of the house or picture.

PEGGY SHAW, "FIND"

Rated as a "find," Peggy Shaw will play the second feminine lead in support of Dorothy Mackaill in "Subway Sadie," which shortly goes into production for First National. It will be supervised by Al Rockwell.

"Joanna" Suit Dismissed

The popular newspaper serial, "Joanna," screened by First National Pictures is the subject of litigation by Edward Marshall who is suing the Thompson Feature Service, Inc., and Harry L. Gates, charging conspiracy.

Marshall and Gates collaborated on "Joanna," according to the complaint, the alleged conspiracy being that Thompson Service paid only \$100 for all rights with the film rights actually sold for over \$20,000. Marshall accordingly wants \$25,000 damages.

The Thompson newspaper syndicate for its end successfully contested the complaint, demanding a dismissal because it does not set forth allegations sufficient to constitute a cause for action. The Appellate Division has held for the syndicate, with Marshall privileged to amend his complaint.

"Delicatessen" Started

Los Angeles, May 4.

Colleen Moore started making "Delicatessen" under Alfred Green's direction at the Fine Arts studio yesterday. Anna Q. Nilsson and Lewis Stone started on "Collusion" at the same time.

Both will be First National releases.

EMBASSY TOO HIGH, MANAGER LAROSE QUILTS

**Wanted 75c Top Reduced to
50c to Meet Competition—
Grosses Fell Away Off**

Baltimore, May 4.

Joe LaRose left the Embassy yesterday as its managing director, through the owners refusing to cut down the Embassy's 75c. top to 35-50c., to meet the competition of the Rivoli, across the street. The Rivoli, seating 1,700, has an admission of 35-50c. The Embassy seats 1,400.

Mr. LaRose came here from Fox's, Philadelphia, and assumed charge of the Embassy when that house was in a slump. LaRose gingered it up, sending the weekly grosses ahead until they hit the surprising total of \$11,000 on one week. Later the Embassy ran into some poor-drawing pictures, with the grosses dropping, until last week it struck \$5,000.

LaRose is reported to have insisted that the Embassy's scale be lowered to meet the Rivoli top, and upon the refusal of the owners he left.

This week the Embassy has "Let's Get Married" and the "Pompadour Ballet" at 75c., with the Rivoli showing "The Restless Age" and Waring's Pennsylvanians, the crack stage orchestra, at 50c.

Famous Players is said to have an agreement to furnish the feature pictures to the Embassy at a flat rental of \$1,750 weekly, with a percentage split of 50-50 on anything over \$8,500.

Other P. D. C. Releases Announced for 26-27

Los Angeles, May 4.

Producers Distributing Corporation releases for 1926-27 not previously announced will include: "The Deluge," C. B. De Mille's spectacle; "Nobody's Widow," by Avery Hopwood, with Leatrice Joy starred and William C. De Mille directing; "The Cruise of the Jasper B.," by Don Marquis; "His Dog," by Albert Payson Terhune, and "Ladies Must Love," by Aubrey Kennedy, with Rod La Rocque starred and William K. Howard directing; "The Little Adventurers," adapted from "The Dover Road," with Vera Reynolds starred and Donald Crisp directing; "Fighting Love," by Rosita Forbes, with Rupert Hughes directing, and "White Gold," by J. Palmer Parsons, with Jetta Goudal starring in both. "For Wives Only," from the play, "The Critical Year," by Rudolph Lothar and Hans Bachwitz; "The Night Bride," by Frederick Chapin; "Man Batt," an original, and "Getting Gertie's Garter," by Willson Collison and Avery Hopwood, will star Marie Prevost.

Priscilla Dean will be starred in "West of Broadway" and "Jewels of Desire," by Agnes Parsons. "The Heart Thief" and "The Highwayman" will feature Joseph Schildkraut, while he will be co-featured with his father, Rudolph Schildkraut, in "Young April," by Edgerly Castle.

"Rubber Tires," by William Slavins McNutt and Frank Woods; "The Yankee Clipper," by Denison Clift; "Turkish Delight," by Irvin S. Cobb; "Silk," by Samuel Merwin, and "The Country Doctor," by Mann Page and Izola Forrester, will be produced by Cecil B. De Mille as specials.

"Pals in Paradise," by Peter B. Kyne; "The Rejuvenation of Aunt Mary," by Anne Warner; "No Control," by Frank Condon; "Jim, the Conqueror," by Peter B. Kyne; "A Harp in Hock," featuring Rudolph Schildkraut and Junior Coghlan, and "The Sea Wolf," a Ralph Ince production, will be Metropolitan specials.

Worcester's "Mystery"

Worcester, Mass., May 4.

Mystery shrouds the identity of the backers of the project announced for construction of a 3,500 seat theatre, the site of which has been purchased by the City Central Corporation of Boston.

The Boston Corporation refuses to divulge its clients' names.

Poli now is erecting a 2,500-seat theatre on a site opposite to that of the "mystery" theatre. It will be opened in the fall.

Triple Your Profits by Playing this FALL Picture NOW!

PARAMOUNT'S Big Exploitation Special, "FASCINATING YOUTH" is one of the 15th Birthday Group and set for August release. It will have a gala pre-release showing at the Rivoli Theatre, New York, the week of May 9th.

Following the Rivoli engagement, this gala showing will be repeated in the following theatres:

May 16 . . . Metropolitan, Boston	June 20 . . . Uptown, Chicago
May 23 Shea's Buffalo, Buffalo	July 4 . . . Missouri, St. Louis
May 30 . . . Capitol, Detroit	July 11 . Newman, Kansas City
June 6 . . . Chicago, Chicago	July 18 Palace, Dallas
June 13 Tivoli, Chicago	July 25 Loew's Palace, Memphis
Aug. 1 Howard, Atlanta	

Accompanying "FASCINATING YOUTH" is the John Murray Anderson presentation, "Alice in Movieland," featuring the stars of the picture in person. A special advance crew will turn on a tremendous publicity campaign in each city.

Three special trailers announcing the picture three weeks in advance have been prepared. The syndicated novel, "FASCINATING YOUTH," written by Byron Morgan, will run in the leading newspaper of each city. Special advertisements in the newspapers and heralds given away at the theatres will invite the public to make application for Movie Screen Tests, the tests to be made on the theatre stages during the run of the picture. These are only a few details of the campaign.

"FASCINATING YOUTH" is bound to be the talk of every territory in which it plays.

Realizing that the 12 theatres named above should not be the sole beneficiaries of this giant publicity campaign, **PARAMOUNT OFFERS "FASCINATING YOUTH" TO OTHER EXHIBITORS IN THESE TERRITORIES FOR DAY AND DATE SHOWINGS WITH THE HOUSES NAMED ABOVE.**

Here is your chance to play a big Fall Paramount Special in advance of regular release and to GUARANTEE YOURSELF A CLEAN-UP!

That's Paramount Showmanship!

The Glowing Achievement of
**UKULELE IKE
CLIFF EDWARDS**

"The One-Man Symphony
of Crooning Jazz"

At the

**FOX THEATRE
PHILADELPHIA**

**Booked for One Week
Held Over for Three Weeks**

Personal Direction
MAX HART



HANS STENGEL

PRESENTATIONS—YONKERS

Yonkers, N. Y., May 4.

Two straight picture houses here announce "presentations." The Park Hill is playing two acts, changing the bill four times weekly.

The Cameo will add "presentations" to its straight picture policy next month.

Fred Mack of the Alf Wilton office is booking both houses.

CROOKER-NOLAN'S PUBLICITY

Two former picture editors, Herbert Crooker of the "Times Mid-Week Pictorial" and Warren Nolan of the "Evening Telegram," are now doing publicity work for pictures.

Crooker is associated with C. C. Burr in handling the Johnny Hines features, while Nolan is working under Victor Shapiro at the United Artists office.

"Warners' Winners"

No longer will Warner Brothers call their productions "Classics of the Screen." In the future, they will be known as Warner Brothers Winners.

WEST COAST STUDIOS

Norma Shearer, William Bakewell, Mary McCallister, Sally O'Neill, Conrad Nagel and George K. Arthur are in the cast of "The Waning Sex," which Robert Z. Leonard is directing for Metro-Goldwyn-Mayer.

Sally Long has been signed by Universal for "The Man in the Saddle," which Cliff Smith is directing, with Hoot Gibson, Lloyd Whitlock, Emmet King, and Duke Lee.

Edward T. Lowe has been added to the scenario staff of M-G-M.

Charles Ray and Tom O'Brien have been signed for "The Fire Brigade," which Hunt Stromberg will produce and William Nigh will direct for Metro-Goldwyn-Mayer.

M-G-M has purchased Kathleen Norris' book of short stories, "The Callahans and the Murphys," which ran in the Cosmopolitan, with the exception of one story, "The Kelly Kid," held out.

Frank Wilson, vaudeville actor and writer, will write comedies for Hal Roach.

Mr. and Mrs. Antonio Moreno will leave soon for a trip abroad.

Tom Moore and Ford Sterling have been added to the cast of "Good and Naughty," which is being (Continued on page 31)

INSIDE STUFF
ON PICTURES

An "understanding" that seems to exist between picture agent and picture house managers, is something of a problem right now in that field. The picture house agent, generally a fine type of commission operator, has expressed himself or herself time and again as opposed to contaminating a field as new as this with any semblance of "graft."

Accordingly there is little of it just now excepting in one flagrant case, a man who is assistant to an executive really rather than an agent. He works very crudely. Two offices have refused to do business with him altogether although at one time almost everything was booked with that outlet by one agency for a number of weeks. The agents finally tired of splitting the 10 per cent commission with this grafter. He has also become obnoxious in the smallness of his graft, calling up agents with reminders he will buy himself a hat or ties or what not and send them the bill.

What there is of that sort of thing is also blamed on the shoe-fly agents who approach bookers with these propositions of splitting commissions if they are given a look-in. With this as a rather weak foundation, the agent then approaches acts with the come-on he has "connections" with such and such houses for a route. As a rule that too is discouraged.

On the other hand, there are some bookers who actually prefer, because they enjoy doing business with one or two booking offices. They even go so far as to suggest seeing that agent as a possible means for being booked. This has created a suspicion by some there is an "understanding" which is not so in view of the high standing of the circuit executives. It is merely an efficiency facility, as certain offices would know the proper methods of submitting photos, press matter, etc., in addition to properly presenting the act for the film theatres.

The booking man referred to as being prone to "bbling" has created comment as to the open manner in which he is risking his connection for the sake of a comparatively paltry extra income. Anonymous description is all necessary to identify him to the agents and a possible disclosure by them to his superior is regularly anticipated.

Out at the Universal lot on the coast is a girl star who has shown considerable ability. She has been working under one of the imported directors, of the same nationality as the casting director who is reported engaged to wed her. The director and the casting director got together for a "conference." Then the director went to Carl Laemmle and told him that the girl was worth at least \$4,000 a week and that is what he would pay her. But the plan went floozy when Laemmle, wise owl, said: "All right, my boy, if you think she is worth that much I'll sell you her contract with me and that will give you a chance to make a bigger one." Whereupon the director took the air as he said: "No, no! I meant she was worth that in your picture Mr. Laemmle."

Much speculation in Washington concerning the how and wherefore of the President's recent statement disapproving of federal censorship. The reformers are claiming Will Hays fixed it.

The facts are the International News Service (Hearst) put three questions in writing before the "White House Spokesman" at the regular bi-weekly conference with the scribes.

The first was is it not believed that Congressman Upshaw's proposal for Federal censorship is inconsistent with States rights and free speech.

Second: Attention was drawn to the statements from the various embassies to the effect that American films were cementing foreign relations as well as promoting trade. The President was asked if he subscribed to that theory.

Third: Did not the President believe the motion pictures have in a general way produced beneficial results in the education and recreation of the people of the United States.

When questioned as to the source behind it, Jack Connolly, of the Washington office of the Hays organization, denied all knowledge. However, it is known that Mr. Connolly was a newspaperman for many years.

Universal's purchase of 50 percent interest in the Multnomah Theatre Corporation in Portland, Ore. cost \$750,000 for its share in 11 modern suburban houses it is claimed. The deal pending for some time, was consummated when Bob White, president of the chain, left a few weeks ago to interest Carl Laemmle. The latter at first refused to discuss the matter but is said to have been influenced partly when the closing of the Jensen and Von Herberg deal to the North American Theatres, Inc., was announced.

Universal will have the last say as well as supervision over the Multnomah chain, while White will remain as general manager. A new corporation will be formed with Carl Laemmle president. It is not believed that an "opposition" battle against the North American interests will befall. An expansion policy, will most likely be adopted, as the deal included two sites but recently acquired. In addition to purchasing the half interest, U also acquired an option on the outright ownership of the entire string.

The Multnomah circuit is about two years old. It was previously tied up with First National for product. The present arrangement gives Universal an edge over its competitors.

Cheers wound up the sales convention of the Metro-Goldwyn-Mayer bunch at the Hotel Pennsylvania, New York, last week. A huge crowd of the M-G-M. salesmen were grouped in the ballroom with the officials on the dias. Speakers dwelt upon the "big family" thing. This could be observed from the wholehearted responses to the speakers. While (Continued on page 34)



COMING

EAST

AUDREY

EVA

GIBSON SISTERS

"HAPPINESS IN EVERY STEP"

RIGHT NOW

METROPOLITAN, LOS ANGELES

with VERNE BUCK and His Gang

A VERSATILE DANCING OFFERING

ONE OF FANCHON & MARCO'S YOUNGER "IDEAS"

CHARLEY MELSON

FILLING THE 'BIG LEAGUE BOOTS OF

RUBE WOLF

AT LOEW'S STATE, LOS ANGELES

WHILE RUBE IS BURNING THEM UP

FOR THE NEXT FOUR WEEKS AT

T. & D. THEATRE, OAKLAND

IN PASTURES NEW—AND CLICKING PRETTY

WALTER WEEMS

UNIQUE

HILARIOUS

CLEAN

ESPECIALLY PREPARED OFFERING FOR HIGH-GRADE MOTION PICTURE HOUSES

LOEW'S STATE, Los Angeles, NOW

NO OPEN TIME IN SIGHT

Direction FANCHON & MARCO

'SUNDAY' IN R. I. EDUCATIONALS'

Picture Houses Operating Under New Law

Providence, May 4. Rhode Islanders attended their first Sunday moving picture shows on Sunday with the opening of most of Providence's theatres under the "new law" which vetoed the old time anti-Sunday theatre law. Theatres in all other cities and towns were also opened with the exception of Pawtucket.

Attendance at the theatres was reported satisfactory, but it is not generally conceded that movies will be popular during the summer, when (Continued on page 24)

47 JAP SUICIDES IN FINAL REEL, JAP SPECIAL

A dispatch from Seattle states that Siegfried F. Lindstrom, of the Nikkatsu Film Corporation of Tokio, arrived there and plans to book Japan's most popular film into the leading houses of America.

He explained that the picture was produced in Japan, that it is 20 reels long and that 47 characters commit hari-kari in the last reel. Hari-kari is a form of suicide indulged in by the Japanese when they are angry at themselves or anyone else.

Lindstrom said that "The Thief of Bagdad" held all Japanese b. o. records until the home-made movie was screened.

POLA STICKIN' 'ROUND; SO IS VALENTINO

Los Angeles, May 4. Pola Negri has cancelled a sailing reservation for her European tour this summer, and instead will go to Arrowhead Lake, mountain resort, for her vacation.

Rudolph Valentino returns from a desert location in a few days, and as he is not going to Europe this summer, Pola thought it best not to be far from Hollywood. As she has seen a lot of Europe and has not known Valentino so long, it is thought that her present course is best.

P. D. C. CONVENTION

Los Angeles, May 4. The Producers Distributing Corporation, first annual sales convention went into session at the Ambassador hotel Monday. There were about 125 persons, including Robert Monroe, president of the organization; John C. Flynn, vice-president, and general manager, Cecil B. De Mille, Al and Charlie Christie.

The program on Monday consisted of an informal reception at the Christie studio. Tuesday the visitors made the rounds of the De Mille, Christie and Metropolitan studios. Tuesday night a preview of pictures that have been recently finished will be shown. Business sessions will be held Wednesday, Thursday and Friday.

Wednesday night a banquet and a dance will be given the visitors at the Ambassador hotel.

N. Y. TO L. A.

Constance Howard.
Mr. and Mrs. Rudolph Schildkraut.

Paul Ludwig Stein.
Lewis Moomaw.
William M. Vogel.
Pauline Starke.

L. A. to N. Y.

Renee Adoree.
William Powell.
Norman Trevor.
Ralph Forbes.
Pat Powers.
Carl Laemmle.

Roche Working on Coast

Los Angeles, May 4. Arthur Somers Roche arrives here May 7 to begin work on four original stories for Warner Brothers' production.

LITERATI

Butler in Newark

The Newark "Evening News," most conservative of Jersey papers and one of the hardest in the country for theatrical publicity men to get a "break" in, has been pepping up lately. Regular space is devoted to show business daily now instead of intermittently during the week as was formerly the policy. Walter J. Flanagan, dramatic critic of paper and one of the oldest in the point of service in the Metropolitan district, now takes a by-line over his writing, heretofore using initials only.

Hearst Bond Issues

A reason is found by some newspaper men for the unexpected retrenchment schedule evidently followed by the Hearst organization in the two bond issues outstanding against Hearst properties. These are for \$15,000,000 and \$12,000,000, calling for 6 1/2 percent annual interest

and a yearly amortization of \$1,000,000.

The Hearst executive committee in charge of the economical plan has been chopping in wholesale, taking 74 men off of one paper, 26 from another and in other plays holding down the overhead on the losers if not shifting them about for a total gain. Other Hearst papers are also to feel the axe it is said as there are other losers as yet untouched.

One story is that in a recent week the New York "American" ran into "the red" for \$40,000 but all kinds of charges are plastered on that daily.

A marked change has occurred in the "confession" type of magazines, which can be laid to the banning of "Liberty" from Canada some time ago. The Canadian authorities in barring the weekly from that country, declared that they would prohibit any magazines of a sensa-

tional or "sexy" nature.

Accordingly, Bernarr Macfadden is said to have issued an order to the effect that "sexy" stories in his confession magazines be reduced to a minimum, and that "heart throb" tales predominate. Although the change was abrupt, the readers are taking to the new fare with avidity.

Lloyd's, with the reputation of insuring anything and everything, has evolved a new one. The insurance house has devised a scheme and so broached to English authors, by which it will indemnify a writer against the costs of defending a law suit against libel. The new insurance racket was brought into being because of the many libel suits the British authors are finding themselves in nowadays, said to be an unprecedented number. A condition of the insurance is that nothing will be paid the author unless the verdict is in his favor.

Writing, as a business, is nothing new, but is being done in a business-like manner, is something else again. Mary Roberts Rinehart, it is said, has an office in the downtown

business section of the city, where she spends about four hours each day in writing. She observes this rule zealously each day, even to working half of that period on Saturdays.

Royal Daniel, Jr., city editor of the "Mirror" and William Buzzell, city editor of the "World," are the rival candidates for the presidency of the Newspaper Club, New York, with the election to come off early in May. A spirited campaign is in progress for votes.

Editor Quits Job for Sea

Ralph Cromwell, former city editor of the San Francisco "Chronicle," has quit the newspaper game to follow the sea.

Cromwell returned to San Francisco after a four months' voyage as baggage clerk on the Dollar liner "President Lincoln." He intends to make a second voyage to the Orient.

Sam Blythe reached New York following a six months' tour of the world. He has gone to his home at Pebble Beach, Monterey, Cal.

"but I ain't used to being treated like this!"

SUMMER and HEAT don't matter

You'll make money just the same —

because First National is heading into summer with a group of heat-proof hits even bigger in earning power than all those triumphs of winter —

First National Pictures for profits all year round!

NORMA TALMADGE in "Kiki"

COLLEEN MOORE in "Irene"

CORINNE GRIFFITH in "Mlle. Modiste"

RICHARD BARTHELMLESS in "Ranson's Folly"

HARRY LANGDON in "Tramp, Tramp, Tramp"

'THE GREATER GLORY' a Special

"OLD LOVES and NEW" adapted from "The Desert Healer," by E. M. Hull, author of "The Sheik"

MICHAEL ARLEN'S 'The DANCER of PARIS'

FRANK LLOYD'S 'THE WISE GUY'

"THE WILDERNESS WOMAN" the year's biggest comedy

'The SPORTING LOVER' Drury Lane sensation

"SWEET DADDIES"

"HER SECOND CHANCE"

and a hit a week from now until September. Then the "Banner Group" starts.

BROWN OF HARVARD

Metro-Goldwyn-Mayer picture directed by Jack Conway. Based on the play of the same name by Hilda Johnstone Young. Features William Haines with Jack Pickford and Mary Brian underlined. Ira Morgan, photographer. At the Capitol, New York, week May 2. Running time, 80 mins. Jim Doolittle..... Jack Pickford Mary Abbott..... Mary Brian Bob McAndrews..... Francis X. Bushman, Jr. Mrs. Brown..... Mary Alden Mr. Brown..... David Torrence Prof. Abbott..... Edward Connelly Hal Walters..... Guinn Williams Reggie Smythe..... Ernest Gillen Tom Brown..... William Haines

More genuine college atmosphere here than any other film of the type has contained, and the younger element among the picture patrons should eat it up. It's entertainment all the way. William Haines, in the title role, plays it for full worth. The Harvard undergraduate body

and the Cambridge alumni could and probably will pick many flaws in the technicalities of the life as they know it at their alma mater, but to an outsider it smacks of being sufficiently genuine to waive all minor doubts. In fact, all college men will give the picture, its director and cast their due. The sincerity with which it has been made and the striving for detail are too obvious to be ignored. Plenty of credit all around for effort on this one.

Adapted from the play of the same name, it may be recalled that it was booted off the stage in Boston by Harvard students when it was done there a little more than 20 years ago. Previous to that, the piece was installed at the old Princess theatre, below 29th street on Broadway, with Henry Woodruff in the title

role. It followed in the wake of "The College Widow," was ahead of "St. Ongeheart," and enjoyed a successful run. At that time there was no reference to football in the script, the athletic kick centering around the annual crew races with Yale. Now it's a picture and in deference to the modern trend, a gridiron victory over the traditional New Haven rival is the big punch, although the crew race is still retained.

That spells action, and there's an abundance of it. A fist fight, the crew race and the football game take care of this angle. Outside of that Brown (Mr Haines) is characterized as an extremely fresh freshman who doesn't "arrive" until the last quarter of the Yale game during his sophomore year. It's not one of those college hero things. On the contrary, Brown is just an average student with a pretty good idea of himself upon coming up from prep school, especially as concerns the girls. This leads to his going out for the Frosh crew when learning that Bob McAndrews (Mr. Bushman), his rival for the professor's daughter (Miss Brian) is out for a place in the shell.

Becoming second string stroke, Brown gets happily drunk in New London the night before the race, is called upon when McAndrews develops a pair of sore hands and strokes a losing cry because he collapses before reaching the finish line. Generally snubbed for having broken training, he determines to quit school, but returns at the fall term on the suggestion of his dad to fight it out.

The following sequence is in the Harvard stadium with the boys in moleskins at practice. Not able to make a varsity backfield berth, Brown trails along as a scrub back until the Yale game, when he is sent in during the first half, but gets a bump on the ankle, and has to leave the field after his first play. More mutterings of "quitter," but Brown goes back in the final quarter with the score 3-0 for Yale, carries the ball almost the length of the field in a series of rushes and then McAndrews goes over for the winning touchdown.

Both the crew and football stuff have been well handled by Jack Conway. It's evident that he had an abundance of aid in these chapters. No doubt about the gridiron battle being the best the screen has yet held within a picture story, and the sweeping of the oars in the shell is authentic, too, even though Ira Morgan, camera man, made the mistake of grinding too slowly, so that the crews look to be pulling 100 to the minute. However, that's the only glaring slip.

Jack Pickford is in a purely secondary role, albeit the pathos of the story centers around him. As the undersized country boy, ignored by his classmates but rooming with Brown and worshipping the latter, he jumps from a sick bed and into a rainstorm to chase Brown and tell him that he has not been dropped from the squad, as his roommate has read in the college daily paper. This leads Doolittle (Mr. Pickford) to the infirmary, where he dies during the game, and to which Brown rushes immediately the final whistle has blown.

Brown weeps himself into Mary Abbott's arms, but the finish lightens to show him elected to an honorary society and marching along arm-in-arm with McAndrews.

Haines is cooking in the name part. He not only looks collegiate and like a halfback, but paces his performance to a nicety, in which glib subtitles are more than the usual help. Pickford convinces as the underdog, and young Bushman, Jr., makes a likeable "heavy," if he can be termed that. It's a fact that during the early stages of the footage the sympathy is all with Bushman, even during the fight he has with Haines over the girl because of the latter's presumptuousness in kissing her. And that's what should "sell" the picture. Brown is made neither a collegiate idol nor an athletic marvel. He's just second-string material, flops once because he's a foolish kid and cashes in after making up his mind to make good if he chance offers.

Miss Brian is strictly milk and

water as the girl, but Mary Alden makes her mother role stand up, as does David Torrence as the father. Incidentally, Miss Allen's work while her son is supposed to be playing will get under the skin of many a mother.

For a college town "Brown of Harvard" is a cinch. The boys won't get much chance to kid it, for it's down to rock bottom on dramatics and Haines smacks too much of the genuine to be scoffed at. For youngsters from 10 to 15 it can't miss.

The football passages presumably were shot last fall at Cambridge, when Harvard eked out a stubborn moral victory by holding Yale to a no-score tie with the Blue a heavy pre-game favorite. Hence the celebration on the field was probably from the heart as far as Harvard was concerned. The "shots" of the stadium, campus and New London are "location." It is understood the university co-operated with this M.-G.-M. unit during the "shooting."

The game carries its flashes from the actual contest, and Conway presumably had his own cameramen grinding, while the yachts at New London are all there to add to the realism. Besides this, Conway has inserted a dance where the boys are in soft shirts and collars with tuxedos. They dance in the accepted collegiate manner. Verily, the picture is a treat as to the endeavor to be as true as possible.

A "sweet" picture, an outstanding performance by Haines and a neat piece of work by the director that the censors can pass with their eyes closed and which will "sell" itself upon the viewing. Skig.

THE GREATER GLORY

First National release, produced by Jun Mathis. Adapted by her from Edith O'Shaughnessy's novel, "The Viennese Medley." Directed by Curt Rehfeld. Conway Tearle and Anna Q. Nilsson featured, with Max Allison, Ian Keith, Jean Hersholt and Lucy Beaumont co-feature. To be released as a special in 11 reels. At the Strand, New York, week of May 2. Running time, 104 minutes. Count Maxim Von Hartig..... Conway Tearle Fanny..... Anna Q. Nilsson Corinne..... May Allison Pauli Birchach..... Ian Keith Tante He..... Jean Hersholt Gustav Schmitt..... Jean Hersholt Dr. Herman Von Berg..... Nigel de Bruiler Mizel, his wife..... Bridgetta Clark Prof. Leopold Eberhardt..... John Sainpols Kaethe, his wife..... Marcia Manon Otto Steiner..... Edward Earle Liesel, his wife..... Virginia Southern Irma Von Borg, the stevedore..... Isabel Keith Leon Krum..... Kathleen Chambers Leon Krum..... Hule Hamilton Contessa von Hartig..... Cora Marey Theodore von Hartig..... Carrie Dumery The Sissors Grinder..... Boris Kagiolt The Cross Bearer..... George Filling Helma..... Bess Flowers Maid..... Marcelle Corday

When this film was first announced it was to be a super-special for legitimate showings. Its title then was "The Viennese Medley." But a few weeks back orders were given to cut it from about 80 reels to few enough for regular houses. One cutter who had worked on it said he didn't see how it could be cut any more, but at the Strand this week it is shown in about 11 reels, a swiftly projected film with an epic theme. It misses both as a special and as a program release, and the salvation is a cast filled with "names" plus a production which cost somebody a prodigious sum.

Its claim to being an "epic" is

the exposition of a theory that the World War caused many changes, and that when those Four Horsemen of the Apocalypse (War, Famine, Pestilence and Death) mounted their horses for a careening ride through the heavens their influence was so great that normal people did unheard-of things.

The medium of a single and well-bound-together family is used to exploit the theme. Thus, there is the old aunt, Ilde, and her brood of relatives. A musician, a professor, a doctor, a military man, etc., and her two nieces, Fanny and Corinne. The war wears them down to poverty, takes Corinne from the man she really loved and sends Fanny to be the mistress of a gross war profiteer. But in the end her aristocratic lover won out, and the solid influence of War lost out when pitted against the ennobling influence of love.

Bolled down, that is the rudimentary plot of a very complicated scenario, which is still planting a story as the film nears its conclusion. The great fault with the scenario—and it is there that the fault lies—is that the entire family is manipulated throughout the story. Thus, unimportant people and unimportant things take up much footage in an attempt to drive home a point which the actions of the principal character, Fanny, drive home alone. Which means

(Continued on page 20)

SEND US YOUR DATES

Legit Managers
Keep Your Houses Open

We Just Closed Two Weeks
to Capacity Crowds

TULANE
New Orleans

NOW PLAYING
SELASCO, WASHINGTON
FORD'S, BALTIMORE

"Percentage Dates Only"



A Motion Picture Sensation
Featuring Helen Chadwick and
Jack Mulhall

State Rights For Sale
Public Welfare Pictures
Corp.

723 Seventh Avenue, New York
806 S. Wabash Avenue, Chicago

Red Hot
Summer Wallop
Sizzling With Profits

Representation of the most amazing melodrama ever screened!

OUTSIDE THE LAW

A UNIVERSAL PICTURE

Starring PRISCILLA DEAN Supported by LON CHANEY

A TOD BROWNING Production
A SMASHING SUCCESS EVERYWHERE!

"BROKE HOUSE RECORD FOR SATURDAY, EXCEEDING ALL expectations."

Criterion Theatre, Los Angeles, Cal.

"TURNED AWAY OVER FIVE HUNDRED ADMISSIONS. PATrons enthusiastic. Look for big week."

Liberty Theatre, Kansas City, Mo.

"ONE BIG BOX OFFICE BET. CAPACITY BUSINESS BOTH Kings and Rivoli Theatre for full week."

William Goldman, St. Louis, Mo.

"OPENED TO CAPACITY BUSINESS SATURDAY AND Sunday."

Broadway Strand Theatre, Detroit, Mich.

OPENS MAY 9th

At B. S. MOSS'

COLONY

Theatre, Broadway, New York

CONTINUOUS—NOON TO MIDNIGHT

Matinees
35 and 50 cents

Evenings
60 and 75 cents

TED DONER
BEGS TO ANNOUNCE

THE ARRIVAL OF 8 POUNDS OF

EDWARD WINSTON DONER

SHOWED HIS ACT 11 P. M. APRIL 24 AT THE DONER MUSIC HALL, LOS ANGELES, CALIF.

MOTHER AND BOY DOING GREAT—FATHER DOING FIVE A DAY

Starring in FANCHON & MARCO "IDEA"

Playing WEST COAST THEATRES

Permanent Address: 1627 1/2 Hudson Avenue, Los Angeles, Calif.

MARIE PREVOST in
UP IN MABE'S ROOM
AL WOODS play
by WILLSON COLLIER
and OTTO HARBACH
directed by E MASON HOPPER
PRODUCERS DISTRIBUTING CORPORATION

SHOW STOPPERS--ALL!

SAM KAUFFMAN

The Painless Pianist

A riot at McVicker's, Chicago—same at the Capitol, Chicago, last week and this—he can't miss.

"BANJO" "DOUBLE-VOICE"

HINES and SMITH

The Happy Song Boys

Just completed a successful tour of A. H. Blank houses—opened May 1st, Alhambra, Milwaukee, for two weeks.

BILLIE ADAMS

The Beautiful Calendar Girl

Singing the popular ballads—and how! Held over last week at the Capitol, Jackson, Michigan.

LYDIA HARRIS

A Great Blues Singer

A positive sensation at the Alhambra, Milwaukee.

LOOS BROTHERS

Comedy, Harmony Supreme

Offering vocal calisthenics. National favorites.

NAN BLACKSTONE

The Grand Baby and Her Baby Grand
"Croonin' the Blues"

Just closed Temple, Toledo, O. This week, Lyceum, Duluth, Minn. Booked to Alhambra, Milwaukee, McVicker's, Chicago.

DAN RUSSO and TED FIORITO'S

ORIOLETTES

8 Snappy Girl Exponents of the Well-Known Jazz Age

Costumed by Lester

Playing leading Midwest theatres.

ATLANTIC FOUR

The Singing, Playing Serenaders

Youth—Pep—Collegiate

Now playing B. & K. Midwest houses and A. H. Blank Circuit.

GEORGE BILLINGS

Star of the Photoplay, "Abraham Lincoln"

Presenting his unique conception, "Memories of Lincoln"—a marvelous presentation—a box office tonic. Just completed tour of entire A. H. Blank Circuit. Now touring B. & K. Great States and Midwest chains.

RUTH BETZNER

The Personality Contralto

Now touring with Gus Edwards' "Garden of Girls," for Publix.

LEONARD and BARNETT

Oh, What a Harmony Team!

A pair of hot tamales—one redhead—one blonde. Now playing Balaban & Katz Midwest theatres.

CHILTON and THOMAS

Paul Ash's "High-Brown" Boy and Girl Dance Sensations

They stop 'em cold. A knockout at Temple, Toledo. Last week, Palace, Ft. Wayne. Returned this week to Toledo by popular demand, then to the New Oriental with Paul.

JACK CATES

The Buster Keaton of Varieties

A Sure-fire, all around single—dancing, singing, comedy galore. Going big at Ascher's Terminal, Chicago.

STEVE SAVAGE

Incomparable Character Dancer

An institution at the Capitol, popular at McVicker's, Chicago. Now playing Michigan theatres.

BABY DOROTHY JOHNSON

Five-Year-Old Saxophone Marvel

A panic at the Capitol, Chicago. A featured return this week.

PHONE — WIRE — WRITE

PREMIER ATTRACTIONS, INC.

AUDITORIUM BUILDING, CHICAGO

MILLARD H. CUTTER

HAZEL BROWN

MILTON OVERMAN

MANAGERS OF BALLROOMS!

FAY LANPHER

(MISS AMERICA)

IS NOW ON TOUR OF PUBLIX THEATRES

She Is Dancing With ROBERT ALTON

WIRE FOR OPEN NIGHT IN YOUR TOWN!

WEEK MAY 10th MISSOURI THEATRE, ST. LOUIS, MO.

WRITE or WIRE

THE GREATER GLORY

(Continued from page 18)

that many hammers are working to drive one nail and that the drivers are not skillful—so botchwork results.

The production is expensive. There are large sets utilized to set the Viennese atmosphere and thousands of extras are in the scenes marking mobilization in Vienna at the outbreak of the World War. It is all costume stuff, too. To properly show off the coming of the Four Horsemen there are tinted color scenes. With each stroke of a tragedy is a colored inset of the horsemen riding their endless race. Another excellent thing is the advent of the D'Annunzio air fleet over Vienna, spreading pamphlets of amity and explanation instead of bombs.

Except for the work of May Allison as one of the young girls and Lucy Beaumont as the elderly aunt, there is little acting in the film to interest anyone. But it is interesting to see May Allison once more and observe the miracle which has kept her beauty of the earlier picture days as fresh as if it were the beauty of an hour ago. It's the first really big part Miss Allison has had after a period of some inactivity, and she fills the bill completely.

Miss Beaumont's role is strictly sympathetic, but she plays it with a nice distinction between what is sentimentality and banal saccharine bunk.

The director, Curt Rehfeld, is a newcomer to the ranks of the important megaphone wielders. Although his work here is adequate, it cannot be said that he has shown an inspired moment in the whole film.

"The Greater Glory," then, must be listed among the other costly but ineffective productions of the screen. Still its ambitious aims remain commendable even though the accomplishment reveals little deserving praise. The extremely long running time is also against it, and the chances are that if the sub-titles were displayed for a sufficient period the film would be five minutes longer. When reviewed, many sub-titles were flashed on and off so quickly that they could not be read.

Buster Keaton, with Fred Garburie, technical director, has returned to Hollywood from the south, where they were inspecting locations for Keaton's next picture, "The General."

DRIFTING THRU

Pathe Exchange release of a Charles Rogers Production starring Harry Carey. At the Tivoli, New York, one day. Running time, 45 minutes.

Harry Carey is the likable sort of hobo in this Western. He stumbles into all sorts of trouble and then stumbles out.

Starting out like a comedy, Carey is shown hopplin' freights, but dramatic incidents quickly follow when he breaks the bank in a gambling joint.

The owner of the place is killed by his faithless wife. Danny is blamed by the woman. Losing all his winnings in the scramble to escape the sheriff and his posse, he keeps on drifting by hopping from a horse back to a freight and then to a passenger train.

Back to where the crime was committed, he learns the woman who did the shooting and the foreman of the ranch are trying to swindle the girl from the city who has inherited the place. The girl happens to be the same one who had saved him from the sheriff's noose by hiding Dan in her stateroom when the passenger train was being searched.

The woman, following a runaway accident, confesses her crime on her deathbed, and Dan, having saved his benefactress from a swindle, wins her for a mate.

Usual "western" with the only inconsistency that Carey knocks half a dozen huskies cold with straight lefts while supposedly suffering from a bullet wound in the arm.

Skinner's Dress Suit

A Universal Jewel presented by Carl Laemmle, starring Reginald Denny and Laura LaPlante. From the story by Henry Irving Dodge. Directed by William Seiter. Shown at the Tivoli, New York, week May 2, 1926. Running time 75 minutes.

Universal has remade "Skinner's Dress Suit" with Reginald Denny in the principal role and Laura LaPlante co-starred with him on the film leader. The picture is just about as full of laughs as the original was and the mere fact that Universal was able to break into a Publix house on Broadway for a pre-release showing of the picture should be sufficient recommendation for the production.

It is a yarn of the suburban com-

muter who tries for a raise which is denied, but deceives his wife into the belief that he was successful in obtaining the advance, and through this she demands that he get a dress suit and step out with her. The husband and wife are a social

success and although the hubby finally loses his job his social connections make it possible for him to win a contract that the firm thought they had lost and finally they offer him a junior partnership. The story is told with an eye to

laugh situation and William Seiter who directed made the most of the opportunities that the story offered Denny as Skinner manages to handle the role nicely and when he and Laura LaPlante start giving Charleston instructions to their so-

"PERFECT FIT. SHOULD WEAR WITH ANY AUDIENCE"

—N. Y. Morning Telegraph.

CARL LAEMMLE presents

REGINALD

DENNY

IN

Skinner's Dress Suit

A WILLIAM SEITER Production

With LAURA LA PLANTE

A UNIVERSAL-JEWEL PICTURE

Read These Reviews

"SCORED A HIT. WILL GIVE you an entertaining hour and a half."

Evening Graphic

"A FUNNY PICTURE. b'gosh! Keeps one laughing. Denny is funny."

Daily News

"AMUSING FARCICAL MAT- ter... keep most people in pleas- ant state of titters."

N. Y. Evening Post

"GREETED BY MANY A good, hearty round of applause."

N. Y. Times

"BRIGHT AND BONNY. Di- verted audience."

N. Y. Telegram

"EXTREMELY AMUSING."

N. Y. Herald Tribune

"A MERRY COMEDY GUAR- anteed to stimulate laughs."

N. Y. American

Many friends there are any number of laughs and the pair show that they are equal to some nifty step-dance.

Hedda Hopper in the supporting company manages to look very well. Lionel Brahm as the blustering Jackson who is a bit of a flirt also looks better in this picture than she did in "The Midnight Sun," and her work shows that she is more at home in comedy than in heavy drama.

It's a pipe that this one is perfect for the warm weather programs in the bigger houses.

Fred.

Hell Bent for Heaven

J. Stuart Blackton production presented by Warner Bros. From the stage play by Warner Hughes, adapted by Marion Constance Blackton. Featuring Patsy Ruth Miller and John Harron. At the Warner, New York, week May 1. Running time, 70 minutes.

Patry Ruth Miller
John Harron
Gayne Whitman
Gardner James
James Marcus
Wilfred North
Evelyn Selbie

"Hell Bent for Heaven" was the Pulitzer prize play of several seasons ago. As a picture it isn't going to win any prizes anywhere, simply because the theme of religious fanaticism has been somewhat subbed in the picture, which has been handled along the lines of the average old-fashioned screen meller with the usual floods that no longer have a novelty on the screen.

What the Warners should have done with this picture is to have announced a new star in Gardner James and sat back and heard the critics rave about a performance that would just about have been over their heads and by the same token given the film fans something to talk about, for they would have tried to dope out whether some one was trying to play a joke on them or if the little mountaineer who "got camp meetin' religion" was really the hero of the picture.

James certainly runs away with the picture and dominates every scene that he is in. Next to him is Evelyn Selbie in a character role of the mountaineer mother that she puts over in remarkable shape. Against these two the mere screen actors have no chance whatever.

It is a tale of the hills where feuds have raged in the past. The Hunts and the Lowries have been two contending factions, but Andy Lowrie and Sid Hunt have been pals and Sid is to marry Andy's sister Jude. But Sid went off to war, and the screen play opens on the day of his return.

Sid's return knocks out Rufe's expectations as far as Jude is concerned. He plans to set Andy against Sid and cause a renewal of the feud. The final line is "Well, Rufe taught us that there is no sense in havin' feuds."

Outside of the two players mentioned, James Marcus gave a corking performance as the elder Hunt, granddaddy of them all, while Wilfred North sufficed as the father of the hero. But both the featured players were lost under the wire for histrionic honors in this picture.

J. Stuart Blackton's direction won't win any medals either if this picture is to be the entry in any contest of that kind.

Fred.

LOVES OF RICARDO

Los Angeles, May 1.
George Behan starred in own production of film and synchronized stage scene. Scenario, direction and dialogue by Mr. Behan. Presented by Paul Marcus. Pauline. At Metropolitan, Los Angeles, week of April 29. Running time, picture 22 minutes, play 22 minutes, total, 44 minutes. Seven reels, 8,500 feet. Two other reels enacted on the stage.

Ricardo Vitelli.....George Behan
Annetta.....Lolita Lee
Steve Randall.....Monte Collins, Jr.
Marco Martinielli.....Albano Valerio
Flora Martinielli.....Marokova
Tony Villano.....Signor Fronti

Also appearing on the stage, 27 members of the screen cast and George Behan's Italian String Orchestra.

"The Loves of Ricardo," the latest in George Behan's series of picture plays, is another one of those things in which Behan proves that he screens well as an Italian and then comes out on the stage at a critical moment to play his act with a peanut stand in support.

The star is a grocer and fruit merchant this time in a film with more action than there are Schmidts in Milwaukee. To enumerate some of the tried but true stuff used, there are fights, the Charleston, fake land deal, blackmail, bootleggers, U. S. Navy (applause), rum running, fire, auto going over cliff and thrilling rescue of lady in auto after it is over. The old hoke was brought all the way through with a new twist here and there and a touch of humor.

The story tells of Ricardo, played by Behan, who has adopted a beautiful girl, well photographed by Lolita Lee. He is in love with her and about to propose when she announces her engagement to a big poolroom man from Bowling Green. He allows the cue chalk to walk away with the girl and buys a piece of land that gets its irrigation when the tide comes in. While the water

is high rum runners camp on the pasture, kidnap Ricardo and appoint him cook on their rum row yacht—by force. He floats the ship's parrot on a life preserver and it tips the dry fleet off. They rescue Ricardo; he returns to fight the heavy and win back his love, the only one, by the way, the title being misleading, unless the parrot and an old horse, Mussolini, are counted in.

The stage portion comes in during the wedding of Annetta, his ward, and Steve Randall, the heavy. The film fades into the same set on stage and the marriage celebration takes place, with Italian and jazz dances, some comedy and heavy emoting by Behan as the lover who is afraid to declare himself.

The production is unusual only in that the stage and screen are both represented. Behan draws applause with his dramatic moments. There are a few good laughs and some mediocre talent in the stage specialties. Behan dominates the

entire opus with his fine Italian hand.

Billing and exploitation all on the Behan personal appearance angle and on the fact that stage and screen are synchronized in the attraction.

A large Italian draw can be obtained, since the picture is a fairly accurate portrayal of life in American colonies of that nationality.

SPEED MAD

Perfection Pictures presentation at the Arena, New York, one day (April 30). William Fairbanks, Edith Roberts, Lloyd Whitlock and Johnny Fox featured. Distributed by Columbia Pictures Corp. Running time, 70 minutes.

Little merit to this one, evidently perpetrated for the daily change grind houses. It has little or no plot and all of it is the old stereotyped stuff that flashed across the screens of neighborhood houses a thousand times.

Bill Sandford (William Fair-

banks) is the speed-mad son of a wealthy indulgent father who, tired of paying his fines, sends the boy away with \$5 and a \$5,000 car. After ruining a milk delivery flyver, Bill volunteers to pay for the damage by delivering milk in his racer. While thus engaged he meets the girl, Edith Roberts, and the villain, Lloyd Whitlock, who threatens to foreclose the mortgage on her father's home unless she marries him.

To save her from a distasteful marriage he enters the amateur 300-mile auto race and is, of course, opposed for honors on the track by the would-be mortgage fore-closer. The old familiar frame-up follows, but Bill's bull dog saves him from an abduction and a handily placed motorcycle and an airplane bring him to the track just in time to win the race and the girl for a flock of hurrahs.

The story is an open and shut affair to anyone who is even a mild movie fan.

Tiffany's for Next Season

Tiffany Production, Inc., announces 20 productions scheduled for release 1927, "That Model From Paris," "Flaming Tomber," "Pools of Fashion," "The Tempest," "One Hour of Love," "Wives," "Sin Cargo," "Squads Right," "The Steeplechase," "The Tiger," "Lightning," "The Song of Steel," "The Enchanted Island," "Husband Hunters," "Snowbound," "The Life of a Woman," "Raging Seas," "Top of the World," "The Squared Ring" and "Tale of a Vanishing People."

In announcing the release program, M. H. Hoffman, of the Tiffany company, said that \$500,000 has been apportioned for exploitation purposes.

The Big Money Man From the West!

WILLIAM FOX Presents

Tom Mix

in

HARD BOILED

Riding with youth in the Wide Open Spaces
with
HELEN CHADWICK-CHARLES CONKLIN-PHYLLIS HAVER
TONY, the wonder horse
Story by SHANNON FIFE
J. G. BLYSTONE Production

Mix is a smashing wow in this one—go after him and he will go after your box office record!



Fox Film Corporation

JACK NORWORTH and DOROTHY ADELPHI

Sketch and songs
20 Mins.; Full and one
Palace

Jack Norworth and Dorothy Adelphi open in Gus Weinburg's sketch, "The Naggers," the same thing W. C. Fields and Julie Ring used to panic the Equity show audience a few Sundays back. On the Palace program the staging is credited to Fields.

Opening in full stage a four poster bed is revealed, with the husband and wife quarrelling. The woman's idea is that hubby is out monkeying around on the side while the hubby's main idea is to stem the flow of talk and snatch a little sleep. But the wife isn't to be silenced. It's one of those intimate third degrees with a jealous woman holding the whip hand. The wind-up has them chasing under the bed.

Plenty of gags and laughs. Both are in sleeping garments. Norworth wears pajamas and the wife one of those fancy lingerie businesses. Injected into the general comedy is a phone call bit, ostensibly a call from the janitor, Elmer, downstairs. In it Norworth finishes every sentence with "yes, Elmer" and after about five minutes of that, hangs up to tell the wife that Elmer was calling. Stopped the act.

Norworth went well with the sketch and then came out in "one," singing a medley of the old songs to the accompaniment of some 1905 illustrated song slides. The laughs here were gained because the slides were foreign to the song matter and the whole thing ended in a jumble with the couple going off to cordial applause.

Good sketch and sure with its laughs. The song stuff also clicked, thereby insuring Norworth and his new routine a welcome in any of the big timers. And when that bed business gets into the three-a-day places it should be even more of a big noise. *Skig.*

KERR and WESTON AND CO. (3)

"Breaking Into Society" (Comedy)
One and Full Stage (Special Drop)
Broadway (Vaude-Pets)

New skit for Donald Kerr and Effie Weston. As Mr. Kerr stated on the stage he has been away from vaudeville in pictures—comedy pictures. He's back again and probably just "showing" this turn. It's "in," needing but a little fixing in the parlor scene and toward the climax of that.

For the finish of the parlor scene Effie as a coat room girl posing as Donald's wife in the home of his wealthy but unknown uncle, says she's going to take air. Donald shoots her as Effie starts to leave. The butler exclaims "He shot her in the back." Everyone echoes it as Donald goes into a dance. Funny but leaving an awkward exit for the finish.

Turn opens in "one," in the vestibule of a night club. Donald calls dressed in balloon trousers and eccentric coat. Flirts with the coat-room young woman (Miss Weston). Then into the plot.

In the full set there is much dancing. Some toe work is by Dorothy Sierra, who does it better on her toes than when talking. Kerr and Weston's double acrobatic dancing is sure-fire, while the dancing finish after the climax is topped off by Kerr's own twisting dance solo, that brought him back for the speech.

Just a sweet a juvenile couple as ever. The pictures didn't hurt them. Miss Weston handles dialog deliciously in this skit. Mr. Kerr comes his way through easily without the dancing or the clothes, but altogether they make him irresistible for laughs.

A real vaudeville comedy act. *Simc.*

HARRY BARRIS

Comedy
12 Minutes
Grand Central, St. Louis (Pots.)

This boy, billed as a jazz pianist, but whose "nut" songs are the act, can take credit for stopping the show at the Grand Central. Working in front of Gene Rodemich's orchestra, featured in the week's stage show, Barris had the crowd tied in knots with his senseless songs. After two encores, he had to respond with a "thank you," and only then did the applause subside. He is said to have worked with Paul Ash in Chi. The maestro never missed.

Young, peppy—and goofy is this young man Barris. And he can help any show. *Reubel.*

JACK DELANEY and CO. (6)

Training and Sparring
15 Mins.; Full Stage
Hippodrome (St. Vaude)

Jack Delaney is the foremost contender of the light heavyweight title held by Paul Berlenbach. Jack has knocked out three champions but is not a champion himself, having had the misfortune of landing on the buttons of the champions before they won or after they had lost their titles. Paul Berlenbach, Mike McTigue, the former holder of Paul's crown, and Tiger Flowers, the present middleweight champ, are among his victims.

Delaney is a sweet ring drawing card. About the sweetest in New York, with the natural exception of Jack Dempsey. He is then sure to draw many of his followers to the Hippodrome this week.

But these followers will be disappointed in Jack as an actor. He will fail to knock them dead as he has his opponents in the ring.

He demonstrates a muscle exercise, skips the rope, punches the bag and spars for about three minutes with Andy "Kid" Palmer, not so long ago of championship timber himself. Outside of the regular routine Jack displays no showmanship.

Monday night, Ed Sullivan, sports editor of the New York "Graphic," was brought on the stage to referee the "bout" between Delaney and Palmer. Ed had little to do as the match was done strictly in accordance with rules laid down at rehearsals.

Two men and a kangaroo were brought on to box after Jack's bit. The kangaroo entertained with its leg antics.

Delaney, with his fighting rep, should be a natural draw.

ALBRIGHT and HARTE

Piano and Songs
12 Mins.; One
American Roof (Vaude-Pets)

Man and woman with a more or less familiar routine offering of piano and songs but better than average due to the talents of the pair.

The man is a clean cut appearing male who plays piano and sings and the girl a good looking opposite with an excellent voice, which appears to best advantage in singing semi-classical numbers.

The turn opens with the man at the piano for an introduction song. She enters after an offstage number, making an immediate impression on appearance, dressed in semi-evening clothes.

Singles and doubles follow with the man leaving the box occasionally to accompany her. A medley of parodies, while old schooly was well written and handled. The male gets comedy when necessary through an excellent delivery.

One error was for the girl to go through the entire act without making a change. She has a nice figure and can wear clothes. She should tone down her mannerisms for vaudeville, however, being addicted to the exaggerated carriage and gesture.

The act did nicely here and can duplicate in any of the intermediate houses. *Com.*

LUCILLE BALLANTINE and CO. (5)

Songs and Dancing
18 Mins.; One and Full (Special)
Fifth Ave. (Pop Vaude)

Lucille Ballantine isn't new to vaudeville nor is this present layout a change for her. She is again surrounded by boys. In this instance there are four, mainly step dancers, who work with and without her. Nothing particularly novel at any stage of the routine, but Miss Ballantine's appearance stands up as does her work, while the men fall well enough.

The action opens in "one" with the boys waiting for the feminine soloist and the five come then going into a dance. Into full stage for a draped set and about five more dances during which Miss Ballantine does adagio work as well as soloing. A fast toe dance brought healthy applause for the girl while a leap to a mid-air split, supported at each foot by a male, also drew attention. One change of costume by the cast, and the men's dancing is superior to their sing.

Miss Ballantine is one of those girls who looks better as the value of her environment increases. "Class" to this young woman if it is set off to advantage and here she gets nothing more than the average flash act "break."

However, those present seemingly fancied Miss Ballantine on both looks and ability, the results being creditable and mainly through her efforts. *Skig.*

MRS. PARK BENJAMIN and CO. (3)

Songs and Violin Solo
13 Mins.; One
Hippodrome (St. Vaude).

Mrs. Park Benjamin is THE Mrs. Park Benjamin.

Mrs. Park aspires vocally. Having previously attempted the concert field with reported success she is now taking a whang at vaudeville. Mrs. Park is beautiful. But she has not an extraordinary nor even a very good voice.

Mrs. Benjamin is not for vaudeville. But her name may be.

Mrs. Benjamin can go far, no doubt, on her name but not far enough to be considered a competent artist.

Mrs. Benjamin carries a violinist, Maximilian Rose, concert artist. He is said to have been a popular violinist in society's parlors. He, too, seemed to miss Vincent de Sola accompanies throughout at the piano.

Mrs. Benjamin sings three classics and one popular air. She does not change from her white spangled gown. Rose plays one solo on the violin after Mrs. Benjamin's first three and accompanies in the final.

A "name" act with plenty physical attraction but all as entertainment.

Several presumably society friends applauded vigorously but were not helped enough by the balance of the audience to cause an encore. No encore was given.

LEDOVA and CO. (8)

Dancing
20 Mins.; Full (Special)
51st St. (Vaude-Pets)

This mistress of toe work now has her own act, having broken away from George Choo to go in the "Music Box." Retaining the Scherban Gypsy Quintet from the former vaude turn as musical accompaniment, Mlle. Ledova now has a male dancing partner as well as a tenor for individual assistance.

Prettily set in glittering gold drapes the act has appearance and starts out stronger than it finishes. This is due to the featured member's toe work.

Long acknowledged to be among the best at this type of terpsichore, Miss Ledova is throwing her strength into the first two numbers. After that she is off her toes to solo for an unimpressive Russian interpretation and thence joined, as a finish, by her partner for a Mexican bee conception. Neither rates with the initial dances and a rearrangement of routine might help.

The stringed orchestra solos twice for both cause and effect while the tenor steps out from faking a guitar to warble briefly and then again as an adjunct to the finale. The act needs no correction in respect to appearance, Miss Ledova changing costume for each dance and looking well in each.

An early snatch of individualism from her partner was of sufficient merit to hint that it could stand prolongation and the aforementioned misplacing of strength should be corrected. Otherwise, the act can stand as currently playing.

With the elimination of the final two numbers and the tenor it impresses as surefire for the picture houses. *Skig.*

GREEN and GALE

Talk and Song
12 Mins.; One (Spec.)
Majestic, Chicago (Vaude-Pet)

Talk takes place in a railway station, the special drop conveying the desired effect. The man, in blackface, is dressed as "hired help." Woman uses ~~the~~ make-up and flashy clothes.

She is about, it is revealed, to join a show, and as the train is 45 minutes late, they settle down for several minutes of very clever gagging. An unfamiliar but very good song duet is used as a closer.

Act is good enough for the better dates. *Hal.*

DEIRO

Accordianist
8 Mins.; One
Hippodrome (St. Vaude)

Deiro has been heard on phonograph records, following his vaudeville dates. He is a clever artist. Personality and talent.

At the big Hip he went on in No. 2 and scored. Three classics and a medley of popular numbers were played beautifully and well received. An encore equally so.

A competent turn for vaudeville or pictures.

Deiro's return to vaudeville at this date and his success stamps him as a standard stayer.

CHARLES KING and CO. (8)

Songs and dances
25 Mins.; Full stage (Special)
Palace, New York

Charles King with a group of young folks around him, giving ballast to his songs and chatter and providing him with the opportunity for that informal talk which he handles so well. The setting is a cyc, handsome, yellow and well trimmed. His company includes the O'Brien Sisters, two nice looking girls who dance, harmonize with the ukulele and talk baby talk without looking at their rouged knees. Sidney Franklin is the pianist and Violet McKee, formerly a prima donna in burlesque (and a good one, incidentally), help the others keep things moving until George Moerer, the youthful Charleston specialist comes on to save the cleaners all that nuisance of mopping up.

King sings several pop numbers well, the O'Briens are given two good spots which they adequately fill, while Miss McKee is given both singing and dancing opportunities and proves herself worthy of big time vaudeville, either as a single woman in an early spot with songs or as a combination singer and dancer with a revue turn such as this. She didn't get a reception on entering, which proves the mob didn't know her, but she got plenty of that applause business when through, so at least she gave herself a swell introduction. Franklin's piano work stood out because of its smoothness and the turn as a whole, which hinged on King's songs and personality, scored genuinely in the try.

For the picture houses it looks like one of the nicest things yet, for this act has speed, songs, dances, good looking gals and some voices that'll fill the biggest of Mr. Moviemann's emporiums. And for vaudeville, too, it's okeh most anywhere. *Skig.*

PAUL JACOBSON

Golf Shots
15 Mins.; Full (Special)
State (Vaude-Pets)

Paul Jacobson is the Chicago golf wizard. His turn comprises trick shots and sphere driving. Bronson and Chain wisecrack and clown while Jacobson plants his shots. This helps in stringing the turn out for its running time.

Without the aid of the team Jacobson's routine could be done in six minutes. Although a novelty that would hardly suffice on its own for vaudeville. Consequently the drafting of Bronson and Chain who are rotating on the same bills as the golfer preceding him with their regulation two act and joining him in the closer for additional clowning.

Jacobson comes on attired in knickers and plants the golf balls on prop puts on a raised platform, cracking them and sending them against a curtain in the rear. His routine consisted of rotation shots legitimately and whanging the cubes from Chain's dome for comedy. As a trio combination it gets over well. *Edna.*

POWERS OUT OF A. E.

(Continued from page 4)

contract which he would farm out to the producers.

That Powers also has Marshall Nellan and Eric Von Stroheim under contract and is participating in their Famous Players contracts was another of the points on which there was a split, especially as Von Stroheim was making the production for Famous release on the A. E. lot.

In addition to this Powers was also demanding a salary of \$1,000 weekly for his own services in directing the destinies of the studios.

As long ago as last January Powers was of the mind that he wanted to step out of the A. E. proposition and this would practically have left the banking interests holding the bag, but seemingly the bankers now not only have the bag but have Powers in it and are holding on to the strings.

Oscar Price at present seems to be on the job with the same A. E. staff that has been operating the organization since it was taken over from Pathe.

It is reported the only outstanding indebtedness the organization has is what is owing the bankers and that all outside creditors have been practically paid or will be within a day or so.

What the future policy of control will be has not been as yet determined.

KITTY DONER (2)

Male impersonations
25 Mins.; In "two" (Special)
Palace

It has been a year or more since Kitty Doner played the Palace, having spent the time between out in California in "Lady, Be Good," playing the first part she did in skirts. Now she's back for a vaudeville trip, doing an act in "one" with just an accompanist, Jack Carroll, and a maid who does a bit or so.

The exterior setting of a house is halfway masked in by black drapes, one side of the house holding (inside the window) Carroll and his piano, while the other side (French window) opened to let the audience watch a transformation from skirts to pants, the transformation beginning with a strip down to the bare essentials and then building up until Kitty emerged as a Scotchman, with kilts, the little trousers under them (a mystery heretofore) and the little dofunny in front.

Her first number on opening was done in evening dress, the second done in the costume of a French dandy of the Goston type, a song accompanying each. Then she made an appearance in skirts for some good high kicking, after which a tough gal bit was done, followed by the stripping and the change to Scotch.

Miss Doner did her tap dancing in the first number and mighty well—scoring on that alone. But more important than either her dancing or her male impersonations was the fact that she worked minus anyone's aid, did the entire act (except the piano stuff) all alone and scored as well as she ever scored with the family around her in a big flash turn.

Monday night she appeared to fine advantage, combining the enthusiasm and infectious pleasure of working with the already good material which helps her attractive and unique talents. She rivals Ella Shields in the male impersonations and that is no scant praise. What makes her an even more important figure is that marvelous dancing stuff.

Kitty Doner, then, is not just a headliner—she's a headliner who offers not only a well known name but some honest-to-John entertainment. *Skig.*

PALACE

(St. Vaude)

The Charleston is neither dead nor dying. A youngster barely out of his teens proved it at the Palace Monday night—a youngster named George Moerer, who came on late in Charley King's new act. What he did to that lowdown, swift side-kicking dance is hardly an affair of municipal importance, but certainly it is of vaudeville moment when a kid so young can out-step Georgie Raft and make the early female "champs" look like lame ducks. This kid stands in about the same spot most of the time, but his special trick is the swing of his leg back instead of forward for the whirly manipulation. Just as a thunderstorm broke, it received a flock of opposition from the Palace audience, who were trying to show young Mr. Moerer that they liked him plenty. Small wonder they liked him, for he turned out one of the best quality Charlestons seen in this neck of the woods since they stopped talking about the League of Nations.

His moment was brief, but big. As he was the newcomer of the evening, to him goes the palm and bay. Otherwise, the show was peppered with reliable vaudevillians, people like the LeGrohs, Charles King, Mr. and Mrs. Jimmy Barry, Blossom Seelye, Charlotte Greenwood, Kitty Doner and Jack Norworth and Miss Adelphi. All in all, a standard show with a line-up that clicked nine-tenths of the way, the sole weak stuff being Martin Broones' pianolog in the Greenwood turn, and the familiarity of the Barrys' turn.

Willie Mauss and his bicycle trick—that of riding around the interior circumference of a large and swiftly revolving wheel, opened the show with a five-minute stretch packed with excitement. Then the LeGrohs, with their familiar contortionist stuff, beginning this week in vaudeville after closing last week with Ed Wynn's show—that same troupe that in Harrisburg, Pa., recently got a request from some male quartet for a flock of aisle seats on a Saturday night.

After them came Charles King and Co. (New Acts), the "and Co." meaning the O'Brien Sisters, Violet McKee and young Moerer, plus Sidney Franklin at the piano. King was a set-up in third and had to beg off with a speech, while Mr. and Mrs. Jimmy Barry, in fourth, did their veteran skit, "Scandals of Hensfoot Corners."

Blossom Seelye and Bonnie Fields next and closing intermission, doing most of the act which they used on a recent swing over the Orpheum.

Charles Bourne and Phil Ellis, at the grande, kept a constant rhythm of melody running through the turn, and Miss Seely pulled some fancy vaudeville dramatics with a tense recital of "My Dream of the Big Parade," a new pop release which, probably isn't so much for the mob, but has so much sob stuff, patriotism and the rest of that combination pushed into its verses that it should be a vaudeville wonder.

For an encore, Seely and Fields did a skit in "one"—about the girl who was going to shoot herself but who didn't do it before a kind man came along to sympathize—and did the killing himself when he got disgusted. A laugh.

Intermission with the orchestra playing, one of those "Topics of the Day" gag reels just to show the professionals out front where good gags go and then into the act of Jack Norworth in Gus Weinberg's sketch, "The Niggers" (New Acts).

Then Charlotte Greenwood, the billed headliner, first in songs with Martin Brookes at the piano. Not so forte with the songs, as they weren't so forte themselves—one tune like that "Daddy Long Legs" number she used in the "Music Box Revue" being worth all she sang before going into the "Her Morning Breath" sketch, a howl from beginning to finish and so good that even its repetition doesn't make it any the less enjoyable. Kitty Doner next, working in "two" (New Acts), with a pianist, Jack Carroll, and the most utilitarian of settings. But given a real welcome after a year's absence.

Lottie Atherton, with her upside down dancing and the tap routine on the steps, closed the show, working before a cye and revealing herself as the only woman on the bill with long hair. She held them in at the Palace, going right to her chores without stalling and closing to a good house.

Business Monday night was good downstairs, but off in the balcony and gallery. Some of the box chairs were vacant, too, upstairs and down. It was a long bill, beginning on the dot at 8 and winding up at 11:30, but it was a good show, too, lacking in the bunkum flash acts, which may cost money, but don't give entertainment, and fairly revealing in a real vaudeville layout of names that meant something in their respective lines.

Sisk.

HIPPODROME

(St. Vaude)

A "sports carnival"—and not at the Madison Square Garden! But it may have well been at the Garden, for that famous sport emporium was mentioned ever so often during the course of the bill—in the program, in the announcements, as the title of an act, and even on a back drop.

Tex Rickard is the main thing at the Garden. But Tex's pet and most powerful drawing card, Jack Delaney, has turned pro-Hip for a week and is awkwardly strutting his stuff at the big house on Sixth avenue.

Tex's pet, who receives 15 or 20 "grand" for an hour's work at the Garden, is doing 12 minutes twice a day for a week for about \$2,500. But Mr. Delaney must consider that he is in vaudeville. And vaudeville is no place for a fighter unless he can act. Jim Corbett and Benny Leonard are the acting exceptions. And Jim Corbett was offered a place on this bill at the Hip and refused! Jim is nobody's fool. To play at the Hip on a cut salary basis is not to be relished. And to play second fiddle to Delaney, who aspires to the light heavyweight title, which Jim once held—less than that. That Jim may or may not be Jim's reason for refusal.

Sport fans are not the only followers who tramped to the show to feast their eyes on their idols. Society members were, if no one else, entertained by one of their own set. Mrs. Park Benjamin (New Acts), of New York society, attempted to entertain. On fourth, she failed.

Despite Mrs. Benjamin and two standard vaudeville acts, the show is not of vaudeville, but of sports. Everything is sports. Dare and Wahl, well known in variety, with their phoney and very funny comedy acrobatic turn with a legitimate trick for a finish, are billed as an "Athletic Novelty." They scored heavily. Glenn and Jenkins, in vaudeville for a long spell, were, according to the billing, "Working at Madison Square Garden" during their blackface antics. This pair always please. On the program they were spotted to follow Mrs. Benjamin. What a contrast? A lily-white society matron and two low-brows with corked faces! Impossible! So Glenn and Jenkins and Dare and Wahl were switched around. Just as bad. With the former team threatening in every gag to cut each other up with a razor, and the latter kicking themselves and each other around, the lovely Mrs. Benjamin was left by no sweet memories.

The Oxford Trio, with their novel game of basketball played on bicycles, opened the vaudeville show. It's usually a 10-to-1 bet that the man with the mustache will win by a score of three to two, just before

the final whistle. But Monday night they jumped off their wheels with the score tied at two-all when the usual winner failed to shoot his basket. He very seldom misses when he doesn't want to.

Delro, accordionist (New Acts) formerly heard on records, followed, and got over. He pleased all around.

Ever-smiling Bobby McLean, the former speed skating champion and always a good showman, did his familiar bit on the "ice." In the turn are Willie Frick and Kathleen Pope, champions themselves at figure skating. They are splendid.

A flash turn, supposed to be another sport monopoly, turned out to be a legitimate dance hit. Johnny Farrell, Florida state golf champ, hit a few balls around and called it a day. Nothing.

Little Anthony Francesco, Charleston stepper, went big. Anthony was billed as a "Jockey." To prove his occupation, Tony wore a jockey suit and entered on a horse. Anthony may have been a jockey, but he danced in a cabaret the past winter. A two-man dancing team, Leo Burns and Tom Foran, saved the turn. Following a formal routine dance, they introduced their "Red Grange Football Dance." "For the First Time on Any Stage." It's a clever bit. Both wear football headgear. One, with football in hand, does a slow march down the stage, weaving in and out, as does the famous "Red," and all this to slow clog time. The other is the tackler, and is rhythmically evaded.

Next, "Roman Revels." Everything non-Roman but the costumes. Mme. Rhea and Santoro, adagio dancers, and John Robinson's elephants make up the turn. That the blood-thirsty Romans were ever entertained by elephants and slim dancers is not of historical record. But the Romans at the Hip ate up the act. Mr. Santoro is a finely built man and an excellent dancing partner. Mr. Robinson's elephants proved the legitimate hit of the bill. The mammoths are well trained.

Mr. Delaney (New Acts) followed and was followed in turn by Gaston Palmer, once only a juggler, but now a "French Humorist." Palmer talks French fast and English with a French accent. His laughs are created by misses and mistakes in lingo. His 12 minutes proved ample time to allow stage setting for a swimming act, which closed.

The Misses Alleen Rigglin, Olympic diving champion; Helen Walwright, all-round woman champion, and Gertrude Ederle, whose chief claim to fame lies in her brave, but futile, attempt to swim the English Channel, despite her many records, showed their aquatic knowledge in a beautifully staged production turn. The three girls are recently turned professionals and well known throughout the sport world.

William Halligan, known in vaudeville and revues, acted as master of ceremonies. With little material he got few laughs. His applause came when he directed the audience's attention to Jacques Fournier of the Brooklyn Dodgers, who was in a box. Jake bowed.

The 16 Albertina Rasch Girls, permanent at the theatre, filled in the production turns. While better looking than the Allan Foster Girls, whom they replaced, they are not as good dancers and do not work as often. Their routine is easy and their numbers far apart. They opened the ice skating turn, billed as the Albertina Rasch Skating Girls without ice skates. They were dressed well in tights and white sport sweaters. They looked good in the aquatic act, in yellow one-piece bathing suits monogrammed with an "H." Very pretty, a blonde who does a buck-and-wing especially so.

The funny part is that the Hippodrome has turned to a good-sized monopoly on sport kings and queens and the Madison Square Garden of late weeks turned to an almost equal monopoly of elephants, heretofore a Hippodrome standby.

A two-reel Clyde Cook film comedy opened the show and proved better entertainment than the whole sport racket put together.

STATE

(Vaude-Picts)

Neither daylight saving nor warm weather displayed any physical handicap on the attendance at this ace Loew house Monday night. The ground floor went before the show got underway and with almost as good attendance upstairs. Six acts and "The Barrier" (film) were the magnets at 50 cents. The show was a buy for the money, but could have stood more comedy, not particularly of the talking act quality, but pantomimic comedy.

The Kikutos Japs, comprising six men and two women, opened with a fast routine of tumbling, acrobatics and juggling that clicked beyond question. This one is a fast sight turn that can hold up either in vaudeville or picture houses. Francis, Ross and Du Ross, mixed trio, followed and pleased with singing, dancing and instrumentation. The men held an essence of comedy in their endeavors, especially in the travesty acrobatic stuff and also demonstrated good hoofing ability. The girl looked neat and contributed a nifty jazz dance.

Dorothy Francesca, next, contributed a song cycle of character numbers working in "one" and carrying a feminine piano accompanist. Of the five numbers of her repertoire "The Tryout" number, wherein Miss Francesca gave impressions of the various applicants for a new "Follies" cast was the best bet. The ballad encore was also well received, but didn't count in comparison with the former.

The Jack Powell Sextet was the wake 'em up contribution up to No. 4 with Powell in cork cutting capers on the instruments and practically making a pair of drumsticks talk. The clowning interspersed a group of five selections featuring brass and blending into a corking musical offering, sure fire for vaudeville and a bet for picture houses. Provoked the heaviest applause and could have encored, but gave way to Chain and Bronson in next to shut for some sure comedy that gradually warmed up to howls, especially the fake mind reading bit which had Bronson working in the auditorium and unmistakably cueing Chain for the supposed guessing stunts. The boys worked this up for six minutes and kept the mob howling. Later they joined Paul Jacobson, Windy City golf wizard, who offered a routine of trick shots while Chain and Bronson clowning from the side lines with the combination getting over for big results.

Edda.

5TH AVE.

(Vaude-Picts)

House looked skimpy at 8:30 Monday evening, and it never did really fill up.

It was a peculiarly framed bill at the night performance. Three acts in "one" and three in full stage, two of the latter type winding up the bill with the obvious result of a considerable wait. Hal Skelly was No. 5, with the Tom Davies Trio motorcycling turn closing. Though Skelly has a closing bit in "one," the setting up of the bowl for the Davies act requires over 10 minutes. Skelly, to plaining, stated the cyclists were abroad for some years, but his mission was to stall the house for the wait. The curtain was raised and the audience looked on while the crew and motorcyclists readied the apparatus.

All of that seemed unnecessary. Had Skelly been spotted fourth and an act in "one" placed after him the wait could have been eliminated. There was no reason to extend the show's running time, since there was an "opportunistic contest" immediately afterward.

Another curious arrangement had the program opening with an apron act, with a full stage turn second. It was Howard's Spectacle, which concludes with a real punch. Du Fresno and the Evans Brothers opened. It is a neatly costumed dance turn and got over with ease.

Comedy was light, generally true of a short bill. Skelly was doubtless working at a handicap with Eunice Sauvain out of the act for the night show. She appeared at the matinee and supper performances. That cutie Peggy Hope worked all the way through with Skelly, but it was apparent the act had been cut.

Art Frank and Harriet Towne were third. They had some difficulty getting results from the first section of the routine, aimed for comedy. The hoofing contributions sent them across in much better shape.

The Davies act is unchanged. Some of the novelty may have worn off, yet the act worked under the wait handicap and one of the motors went dead as they started the finish circular chase.

The final of the opportunity contest, the winners of which are to appear in a minstrel show at this house next week brought out a curious bunch of aspirants. First was Lew Benjamin, an old fiddler. His shock of white hair got him into the money (cash prizes were announced, but the contents of the envelopes were not divulged). It was a toss-up between Grace Rossi and Johnny Frohman for first prize, which was split, off stage. Miss Rossi was easily the best looking among the girls in the contest, and she sang pop stuff well. Lucille Wanstead, with classic warbling, won an encore, but could not rate enough applause at the line-up. Phyllis Mergler, a becurled ingenue, turned one of the fastest of Charlestons. She worked hard at acrobatic dancing, too, and looks like a coming professional. Others in the contest were the May Sisters and Jackie Burns.

Ibce.

AMERICAN ROOF

(Vaude-Picts)

A better than usual eight-act bill on the Roof the first half, topped off by the First National feature "Kiki," which failed to pull capacity, although business was healthy.

The bill was blessed with three comedy bull's eyes in O'Neill and Plunkett, blackface comics, third; Lou Brown and Muriel Rogers, second after intermission, and Marian and Ann Clark, who did their old "audience" act on the Roof and their new turn, "The Immigrant," downstairs. They didn't care to show the

new one on the Roof, as they couldn't hang the special drop.

As far as the old turn was concerned, the Roof never knew the difference. They yelled at the "audience" entrance, and took the "address" of the straight member as seriously as in the days of the Liberty Loan drives. Some of the gags are older than the act, but they went just the same. One of the hits of the bill.

O'Neill and Plunkett, blackface comics with possibilities, tried in a good routine of crossfire topped off by dancing. One switches to "dame" in the middle of the turn, returning for crossfire and the dance. The talk in this portion is far superior to the early brand. The taller member seemed hampered by a cold. If his tonsils were hitting on all two, he wants to watch his enunciation. His semi-nance character under cork is funny and well handled otherwise. They liked them here.

The Joe Carson and Kitty Kane Revue closed the first half in bang-up fashion. Without making the usual fuss the three girls and two men accounted as difficult and smooth a dance routine of versatile stepping as any of the revues seen in the higher circles. Brown turns in a triple-time buck-and-wing that's a pip, and Miss Kane is there also. The assistants, Alma Braban, Jack Barry and Rella Kramer round out excellent support. The act is prettily costumed and as fast as a whipper.

Bright and Hart (New Acts) opened the second half, and after the Clarks, the Gains Bros., two whirlwind ground tumblers, closed the vaudeville portion.

Florence and Arnold, opening, and Joyce Sisters and Haley, next, were muffed by a tardy reviewer. Con.

81st ST.

(Vaude and Picts)

Fair vaudeville playing to half a house that slipped with the No. 2 act and never seemed to recover. Nothing especially wrong about the deuce holder except that 16 minutes were five overboard. It served to gum up what otherwise might have been smooth navigating.

Johnny Murphy's chatter is far from equal to the demands of a quarter of an hour. It started to pall five minutes before that. Matter of headwork and Murphy's judgment. Drastically sliced, he should suffice in the spot.

Fleeson and Greenway held the next-to-shut assignment, working easily and to definite responses. "Samples" still follows its previous schedule, although a few new numbers have seemingly been incorporated. A reserved duo who carry on without fuss and politely sell themselves. Just ahead Ledova (New Acts) danced her way to acclaim.

Meehan's Canines opened and clicked on the strength of the jumping hounds, while Johnny Murphy, single, followed.

The Joe Boganny Troupe closed

intermission, to be followed by the Barthelme picture, "Just Suppose." A Hal Roach comedy featuring Theda Bara was ahead of the vaudeville portion as well as the proverbial news events. Skig.

BROADWAY

(Vaude-Picts)

B. S. Moss is picking up some extra change at the Broadway. The old drop belonging to the house has only four advertising signs on it. In the days of Miner's 8th Avenue and the Olympic, Harlem—but why go so far back? Mr. Moss has the right idea; let's on Broadway.

And now, if Mr. Moss or some of his vaudeville advisors can find out how to buy or rent first-run films instead of taking them on what must be the third run, like "Old and New Loves" this week, maybe the business will warrant a non-commercial new drop.

It looked like rain outside the Broadway Monday night and also inside as the performance slopped along, but it got going around 8.50 with a peach Jap perch act, Tan Arakis, two men and a woman, opening the show. The woman does new perch stuff of several kinds and she's a skillful acrobat. Her work is more trying, since it must be additionally timed for the pedal balancing of the perch. Excellent and to applause.

Furman and Davis (or Evans) are a conventional two-act from somewhere. The noticeable item of the turn is the man's utter disregard for the Keith-Albee ruling against anything touching on or apertaining to prohibition. The K-A rule probably still stands, and will until the A-K bunch hears that Congress has lost its fear of the booze subject. The man in the act sang a song of liquor that had for its catchline, "Three cheers for red wine and brew." Otherwise, wherever they can grab any spot the turn should take it; or, better still, have some one coach them both on delivery of the fair numbers, inclusive of the good finale medley.

Followed the new Kerr-Weston skit (New Acts), that ran well enough to pull a speech out of Donald Kerr for the getaway. Another speech, and a comedy one, wound up the Bevan and Flint mixed two-act, with two-acts plentiful on the program, though a couple were camouflaged, one with a company and the other with a band. Bevan and Flint have the sort of fun making many-like, and the woman doesn't laugh right into the man's laughs, as so many women do in familiar turns of this description—rube and woman straight. The man reveals a rather quick wit. Some day, if he concludes to do a single as a comedy monologist it might be worth a try. The woman has appearance, and foils nicely.

A couple of other turns and the picture, probably some shorts, too, as short films are growing cheaper.

There's an idea—a vaudeville bill of all short films. Look at the saying, and the picture distributors will make their own cuts. That's perfect. Sims.

FILM HOUSE REVIEWS

LOEW'S STATE

(LOS ANGELES)

Los Angeles, April 28.

This review was caught at the first show at Loew's State last Sunday at noon. The concert orchestra gives a symphony recital at 12:30 Sundays, with Reuben H. Wolf directing. The same conductor who is seen during the rest of the week as Rube Wolf. Since the latter is about as undignified as a pair of bare elbows at a funeral and as clownish as a drunk surrounded by mirrors, his entire behavior and stage presence as a symphony director was startlingly different.

Wolf had 40 pieces in the concert orchestra. About half of this number were his own players, the others coming from the Philharmonic Symphony, and rated as first chair men. They opened with a delicate rendition of the "March of the Toys," from Victor Herbert's "Babes in Toyland."

Edith Knox, pianist, was second, with Grieg's "A Minor Concerto, First Movement." This girl, with her almost mannish technique and vigorous style, brought much applause from a crowded house, encoring with several little numbers, one expressionistic and ultra-new to the extreme.

Another light number by the orchestra followed, some ballet music from "Faust," by Gounod. The second soloist, Alexander Kisselburgh, baritone, sang several English compositions to hearty appreciation.

The third symphonic arrangement was the familiar "Glow Worm," by Lincke, rendered without particular brilliance. For a closing number, the heavy piece of the performance, "William Tell Overture" was played. This Rossini composition was conducted capably by Wolf. Considering that only one rehearsal was given and that just before the performance, the selections were well played and all solo work fin-

ished. Wolf stuck close to his music stand, following the score and interpreting it intelligently.

The transformation came after a news reel and announcements were run off. The Fanchon and Marco presentation, with half of the symphony players in the jazz band and Wolf in the same costume opened with a different atmosphere entirely.

Eileen Tickner came through the curtains, singing a special song, music by Howard Johnson and lyrics by Fanchon and Marco. She was dressed "well" in a black evening gown with trailer. As the curtains parted, the chorus was seen, attired in one huge garment that covered the entire stage. This went up on wires to the flies, revealing the 12 girls in snappy trunks covered with rhinestones and the band in their regular positions. Victoria Regal, in centaine stage, did a peacock strut, consisting of back bends and other acrobatic dancing. A drop came down on the pyramid back stage, where the chorus had been standing and Rube Wolf, billed "Czar of Rhythm," came out to lead the band in a "Student Prince" orchestration. He gave a cornet solo of "Deep in My Heart," which was well received. Good brass effects typified this number.

Jerry Ryan, cornetist and new to the band, sang "Sweet Child" from the bandstand, with Myrtle Lyman, kid sister of Abe, taking the second chorus from the first row of the house. Both won their share of applause.

A scrim curtain left the stage in "one." With Gwen Evans singing another built-to-order song, "Little Red Riding Hood Stomp," and the girls in red hoods and skirts with white bodices and hose. Dorothy Gilbert, a good goofy dancer, hoofed a nice eccentric, followed by two specialties by members of the chorus. Miss Evans served a neat

tap dance, to be followed by the finale of the number, with Wolf clowning and working in the line.

Walter Weems, with his scat cane and movie scenario, which he recited with the band synchronizing the music, gathered in plenty of laughs and a nice handful of applause.

Arnold Grazer, in his military toe dance, brought a gasp by appearing in military coat, trunks and tights. The patrons admitted that he had perfectly shaped limbs, but thought it out of place for a man. However, this did not detract from the appreciation he heard. Miss Regal joined him in this second toe number, both doing some spectacular kicks.

The fans had grown to wait for Rose Calda, and she proved popular enough to take a bow on her entrance. In addition to doing some fast and heavy clowning with Wolf, Miss Valida, with her two-gear voice, shifting from low bass to high soprano without using clutch, made them remember that it was her fourth and final week. They called her back and made her do it all over again.

A Charleston finale had everyone doing the "Hey, hey," with the chorus revealed on the step-up pyramid, dancing in darkness with light blue lights like lightning from below their feet.

The presentation opened with an operetta tempo, the first band selection keeping it slow, but warmed up to a nice fast finish. There was enough entertainment on the 40-minute bill to satisfy anyone, and most of it was about as good as usually received around this district of the Ford sales territory.

McVICKERS (CHICAGO)

Chicago, May 1.

Balaban and Kats had a delicate task before them. They had to inform the ardent Paul Ash fans that he no longer graces the theatre with his presence and at the same time prevent the Ash fans from interpreting the announcement as a signal to follow their beloved redhead en masse into the new Balaban and Katz Oriental theatre and leave McVickers flat.

What a mess they made of it. Two weeks ago they announced that Paul Ash was to take a much-needed rest at Hot Springs; he would therefore be missing from the theatre for a while, with the impression drifting Ash would be back for a last stand at his old stamping grounds. And now this week a trailer announces a "big surprise" for the week of May 3. It bills such attractions as George Givot and Henri Gendron's orchestra, with no mention of the Paul Ash bunch. However, the trailer announcing Ash is still in Hot Springs was used despite a morning paper carried a local interview with him.

To say that the McVickers customers were muddled is putting it in refined English. Constant inquiries as to what it was all about were audible on all sides.

A talk with McDermott, the production manager, straightened things out somewhat. It was disclosed that Henri Gendron, late of the Montmartre cafe, will fill in the stage orchestra vacancy left by Paul Ash and that practically the same policy as heretofore will be in effect. It was also disclosed Ash had made his last stand at the theatre two weeks ago.

Al Qvale took charge of the orchestra while Ash was on vacation. Qvale is a young blond man who played the first chair saxophone previous to his directorship. His pantomime seemed to take very well with the ladies. His baton maneuvers are graceful enough and he has some typical Paul Ash wiggles, so he was okay for the two weeks remaining after Ash's departure. He does no announcing, but affects the pantomime character of an unsophisticated youngster with an optimistic viewpoint on life in general between numbers.

It fell to Melton Watson, local tenor, to do the talking formerly done by Ash, and he did it in nice Texas Guinan-Paul Ash style.

This week the production was billed at "Atta Boy! Paul Ash's Pet Expression." The orchestra members were attired in white clown suits and worked before a set of decorative but meaningless multi-colored drops. There were four specialties besides the orchestra numbers.

The Anderson boys, two colored hoofers on a return engagement, took the house by storm. They preceded their stepping with a song and mandolin number. Their popularity lies in their personalities rather than in their abilities.

Johnny Special proved popular with some classy harmonica selections. The kid has been on the stage only three weeks, but looks perfectly at home.

Alfred Kuth, announced as another Paul Ash, kid discovery, was outfitted in a newsboy costume for his ballad number. A good clear voice and an appealing personality chalked him up for an encore.

Milton Watson laid off the announcing long enough to sing one song. Popular, as usual.

Henri Keates, "the organist who makes them sing," put his community stuff over again. He called

his numbers "Bits from 1924 Hits," and the audience joined in heartily on every one. "The Lucky Lady" the feature.

The big question now is: Will McVickers keep its seats warm after Ash opens at the Oriental theatre? His orchestra has done it for the past two weeks. Hal.

METROPOLITAN (BOSTON)

Boston, May 1.

Bill at this house current week should be variegated enough to please all the patrons. Some of it is distinctly high brow and some distinctly something else again. At a 66c. top for adults for the night shows, the house is still doing a very nice business, although it is not going along at the pace it hit when the theatre was first opened, when it was a novelty.

Last night, shortly after 8, about 100 persons were waiting for seats. But in the balcony there was plenty of room, up stairs being about half full. When it is figured that the seating capacity of "the big Met" is figured at 4,000, it can be seen this isn't at all a bad break, even for a Friday night.

Adolphe Menjou in "A Social Celebrity," picture. This F. P. Paramount picture seemed to satisfy. Some may have found something wanting, but the others well pleased with it.

The high brow stuff figures in the introduction of the bill with the overture "The Hunting Scene" by Bucalossi by the entire orchestra. It is well done and in line with the ideas of Nathaniel Finston, general musical director, that Boston people like the higher class things musically. After the news weekly comes "The Mitchell Band."

The best thing these boys do is their rendition of an old time minstrel show to jazz tempo. It gives them a chance for individual effort with a trick violinist supplying no little of the value.

Another high brow bit is the "Four Seasons," a nature scenic with the four seasons on the screen by different pictures of landscapes at the periods of the year.

Arthur Martel, organist, slipped a bit of humor into his work with a burlesque on the "Tamlam Trail" number, accompanied by screen work, indicating that all is not sunshine and roses, at least from a real estate point of view, down on the "Tamlam Trail."

"A Bird Fantasy," which is credited to Frank Cambria, is feature of presentation. It is high-class stuff, being rather familiar in form, but new in presentation. It gives a chance for some singing, but mostly depends on dancing. "From a Cabbie's Seat," a two-reel comedy, finishes the show, being slap stick comedy built on an initiation in college, and rounds out the entertainment, which does not run much longer than two hours. Libbey.

STATE (ST. LOUIS)

St. Louis, May 1.

With a worthy representation of Washington U. studies Saturday night and a number of collegians from Mizou and Illinois known to have come down over the week-end to see this show, it appears that the State will fare well this week.

The "College Life" overture (under Presentations) sent the show off right with a heavy register. Next is the news weekly and then Clemons and Marcy, who spend 12 minutes in a demonstration of "How to Charleston." Inasmuch as that dance never did click in this town and is now practically never seen on the floors, the lesson wasn't very valuable. The team looks great, however, and works as well. Their last exhibition number was good.

Following a short Technicolor film, "The Love Nest," comes the Topics. For an accompaniment to the latter the orchestra plays a medley of Dave Stamper's "Ziegfeld Follies" hits.

Edna Leedom and Dave Stamper occupy the next spot. Miss Leedom sings a red-hot monolog that has the house laughing right off the bat, and then follows through with a couple of songs of which one is her "Tondeleyo" number. Stamper is her accompanist and doesn't have to work very hard. The 22-minute length of the act is correct, and it was wise not to concede an encore on applause great enough to warrant one ordinarily. The act ought to be sure-fire in any picture house. "Brown of Harvard," the feature. Eureka! The best college film yet—in which Our Hero does not carry the ball for the winning touchdown!

The heat in the State was oppressive and the cooling plant certainly should have been on. Yet, a great show withal. Rubel.

STRAND

New York, May 2.

About 10 minutes of stage stuff here this week, and the first presentation of an Irving Berlin song, "At Peace with the World," features the "Mark Strand Frolle." The publicity on the song states that it is

the first number to be written and released by Berlin since his marriage to Ellen Mackay.

Opening the show is a short musical prelude to the news reel, which was short and went right into the "Frolle"—decidedly inexpensive this week. Opening was George Lyons, a harpist, on a small platform between two curtains, with a baby spot from the foots throwing a silhouette upon the back curtain. Lyons clicked, and for an encore did some pop stuff. Following, at a great disadvantage, was Kendall Capps, a clever dancer from "Greenwich Village Follies," who is apparently doubling for the picture house engagement. Capps' stuff is acrobatic. Working alone, he had to perspire like a bloodhound to get over. But he did, which is more to his credit, a headspin taking him off for heavy applause.

Then the Berlin song, which Pauline Miller and John Quinlan handled before drapes in "two." A gauze curtain parted at the beginning of the chorus. Later the ballet, headed by Klemova and M. Daks, came into view on a platform erected behind the singers. With the lights up they danced to the music of the song, the whole effect being nice, as the terp exponents were framed by an oval cut-out, always effective at the Strand. Then back into the song again and finish. The song isn't strong by any means and failed to make much of an impression.

Right into the feature, which went 106 minutes.

Business Sunday afternoon was apparently off all along Broadway, as the Strand didn't fill up all afternoon. Flocks of vacant seats at 4:30 p. m. That can be blamed on the coming of spring, however, and neither on the house nor the picture. Stak.

METROPOLITAN, L. A.

Los Angeles, May 1.

"The Jazz Village" is the title of the Metropolitan stage show this week. Because George Beban on stage and screen was the feature Jack Partington cut down on the Verne Buck presentation and it lasted less than 20 minutes. The chorus was out for the week, and only three acts in addition to the band.

The band men were attired in tuxedos for the first time since Buck came to this house. An effective silver and red back drop was used. The musical gang opened with a band selection, followed by Eva Gibson of the Gibson Sisters in a tap dance. She was dressed in a minaret costume of orange and white and went over well.

Ernst Morison, singing "by popular demand" "The Prisoners' Song," brought a mild patter of applause with a good tenor rendition. Although this is the first time the number was sung in a theatre here, the fans have heard it over the radio many times. A hot jazz band number followed.

Aubrey Gibson followed in some neat and well-liked kicks, her high kick over the opposite shoulder taking the fancy of the audience. The Foursome, male quartet, sang. The back drop came up to reveal the Jazz Village, which consisted of a town silhouette on wires, which jerked back and forth to the rhythm of the music. A military statue, cut out on pasteboard and fastened to a girl dancer, did a few Charleston steps during this number, the finale.

UPTOWN (CHICAGO)

Chicago, May 1.

Cookies and tea are out at the Uptown. They have decided free eats a poor investment as a matinee builder. No percentage feeding hungry North Siders to get them into the house.

New racket is "radio matinees." Every afternoon the theatre becomes a broadcasting station under the remote control from the Edgewater Beach Hotel with an announcer, a "mike" and all sorts of studio atmosphere. The purpose is to magnetize the radio fans. It seems a little far-fetched, but that sort of thing sometimes succeeds. Putting over a theatre is a "trial and error" procedure anyhow.

The Uptown's alleged flop was hard to believe the night the Variety reviewer made an appearance at 7:03 p. m. Reports have been persistent that the house was not making the grade. With daylight saving in force, meaning that at 7:03 it was still light out of doors the Variety reviewer figured on a nice seat down front. But the house was already jammed at that early hour.

Installing Bennie Krueger and his band as a permanent stage attraction seems to have been a wise move for the Uptown. With Spitalny in the escalating pit upholding the de luxe traditions with classical overtures the jelly beans from the Wilson avenue district, who would not be apt to go for the heavy stuff are catered to and satisfied by the jazzy outpourings of Bennie's syncopated. Bennie, with good judgment, studiously steers clear of anything that smacks a Paul Ash imitation. No 24-sheets for Bennie and no pretensions. He is there to provide the antithesis to the Spi-

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"COLLEGE LIFE" For "Brown of Harvard" Overture and Dance 8 Minutes State, St. Louis

Don Albert, the State's musical director, has put together a group of college songs, which form a pleasing overture and a good prologue to the feature, "Brown of Harvard." The songs Albert has used are the "Alma Mater" of Missouri, "How Can I Leave Thee" of Washington U., the "Boola March" of Yale, "Sans-Souci" of Columbia, "Old Nassau" of Princeton, and "Fair Harvard."

For a second part of the presentation, a brightly-colored, pennant-bedecked full stage is employed, with half a dozen girls and a boy going through a simple dance routine.

The girls are nattily and uniformly dressed in sports suits of red coats and white skirts, and carry tennis rackets, while the boy's collegian outfit is not exaggerated.

The idea can be well used as an accompaniment to any college film. Rubel.

Fanchon & Marco's "RUSSIAN IDEAS" Revue With Orchestra 25 Min.; Full Stage Warfield, San Francisco

Actually a miniature "Chauve Souris" Fanchon & Marco gave to patrons of the Warfield last week under the title of "Russian Ideas." As much Slav flavor to it as in a glass of vodka.

Wait Roesner and his "Super-Solists" set the atmosphere properly with a well rendered, although tenuous version of "Marche Slav." It was as effective as could be expected under the circumstances when one considers that this particular composition requires a musical ensemble of at least 50 pieces to do it full justice. Roesner was compelled to do the best he could with less than 30. The playing, notwithstanding, was intelligent and appreciative of the character of the music. Audience received it with ungrudging applause. A popular selection of the day and hour succeeded.

Next were Renoff and Renova in a highly colorful and amusing dance creation styled "The Halfwit." Renova (girl) emulated a mechanical doll performing her steps with the jerky, uncertain movements of a mechanical toy. Renoff in the bright colored costume of a Russian peasant, played for a comic effect in his steps. They finished to a hearty applause that had in it every element of spontaneity.

Alexander Akimoff, Russian baritone, made his presence known with his voice heard in the opening strains of "The Volga Boatman" off stage, gradually sounding nearer until the singer stepped before the footlight. Akimoff has a rich and appealing quality and a capable mastery. In answer to the plaudits he rendered a folk song, light in character and distinctly catchy in melody.

The Russian material now being well set a bit of diversion, that might be called incongruous withal pleasing, was interpolated with the appearance of Frank Strieinger, playing a ukulele and singing "Show Me the Way Home." He demonstrated his ability to play a harmonica and a ukulele at the same time, taking a few of the classics

tainly orchestra, the "other kind" of music. He sticks to that assignment.

The Fay Lanphier presence, too, probably helped the gate this week. The dames, not to mention the guys, displayed curiosity to get a peep at "Miss America." As for the presentation, it's as good as any of the John Murray Anderson efforts to date; not, however, a compliment. Its box office value is Miss Lanphier. Its entertainment value centers in Glenn Elynn and Bessie Calvin, two young women of remarkable proficiency at acrobatic and other sensational types of terpsichore. Miss Lanphier performs gracefully and with dignity what little she is called upon to do. Robert Alton, in a salmon-colored tuxedo, is her dancing partner. The support looks like part of the ensemble from a horsey New York revue.

The International Newsreel con-

and jazzing them in the bluest of blue style.

The climax came with the appearance of Nell Kelly clowning a Spanish dance with the assistance of Roesner. These two make an amusing pair of comedy artists. Miss Kelly has all the characteristics of the true comedienne and while her singing would never win her any medals it will win plenty of laughs.

For a finish Renoff and Renova returned for a dramatic dance number that called for many difficult terpsichorean feats and built up to a climax genuinely thrilling. They were assisted in this number by the "Sunkist Beauties" appropriately costumed.

"Russian Ideas" is the biggest and most worth while act of its kind any picture house has offered here in months. It was not so much its highness or spectacular features that stamped it as above the ordinary as it was the general excellence of the material and principals. Rivers.

"DIXIE MEMORIES" 8 Min.; One Eastman, Rochester, N. Y.

First presentation of the Rochester American Opera Company and Eastman School of Music for outside booking. A high-class singing act, designed for de luxe picture house presentation, but could make the grade in vaudeville, with addition of variety. Produced by Archie Ruggles with a quartet (one female; three male) from the Rochester American Opera Company on the regular bill at the Eastman theatre.

The opening reveals a colorful southern interior with a cloud and water effect through a tall French window. The male trio starts off stage with Frances Babcock, soprano, entering as the trio stops outside the window for the first number. The trio enters and Miss Babcock is given an opportunity for vocal display to her own accompaniment on the piano. Archie Ruggles, tenor, and Neil Enslin, basso, step out for solos, and with Phillip Reep, tenor, the quartet offer several old southern melodies.

The act registered well with a Thursday matinee crowd. It will make good in better picture houses. The addition of a little novelty of some sort might make it a good vaudeville bet. Sanderson.

"LULLABIES" Prolog to "Stella Dallas" 14 Min.; Full Stage State, St. Louis

Well conceived and executed presentation, having the same spirit and motif of "Dallas," and blending finely into the film. A tall staircase set is used, a man, book in hand, seated beside a lamp at one side. He is softly singing "Songs My Mother Taught Me." A tapestry scrim on the left side of the stair lights, disclosing a woman rocking her child as she hums "Rock-a-bye, Baby."

Then in turn follow three more lullaby pictures, behind the other tapestry and two portraits hanging above. First, a Chinese, singing "A Chinese Lullaby"; second, a Jew, singing, "Eli, Eli," and third, a Negress crooning "Mighty Lak a Rose" to her pickaninny.

The man picks up the opening number, and a concluding picture of a young woman pushing her carriage along is disclosed, all the portraiture become slowly visible for the finale. Rubel.

tained a shot that caused laughter. In showing a Norwegian film the sub-title read: "The Crown Prince is Shown in Derby Hat," and then a long-shot was flashed of the Zepplin with hundreds of men clinging to the hangar ropes and not a chance in the world of anyone picking the next King of Norway out of that bunch of moving specks.

Jesse Crawford at the organ submitted a group of compositions at once classical and sweet to the ear. Crawford has a knack of making selections which appeal to the hol lobby, yet taken from the orthodox library of standard concert and symphony music.

Other features of the entertainment included a Post "Children of Other Lands" series, a Felix the Cat comic and a medley from Massenet rendered by the regular house orchestra.

"Just Suppose" with Richard Barthelmess closed. Loop.

K-A'S OWN RADIO EXPLOITATION FOR ITS BIG KEITH'S, BOSTON

**Breaking Own Rigid Rule Against Use of Radio—
Using Air to Tell of Cut Scale to 50c and \$1—
First Contest at House Held This Week**

Boston, May 4.
The Keith-Albee Circuit has finally turned to radio in an effort to bolster business inroads made by other houses on the vaudeville bills at Keith's, Boston.
In addition to playing 12 acts instead of the usual eight and reducing prices to 50c, top matinees and \$1 at night, the house is on the air through Station WEEI twice a day at 12 noon and 6 p. m., inviting Bostonians about the new play at the former big time stand.
The Metropolitan and Keith-Albee, the former with pictures and presentations, and the latter pictures and vaudeville at pop prices four times daily, is said to have cut into the business at Keith's so much it is doubtful if the house will ever return to its former big time policy at big time prices.
The turnaround of the K-A Circuit is regard to radio comes as a surprise. The circuit has taken a decided stand against tieups, has forbidden its artists to broadcast when playing K-A houses, and on one occasion refused outright to tie up with radio in a "National Quartet Contest," which terminated at the Hippodrome, New York.
The controversy between Vincent Lopez and the K-A Circuit when Lopez was alleged to have broadcast while playing the Albee, Brooklyn, was taken as final proof the circuit would never countenance a radio alliance.
The interpretation placed on the broadcasting at Keith's, by local showmen, is that the straight vaudeville houses are in such desperate straits they are willing to try anything that shows any possibility of attracting new business or holding the fast dwindling regular patrons.
For the first time the local big time Keith's is holding a contest this week. It is a Charleston contest, directed by Danny Duggan.
Last week Duggan held a similar contest at Keith's Bushwick, Brooklyn, N. Y.

**Fawn Gray, After Divorce,
"Doubling" in K-A. House**
Baltimore, May 4.
Fawn Grey, dancer, on the Century Roof here during the season, broke into print again when she arrived to testify in her suit for marriage annulment. Miss Grey (Mrs. Theodore MacFarland) wants to regain legally her early status as just plain Gladys Marie Brown, claiming her marriage to MacFarland, Philadelphia newspaper man, was performed while she was under the influence of something stronger than one-half of one percent.
The same Miss Grey will double this week, performing in both the Circuit Court and the Maryland theatre. She has been booked as an added attraction at the Keith-Albee house.

Jack Rose in Apt.
Jack Rose was discharged from the Roosevelt hospital Monday after a consultation with Dr. John Erdman who operated on him.
Sophie Tucker arranged for Rose's removal to the Lansdowne apartments, 245 West 51st street. Though in care of a nurse, Rose may receive visitors and he is anxious for friends to call upon him.
Rose's home is in England. His mother will arrive here on the "Bergensia" Saturday.

DANCER IN "G. V. F."
Leonard Sillman, 17-year-old dancing "find," who replaced Fred Astaire in "Lady Be Good" on the road, has been placed with Jones & Green on a five-year contract graduating from \$200 to \$650 a week. He will open in the new "Greenwich Village Follies" in the fall.

Political Progression

Tonight (Wednesday) at the meeting of the Republican Club of the 9th Assembly District, New York, Sam McKee, at present an alderman, will be elected Republican leader of the district, it is reported. Mr. McKee was with "The Morning Telegraph" for several years, when that daily held some claims to being a newspaper. Latterly he has been associated with an advertising agency.
While New York is Democratic (Tammany) at present, the city and state hold much federal patronage.
A municipal appointment by Mayor Jimmy Walker, rumored which may be announced at any time, is that of Harry Cooper as supervisor of taxicabs (including drivers) in Greater New York. There are over 40,000 taxis. It will be a newly established bureau.
Mr. Cooper is in the insurance business. For years he was in vaudeville with the Empire City Quartet, and afterward as a single act. Cooper is prominent in the membership of the Grand Street Boys, one of New York's strongest organizations.

GUS SUN KIDDED INTO HIGH COST HOST

Hot Springs Strong for Showman—Newspapers "Too Good" to Him

Chicago, May 4.
Gus Sun, independent vaudeville king-pin, went to Hot Springs, Ark., with his wife recently and in short order promptly became as famous there as he is in Springfield, O. Sun looked up everybody connected with theatricals in or near the famous resort and the eats were on Gus. His hospitable spirit soon warmed the hearts of the natives, who hailed him as brother and the original Hot Springs booster.
The newspapers took up Gus, running a big half-page story about him and gave him all sorts of publicity. They were for Gus. He was a great guy. They liked the way he spent money and okayed dinner checks.
So when a bunch of show folks blew into Hot Springs to take it easy for a while the newspapers came out and said the whole bunch were guests of Gus. The show folks were agreeable, so much so that when they left they charged everything to Gus, pointing to the newspaper article to prove he was footing the bills.
Now Gus threatens to sue the newspapers.

SANTRY FOR AUSTRALIA

Anna and Harry Seymour, Also Band Sailing in August

San Francisco, May 4.
Henry Santry, his band and Anna and Harry Seymour have been signed by J. C. Williamson, Ltd., for an Australian tour. They are to sail from here in August to make a complete tour of Williamson's Tivoli circuit.
There will be 17 people in the party. The act was booked through H. C. Muller of Williamson's San Francisco office.

Rich Hayes' Special Trip
Rich Hayes, comedy juggler, will return to London to appear at a royal command performance, May 24, followed by several weeks in the English music halls.



MR. JEAN BARRIOS WELL-KNOWN FEMALE IMPERSONATOR

Will sail May 6 on the S. S. "Manchuria" for his home in San Francisco, where he will spend a four months' vacation. En route Mr. Barrios will visit Havana and Central America.
Mr. Barrios believes the secret of success is steady work and has just finished two seasons of Loew Circuit and picture theatres.

What's This, Mr. Casey? It's Your Decision!

Chicago, May 4.
Pat Casey has voiced a decision as general manager, in good standing, of the V. M. P. A.
The decision applied to Harry Stoddard and Band. It seems that Stoddard was so inconsiderate as to play a picture house in Omaha and thus got himself on the blacklist of the W. V. M. A. and Orpheum Junior circuits. That was several weeks ago. Later he was informed by his Orpheum and W. V. M. A. agent that if he would accept a cut salary of \$1,300 there was a possibility of "squaring" him and getting him off that sinister dark list.
Sammy Tishman offered Stoddard Peoria and Elgin at this salary. Stoddard accepted and received the contracts. The Orpheum and W. V. M. A. suddenly decided that they didn't need Mr. Stoddard and his musicians, and when he reported, heard about it.
Stoddard had his play or pay contracts, and the Orpheum and W. V. M. A. were ignoring them while Stoddard and his boys were out of work in Chicago.
This was a matter for Pat Casey, Casey of the V. M. P. A.
Mr. Casey reviewed the case and ordered that Stoddard be played or paid. Stoddard is neither working nor being paid.

'NAMES' FOR 'SCANDALS'

A list of vaudeville personalities which include Willie and Eugene Howard, Tom Patricola, Wells, Virginia and West, Fairbanks Twins, McCarthy Sisters and Harry Richmond, has been signed for George White's forthcoming production of "Scandals."
Low Brown has written the lyrics and several of the comedy scenes.
Rehearsals begin today (Wednesday), which necessitated the calling off of summer vaudeville bookings for the Howards, who were playing the eastern K-A houses.

Stage Children's Benefit

The annual benefit of the Stage Children's Fund will be held Sunday evening, May 9, at the Casino, New York.

Sid Mercer's Close-Up

Sid Mercer, the Evening Journal's sports expert, slightly jealous of Bugs Bear's stage plunge, made his debut in vaudeville quite suddenly last Monday at the Hippodrome. He never opened his trap, being enmeshed into refereeing the "bout" between Jack Delaney and Kid Palmer during the former's act.
After the applause died down, Sid said he most enjoyed a close up of the diving girls—16 of 'em.

Soph-Tex Turn

A suggestion that Sophie Tucker and Texas Guinan be teamed as a picture house act over the summer, following the close of their respective night clubs, may result in both of the "personalities" becoming picture house single drawing cards.

Each is said to have been offered a larger salary for the film theatres than they could expect jointly as a two-act.

"PEACHES" \$1,500 ACT—NO CUSTOMERS

Has Piano Turn and Wardrobe—No Notice of Agent's Offer

Frances (Peaches) Browning, wife of the millionaire realty operator, is asking \$1,500 weekly for vaudeville. "Peaches" is all set with a piano act and wardrobe, but no place to show it at that price.
Arthur J. Horwitz is handling "Peaches." He has not been stamped with offers. The girl made a tour of the music publishing offices Saturday, accompanied by her mother and manager. She failed to create a stir, since the party got in and out without notice. The object of the trip was to secure some late songs which Mrs. Browning has since been rehearsing at her home in Cold Spring, N. Y.
Horwitz's staff has been trying to sell her to the independent vaudeville managers as a "buy" at the above-mentioned figure, but finding none interested in "Peaches" at any price.

It is understood that Browning has consented to the vaudeville dates, saying he did not wish to interfere if his young wife wanted to take a stage flier. This is said to have been verified by Horwitz before he agreed to handle the act. Publicity Limit.

Browning, the elderly husband, is said to have a yen for publicity that cannot be stilled. Even the deluge of it upon and following his marriage to the little girl did not appease his gluttony for "notice." The other evening as Browning and his wife were leaving a theatre, with his notorious colored auto waiting for him, the police cleared a pathway for the couple. After entering the car, Browning turned on the electric light in order not to disappoint any curious bystander.

\$100 Weekly Commission for Booking Band

A default judgment has been chalked up against Irving Yates by Irving Masloff and Al Herman, who were to receive \$100 weekly booking fee for their services securing the Commodore Orchestra for Grant and Wing's act. Originally, Masloff and Herman received \$600 a week from Yates for the band, but later Yates agreed to pay off the musicians and remit \$100 weekly to Masloff and Herman.
The latter are suing for \$1,057.14 due for 104-7 weeks, through Goldsmith, Goldblatt & Hanover. Herman F. Spelman, Yates' counsel, failed to defend, according to court records.

Held for Forgery

San Francisco, May 4.
Harry Katz, 23, actor, was arrested here last week for the Los Angeles authorities on a charge of forgery. He is accused of passing several hundred dollars' worth of spurious paper.

Katz is alleged to have visited an uncle in Santa Maria, Cal., on his way here, and while there to have stolen his uncle's checkbook and to have imitated his relative's signature on numerous checks.

TWO-ACT-TWO SINGLES

Following the appearance of Shadow and McNeil at the Winter Garden, New York, Sunday night, it was said that the team will dissolve into two single turns for commercial benefit only.

Al Werner-Mary Ann's 2-Act
The Werner Trio has dissolved with Al Werner, forming a two-act with Mary Ann.

BAND'S SCALE OF PRICES FOR 1-NIGHTERS

**Coon-Sanders' Flat \$1,000
Salary or Percentages
on Guarantees**

Chicago, May 4.
A traveling band unit, Coon-Sanders' Original Nighthawks, a Music Corp. of America attraction under Jules Stein's direction, is one of the few if not the only organization to maintain a scale of prices for single engagements. A flat price of \$1,000 per night is asked, with a preference for as low as \$375 guarantee against an 80 per cent. take on the gate.

Carlton A. Coon and Joe L. Sanders have worked a schedule of percentages ranging down from \$700 to \$375, with the percentage accordingly increasing. Where \$1,000 as a flat price is not accepted, the band will take 55 per cent. of the gross with a \$700 guarantee; 60 per cent. against a \$600 guarantee, or 65 per cent. with \$500 guaranteed etc.

The C-S band has tie-ups with Victor records, Society Brand Clothes and Kingly shirt dealers, as exploitation media in most cities p'aved

ROSENBLATT AT BOSTON; JULIET AT PHILADELPHIA

Two more vaudeville headliners will play picture houses in the near future. The Alf Wilton office has booked Juliet at Fox's, Philadelphia, and Cantor Josef Rosenblatt at the Metropolitan, Boston, with more picture-house time to follow.

The Juliet booking will mark the first time in years the mimic has played for any circuit other than the Keith-Albee. Cantor Rosenblatt was tentatively booked at the Eastman, Rochester, some weeks ago while on the Keith-Albee Circuit. He did not play it.

Juliet opens at Fox's, Philadelphia, next week, her picture house debut. Cantor Rosenblatt opens at the Metropolitan, Boston, the week of May 24, with eight weeks of picture house bookings to follow.

GIRL TROUBLE

Plaster and Kappo Questioned by Waterbury Police

Waterbury, Conn., May 4.
Plaster and Kappo, playing Poll's Palace (vaudeville) last week, were suspected and questioned by police following the disappearance of two young girls, one 15 and the other 16, from Hartford.

According to Hartford police, the girls were brought by or came in the company of Plaster and Kappo to this city. Under question by local police, notified of the girls' disappearance, the vaudevillians said that they had been introduced to the girls in Hartford by "Buddy" Walker, another vaudeville performer.

The girls left Hartford for their own accord, Plaster and Kappo said, and followed them to this city. The girls spent an afternoon here, the men said, and went on to New York.

The two girls, named Mary Tulu and Anna Crash, could not be located in this city. It is thought that the girls knew they were being sought, and because of that left Waterbury.

Saying that they are booked in New York for the next few weeks, Plaster and Kappo checked out of their hotel in this city Sunday night. No charge was lodged.

Alexander Gray

Finished with
"Naughty Riquette"

Rehearsing with
"Hello, London"

Exclusive Management

Ed Davidow & Rufus LeMaire

1560 Broadway, New York

VAUDEVILLE COMIC IS FRAMING ACT FOR PICTURE HOUSES ONLY

Harry Fox's New Turn Designed for Film Theatres and Will "Break in" in Them—Adapting Turn for "Sight" Fun with Songs, Dances and Talk

A direct attempt to frame an act that has only the picture theatres in view is being made by Harry Fox, the vaudeville and production comedian. To make it more emphatic Mr. Fox intends to "break in" the new act in picture theatres around New York.

Mr. Fox appears to be proceeding along a line of reasoning that the picture field next season will afford him plenty of time for continuous engagements if he can provide a suitable turn.

Fox has been a headliner in straight vaudeville for many years. He but lately turned to the picture division as another market.

In the new Fox act will be the "scrubwomen" Fox has been identified with for comedy, also songs, dances and talk, giving the turn a "sight" value for fun besides comedy to be gained in other ways.

DELL CHAIN'S WIFE'S ALIENATION ACTION

\$100,000 Asked From Mrs. Lola Smith—Former Vaudevillian Started Divorce Suit

Los Angeles, May 4.

On a quest for \$100,000 for the lost affections of her husband, John Chain, Mrs. Chain has had papers served upon Mrs. Lola Smith, alleging the latter copped her hubby.

Chain recently instituted a divorce action against his wife, charging cruelty. Mrs. Chain in a counter-action asserts that Mrs. Smith has been financing her husband's legal expedition for freedom; also that he gambled away his income.

Mrs. Chain is professionally Olea. Otis on the screen. John Chain is at present the assistant manager of a brokerage office in Hollywood. In vaudeville before retiring he was known as Dell Chain of Chain and Archer.

GUS McCUNE HELD UP IN HIS HOTEL ROOM

3 Bandits in Ansonia Brutally Beat and Rob Theatrical Manager

One of the most brazen robberies that has been committed in a long time occurred in the Hotel Ansonia, 73d street and Broadway, when three men forced their way into the room of Gus McCune, theatrical manager, and after beating him on the head with blackjacks robbed him of jewelry valued at \$3,000.

McCune said he was lying in bed when the phone operator called his room at 8:15 a. m. and announced that "Mr. Stewart" was on his way up to the room. The theatrical man protested he did not know any "Mr. Stewart."

A few minutes later someone knocked on the door. Getting out of bed, attired only in pajamas, McCune opened the door slightly when one of the men began to force his way inside, followed by two others.

"You've made a mistake," McCune said.

No attention was paid to his remark, which he repeated several times, and when the robbers pushed inside one of them struck the showman a blow on the head with a

(Continued on page 30)

SUMMER SUBSCRIPTION to "VARIETY"

\$1—3 Months

Send remittance with name and address

MAE WEST, 3-STAR SPECIAL IN "SEX" PLAY

"The Babe Ruth of the Stage
'Prosties'—New Show
Realistic

By JACK CONWAY

New York, May 1.

Dear Chick:

My three-star special is Mae West in "Sex," at Daly's 63d Street. Get a load of it. If you don't agree with me that Mae would heat up Dawson City and is the Babe Ruth of the stage "prosties" I'll turn square.

As an ex-gob, you'll love it, for the play opens in Montreal, where Mae and her magpie are running a joint. Mae is getting tired of the town. She is about ready to slip the mac plenty of air when he brings a society moll into the dump, gets her stiff and rolls her for her rocks.

Mae has been out stepping with a lime juice Louie from the English navy and the pair of them return to find the broad out. They bring her to just as a daffie enters. He figures they did the rolling and the dame, to save herself, says yes. The copper is about to make a pinch when the society Jane talks turkey.

The lime juicer has previously propositioned Mae to follow the fleet. He offers to shill for her. When the copper tips the town is on fire, she decides to blow.

Follows the Fleet

She follows the fleet to Trinidad, meanwhile putting it on with the Louie every time he gets shore leave. At Trinidad she meets a young son of an American millionaire. He falls heavy, not knowing her racket. She is traveling first cabin and tells him she's a tourist. He begs her to marry him. After giving it some heavy thought, she decides to take a chance, for the kid has aroused her spiritual nature.

The tails him to America and turns up at his slab in Westchester to meet the dad and mamma. Mamma is the dame who was rolled in Montreal. She near passes out when she sees who her prospective daughter-in-law is. She threatens to expose Mae, but she tops that by offering to ditto. She also slips the old girl a big league panning about "giving it away" and "I would make a better wife for your son than you've made a mother."

Deciding to find out if the kid was only interested in her Fleetwood, she vamps him and he sneaks into her room the first night she stays at his home.

In the morning she's still hitting a million with him. Complications are fast and furious when the Louie turns up. He's a friend of her millionaire kid. He almost gums up the works when recognizing ma as the cheating baby from Montreal, but Mae saves the day by giving him a timely hit and run sign.

The mac finally wanders in to put the shake on the old lady and near drops dead when confronted by Mae. She pulls a rod on him when he turns nasty and calls up police headquarters. He's wanted for murder, arson and a few other things and he looks set, for about a double grand when Mae relents and lets him lamm.

Girl Can't Marry

For the blow-off she realizes she can't marry the kid with her past and gives him back to his mother, at the same time accepting the Louie's offer of a ring and home in Australia.

Chick, Mae is hot. In the second act, a cabaret scene in Trinidad, she turns in "Sweet Man," very Harlem, and with a jazz dance right out of the off-sharp department. Some of her lines knock the peasants into the aisles.

She sure saxes sex and how that blonde baby knows her stuff. The production is just so so, but nobody pays any attention to it. A corking cast in support, led by Barry O'Neill burn up the stage all the time. O'Neill is real heavy as a lover. It was eight to five and even with your own money back that he'd cop her in the long run.

"Sex" is not what the story books say about the ladies of the key ring; it's realistic and realism all the way. Mae's conception of Margie La Mont will sentence her to the scarlet sisterhood artistically for life. She's the type from now on and good enough to fool a travelling salesman's convention. What a break if the fleet were only in.

Grab a look, see and don't forget to bring along your sweat shirt. You'll need it.

Con.

OSCAR SHAW'S TRY

Oscar Shaw will try Keith-Albee vaudeville opening Monday at the Coliseum under Al Lewis' direction in an act authored by Andy Rice. Shaw has a production starring contract with Ziegfeld for next season. Madeline Cameron (Mrs. Billy Gaxton) will be in support of Shaw.

N. V. A. RESERVE FUND \$3,500,000 FOLLOWING BENEFITS—DRIVE

\$60,000 from Receipts in Five Houses Sunday Night
—\$100,000 from N. V. A. Program Advertisements and Sales—Only Capacity at Hip

Pictures Increase Field for Vaudeville Acts

The picture house situation next year is looked forward to as creating "a new show business." It has discovered more towns for acts than even the smallest vaudeville ever could. It has increased the field for professional endeavor, many a town playing picture house attractions with no vaudeville opposition.

There are any number of lesser cities that book \$300 and \$1,000 shows of two or three acts weekly. It has accordingly "put on the map" these towns for the performer.

A reserve fund of the National Vaudeville Artists following the holding of the benefits Sunday night is estimated as now approximating \$3,500,000.

The collections taken up at all of the houses of the Vaudeville Managers Protective Association during the recent N. V. A. week and "drive," together with the receipts from extra and midnight shows, is said to have been \$900,000. The N. V. A.'s reserve fund from previous and other activities for the fund was estimated at \$2,500,000. These figures, added to the \$60,000 gross for the five benefits and \$100,000 gross and sales for the souvenir program, bring the fund up to \$3,500,000 or more.

The five benefit performances held Sunday night at the Hippodrome, Metropolitan opera house, Century, Manhattan opera house and New Amsterdam grossed approximately \$60,000.

The figures represent a good showing, but not capacity at any of the houses except the Hippodrome.

The poorest attendance was reported at the Metropolitan, where the house was scaled at \$7.70 top. The gross was also swollen at the Metropolitan by the sales of tickets to K-A agents. The agents were handed from eight to 16 tickets about a week before the benefit. The tickets were each \$7.70.

The Century, donated by the Shuberts, made a fair showing considering its location, but the most representative vaudeville turnout was reported at the Manhattan opera house, where a \$3.30 top prevailed.

The Hippodrome, scaled at \$5 top, also the Century and New Amsterdam, but there were plenty of \$3.30 seats sold at the latter. A flexible scale was reported to have been installed at the last moment in all of the box offices except the Hippodrome, to fill up empties.

The annual N. V. A. benefit program (Continued on page 30)

FLO LEWIS SLANDERED; WANTS \$50,000 FOR IT

Singer Sues Klein, Chicago
Cabaret Man—Played
at Samovar

Chicago, May 4.

Flo Lewis filed suit last week for \$50,000 damages against S. W. Klein, owner of the Samovar cafe, where Miss Lewis and her Red Heads recently concluded an engagement. Klein is alleged to have slandered Miss Lewis.

The Venetian Room of the Hotel Southmoor has been converted into a cabaret, with Miss Lewis the current attraction.

Young Condons Divorced

Chicago, May 4.

Arthur Condon, 19-year-old manager of the E-A-R theatre on the south side, has been divorced by his 18-year-old wife, Jane Condon. She charged cruelty.

They were married at the respective ages of 16 and 17.

30 Days for Begley; Beat Up Sherrill

George W. Begley, 28, performer, of 451 Lenox avenue, was convicted of assault in Special Sessions and sentenced to 30 days in the Workhouse.

Begley was arrested March 25 on the complaint of William Sherrill, theatrical manager, who charged Begley with three other men entered his apartment at 265 West 122d street and beat him. Sherrill succeeded in escaping to the street and calling an officer.

Begley was caught but the other men escaped.

R. SMOOT'S INDIAN WIFE TIRES OF GIVING UP

Nola, Osage Indian from Okla.,
Has Wealth, but No Husband,
in Fact, She Says

Los Angeles, May 4.

Nola C. Smoot, wealthy Osage Indian and wife of Roy Smoot, vaudeville singer and former college athlete, filed suit for annulment of her marriage, charging that the actor only married her for her income from Oklahoma oil lands. She stated that he never consummated the marriage and looked upon the affair as a business proposition whereby he was getting a lot of money without much trouble.

Smoot took two diamonds worth \$3,000 from her and never returned them, she said. Also, he tried to induce her to throw \$35,000, received from the sale of Tulsa property into a joint account with him—he had \$100 in the bank—thereby making it an even split between them, she alleged.

Mrs. Smoot complained that her husband persuaded her to have his name put on the deed of a Los Angeles house she paid for, saying it was required by law, thereby letting him become a co-owner. Mrs. Smoot declares she gave Smoot about \$10,000 for his personal expenses and for the upkeep of his Hollywood house and that he makes \$125 a week but does not contribute anything to her support.

The Indian bride wants a divorce and all of her property back again. The Indian Commissioner made a ruling recently that no Indian girls were to be allowed to marry white men who would spend all of their oil royalties, after a number of flagrant cases.

NAN HALPERIN GRANTED DIVORCE IN CHICAGO

Chicago, May 4.

Nan Halperin while appearing locally last week at the Palace went before Judge Joseph Sabath, asked for a divorce from William Friedlander, theatrical producer and librettist, and got it.

Desertion was the charge.

O'HARA'S MURDERER GUILTY

Albany, N. Y., May 4.

Andrew Lodewick, World War veteran, was convicted of manslaughter for the death of James P. O'Hara, seventy, old time minstrel of Hudson, Mass., and sentenced to from 5 to 10 years in Clinton prison at Dannemora, N. Y., by Judge Earl H. Gallup.

O'Hara was struck in the face by Lodewick during a brawl in a speakeasy in Albany, N. Y., and fell down a flight of stairs suffering a concussion of the brain. He later was carried into a doorway of a house nearby and abandoned there to die.

POINTS MADE IN U. S. COURT DECISION AFFIRMING THE HART CASE DISMISSAL

Max Hart has one more opportunity for legal appeal from the adverse decision by the Circuit Court of Appeals in his suit against the "big time" vaudeville interests, and he will accept it.

Following the opinion by Justice Manton who on Monday sustained the Federal District Court's ruling dismissing the Hart complaint for \$5,250,000 triple damages under the Sherman anti-trust law, Eppstein & Axman, counsel for Hart, filed a notice of appeal. They will take the matter to the highest tribunal, the U. S. Supreme Court and endeavor once again to reverse the opinion, and order the case remanded to the Federal Court for a trial.

Up to now, the Keith-Albee and Orpheum interests have had no need to interpose a defense, Hart's suit being dismissed by Justice Augustus N. Hand off the bench, following the presentation of the debarred big time agent's testimony.

Justice Manton's opinion is illuminating as regards the legal opinion on interstate commerce and vaudeville.

Artist Prime Element

In summary, it is held that: (1) the primary element that figures in a booking contract is the artist's personal service and that which is hired is the artistic efforts of the performer, above any paraphernalia that may go with the act to embellish it.

(2) That this varies from the Binderup vs. Pathe Exchange case where Binderup, picture exhibitor, successfully sued Pathe on anti-trust law charges, in that spoils of films were the direct media of interstate commerce. The same parallel applied to the billboarders' case.

(3) That the business of acting is purely a state affair. The mere fact that the actors were obliged to cross state lines and have transportation paid, in some instances, does not change the character of the service nor of the business.

(4) Hart is personally scored for his belligerent tactics, the court ruling "the right of a person to do business with whomsoever he desires is well established" to justify Keith's barring of Hart from its place of business (booking office) because of his "indecent and profane language in and about the office" . . . and finally the defendants refused to do business with him when he attempted to take an act which had been already played in one of defendants' theatres and claimed it as his own (referring to an act at the Palace in which Hart attempted to interest production managers).

Early Decision

Excerpts from the opinion are appended herewith.

The Circuit Court's decision in about a month after the argument of the appeal is in itself surprising in view of the voluminous testimony and record on appeal which was figured would take the court two or three months to wade through, with a decision not expected until summer and possibly fall. But seemingly the appeal court merely weighed the legal arguments of Justice Charles Evan Hughes, the former secretary of state and Chief Justice of the U. S. Supreme Court, who argued on behalf of Keith-Albee-Orpheum, as against Martin W. Littleton's attempt to get around that baseball decision which was the "big time's" legal ace-in-the-hole. Justice Hughes was called in for the express purpose of the appeal, his argument before Justice Manton, Hough and Learned Hand (brother of A. N. Hand who dismissed the complaint originally) apparently impressing the court with its simplicity and soundness.

The legal opinion concurs with the "big time" on that point in the following:

"It is apparent that animal acts and flash acts are exceptions in the kind of vaudeville acts which go to make up the vaudeville program. The great majority and the high priced artists seem to give merely their personal services in the performance. A concession at the trial stated that in 1920-1921 the Keith Vaudeville Exchange booked 3,800 vaudeville acts and 11 per cent. carried paraphernalia in boxes and crates. This must be considered to be an incidental feature of the business rather than the dominant one.

"There are other estimates of the amounts carried which are not important here to relate. (Mr. Littleton in his argument placed the percentage at 85). It is sufficient to liken such property to that of the baseball players' masks, balls and bats used by them and which were considered incidental in the Federal Base Ball case . . . We observe that the singers, sketch teams, comedians and the like, were required to carry no scenery or property because the theatres possessed such, but they did carry some clothing with them."

Interstate

A salient point on the question of interstate commerce is:

"The business of acting in a theatre is purely a state affair. The mere fact that the actors were obliged to cross state lines and have transportation paid, in some instances, does not change the character of the service nor of the business. As said in Hooper vs. California; 'If the power to regulate interstate commerce applied to all the incidents to which said commerce might give rise and to all contracts which might be made in the course of its transaction, that power would embrace the entire sphere of mercantile activity in any way connected with trade between the States; and would exclude state control over many contracts purely domestic in their nature.' The booking contract at bar is not an instrumentality of interstate commerce. It is a mere incident of commercial intercourse."

Monopoly

On the question of monopoly, the following speaks for itself:

"It is hard to conceive of how the defendants could control or monopolize vaudeville actors who are free agents, able to contract from week to week with whom they please. Any other theatre owner can book or engage the same acts that have been performed. This is illustrated by the testimony in this record of well-known managers of vaudeville circuits. Every agreement concerning trades or regulation of trade to a certain extent restrains. The test of legality is whether the restraint imposed is such as merely regulates and permits competition, or whether it is such that it may suppress or even destroy competition. The facts peculiar to the particular business to which the restraint is applied must be considered in each instance; the nature of the restraint and its effects, actual or probable."

Hart's Conduct

As to Hart's conduct:

"The plaintiff has testified to the reasons for the refusal of the defendants to do business with him in accepting booking contracts. He says much, by his own admissions, to justify the reason for refusing to do business with him. A fist fight with another agent was started in the office of the defendants and continued in the immediate vicinity and led to the suspension of his business relations with the defendant. There is no reason based on the common law or the Sherman Law which requires the defendants to do business with plaintiff, if he is objectionable to them and that objection is based upon sufficient reason."

"Personal Service"

Touching on Hart's argument "that the defendants combined to control all 'machinery' for booking attractions and dominated the 'purely interstate element of their business', using their power to crush the plaintiff in his business and to restrain owners of vaudeville theatres, producers, artists and others from negotiating with one another," Justice Manton thinks that "the real test suggested by the plaintiff, is whether or not the acts complained of directly and unduly restrained interstate commerce . . . The testimony bristles with references to the salary, services and artists who are employed under the contracting arrangements, and it may be fairly said that what is contracted for is an entertainment for hire upon the stage of the theatre with the actors or artists as entertainers."

"It makes little difference whether they are high class artists or participants in small acts. Another noticeable feature of the contracts made with artists or actors is that it refers to the service as 'personal'. Illness, excuses and death terminates the agreement. They are contracts for personal services."



GEORGIE WOOD

VAUDEVILLE'S PETER PAN

Address: 44, Inglis Road, Ealing Common, London W. 5, Eng. Love to Clara Howard, and that goes for Dolly Harmer, too.

MARRIAGES

Alma Real, Mexican soprano of the Mission Play, San Gabriel, to Victor Kingman (non-professional). In Hollywood, Cal., April 28.

Floryanne Thompson, singer, to James J. Vesper in Denver, in March, disclosed in Los Angeles.

Catherine Pamela Robinson of Allston, Mass., to Albert Ethier Moore at Allston April 24. The bride formerly was a member of the Percival Vivian Players during a road tour, and the bridegroom was manager. They have gone to Chicago where Moore is leading man with the Robert Sherman Stock company and with which the bride also will play.

Anita Garvin, screen actress, to Clement Beauchamp, assistant director, Fox, at Ventura, Calif., March 15.

Paulette Paquet, film actress, to Kenneth Gibson, stage and film actor, at Los Angeles, May 3.

Lawrence Wheat, screen actor, to Mary Carlisle, stage and screen actress, in Los Angeles, May 1.

Thanks From Prison

Tim Burke, chairman of the Entertainment Committee of the Welfare League at Auburn (N. Y.) Prison, requests that Variety extend the thanks of the prisoners to the vaudeville and burlesque people who have volunteered entertainment at the prison.

There are 1,400 prisoners at Auburn.

"Telling Off" Agent

In an independent booking agency.

Chief male booker and feminine assistant were having it out hot and heavy with a vaudevillian regarding a \$4 baggage haul between two down east points covered by the agency books.

During the high point of the verbal jamboree, the "act" walked out with a parting remark: "All you need is a bench and a song finish."

ILL AND INJURED

Evelyn Lasker, injured at Fox's Crotona, New York, several weeks ago, improving slowly.

Richard Reddick has fully recovered from a severe illness.

Scarle Allen remains very ill in French hospital, New York.

Mollie Fuller and her company reopened in the Blanche Merrill sketch, "An Even Break," at Newark, N. J., last week, the blind actress having fully recovered from her recent illness.

Early last week while crossing the street in front of the N. V. A. Club on West 46th street, to enter her husband's (Billy Rogers) car, Mrs. Rogers (Grace Tremont) was struck by a taxicab. She was carried to her room in the clubhouse and attended by Dr. H. Freeman. Miss Tremont was hurt internally and externally.

Sidney Olcott, director for Richard Barthelmess at Hollywood Hospital, Hollywood, Cal., recovering from an adenoid operation.

BIRTHS

Mr. and Mrs. Harry Seranton, April 26, son. No place of birth mentioned. The father is on the Pantages Circuit.

Mr. and Mrs. Clyde Whitson Belford, son at Kendallville, Ind., April 17. The parents are with the Six American Belfords on Pantages circuit.

Mr. and Mrs. Tom Reed, daughter, at the Sylvan Lodge hospital, Hollywood, Calif., April 29. The father is director of publicity at Universal City.

ENGAGEMENTS

James Barton, Polly Walker, Mary Jane, Claire Lucc, Alys Fitzgerald, Doris Wilson, Paulette Goddard, Audrey Dale, Naomi Johnson, Katherine Burke, Beryl Halley, Helen Herendean, Dorothy Wegman, Dorothy Dahm for Ziegfeld's "Follies" (all from Ziegfeld's "Palm Beach Nights" company).

Beatrice Roberts, Bobby Storey, Evelyn Grieg, Yvonne Grey, Anastacia Kelly, Noel Francis, Mildred Lunnay, Lillian Kimari, Flo Lane, Suzanne Fleming for Ziegfeld's "Follies," all from Ziegfeld's "Palm Beach Nights."



THREE HEADLINERS AT FRENCH LICK SPRINGS

Introducing to the newcomers in the profession three of America's foremost headliners. To your left, ladies and gentlemen, you see ROCCO VOCCO the serious dispenser of Feist songs in Chicago and its surrounding territory. The gentleman in the center of the group is PHIL KORNHEISER, the general professional manager for Leo Feist, Inc., discovered by Leo Feist in the wilds of New York. He has become one of the greatest hand-shakers in the song game and possibly the worst golfer in the profession. You can meet him any time he isn't playing golf at his headquarters, 711 Seventh Avenue. To the left of Mr. Kornheiser, we ask your indulgence to look into the eyes and bulging pockets of GUS KAHN, one of the world's greatest song writers and the best golfer of the trio. His latest hit is entitled "Let's Talk About My Sweetie."

PANIC IS ON; 20 HOUSES CLOSE

Independent Vaude Mgrs. Seize Upon Excuses

First signs of the annual summer panic has hit the independent bookers. Also the house managers. Both are passing the others aspirin tablets.

The first warm snap and daylight saving time share honors as the latest excuse for 20 houses evenly distributed between the "big five" independent bookers to call it a season as far as vaudeville is concerned.

Some of the houses may string along with pictures for a time, but most are ready to close or sublet for stock or other purposes.

Some bookers bolder than others have inveigled their houses to remain open and plunge for "names" and acts that will draw. In some instances they have been successful, but in most their heavy selling talks have been wasted.

INCORPORATIONS

NEW YORK

Fourteenth Street and Avenue A Theatre Corp., Manhattan; capital, \$120,000. Directors, Samuel Krohnberg, L. B. Appleton, Bernard Flashnick, Brooklyn. Attorneys, Flashnick and Sustick, 1440 Broadway.

Solroc Pictures, Manhattan; pictures; 100 shares common, no par. Directors, Mollie Salt, Bessie Brandel, Anne Eichel. Attorney, Nathan Burkan.

Western Rodeo Productions Co., Manhattan; theatrical; capital, \$5,000. Directors, Ernest Anderson, Frank Kelly, H. Schechter.

Barton Bros. Circus Corp., Manhattan; capital, \$50,000. Directors, George E. Barton, Newark, N. J.; Joseph M. Ryan, 408 East 15th street; Charles A. Yunchirt, Hempstead, L. I. Attorney, Henry H. Banks, 38 Park Row.

Covent Theatre Corp., Manhattan; pictures; 1,500 shares preferred, \$100 each; 1,500 common, no par. Directors, Earle House, Frederick W. Proctor, L. Sanford Proctor. Attorney, B. J. Higley, 100 Broadway.

Phoenix Players, Manhattan; theatrical; 200 shares common, no par. Directors, Benjamin L. Webster, Charles Garfield, D. S. Critz. Attorneys, Choate, Larocque and Mitchell.

Amusement Pictures Corp., Manhattan; pictures; 150 shares common, no par. Directors, Jacques Kopstein, Lon Young, L. P. Kandel. Attorney, H. M. Goldblatt, 1550 Broadway.

Omar Amusement Corp., Brooklyn; amusement park; capital, \$10,000. Directors, Abraham Machson, C. M. Grabson, Abraham Richmond. Attorney, Emanuel Grabson, 277 Broadway.

Capital Reduction

Famous Attractions Corp., Manhattan; capital stock reduced from \$500,000 to \$50,000.

Dissolution

Certificate of voluntary dissolution was filed last week by K. & W. Enterprises, Manhattan.

Connecticut

Manhattan Players, Inc., of Bridgeport, Conn.; authorized capital, \$25,000; to establish theatres and produce plays; to begin business with \$4,000; incorporators are: Irene A. Bodnar, Alice Plisley and Mae E. Hanbury, all of Bridgeport.

JUDGMENTS

Law Cantor; Novelty Scenic Studios; \$1,078.

John Cort; S. Knickerbocker Sales Room, Inc.; \$202.97.

J. Jay Faggen; N. Y. Tel. Co.; \$41.22.

Am. Institute of Operatic Art, Inc.; La Pidos Printing Co., Inc.; \$3,007.65.

Wm. A. nold; N. Y. Band Instrument Co., Inc.; \$96.71.

NEW ACTS

E. K. Nadel is sending out "Lonesome Manor" again with Jimmy Haggerty.

"The Wreck," tabloid version of "Shipwrecked," is being recast for a revival over the Pantages circuit. Harry Howard has shaved his production flash and will do a two-act with Ina Alceva.

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

LOEW'S 25 FULL SALARIED WEEKS IN VAUDEVILLE, PICTURES, EXTRA

More Consecutive Bookings Than Any Other Circuit
Next Season—Going After "Names" and Attractions—More Weeks in Metropolis

The Loew Circuit will have 25 full salaried weeks next season, according to present plans, which call for a further expansion in the south and other houses.

The Loew road shows will travel intact from Baltimore south and return to Providence where the shows will break up. The metropolitan time will also be increased by several additional weeks through deals now pending.

The circuit will be in a position to offer acts more consecutive booking than any vaudeville circuit in the country, without including the Loew picture houses, a separate booking altogether.

Plans call for the playing of "names" and attractions and as a result the Loew bookers will be negotiating for the best in vaudeville.

IKE ROSE'S BREAK; MIDGETS GET MONEY

Rose's Midgets, who experienced considerably difficulty in securing bookings on independent time for \$2,250 weekly, have realized over that figure by playing some of the better class large seating capacity vaudeville and picture houses on a percentage.

The midget turn has been getting \$3,500 to \$4,000 weekly, playing these dates on a 60-40 basis where no guarantee obtains. With guarantees the turn plays a straight 50-50 arrangement, with the guarantee money deducted from the turn's share.

The midget act carries 22 people and trained animals. In most towns parades are given, also receptions for the juvenile trade on the stage after the matinee performances. The act will continue the independent dates indefinitely or as long as the good spots hold out.

De Wolf Hopper and Co. In Condensed "Pirates"

The Alf Wilton office has added to its staff H. S. Kraft, who will handle attractions for picture houses; John Barrington and Thomas E. Jackson. Barrington will do field work in lining up houses for Wilton and Jackson will have charge of the production department.

The Wilton office is offering De Wolf Hopper to the picture houses in a number from "The Pirates of Penzance," with five people.

Pugilist at \$500

"Bushy" Graham, bantamweight pugilist, made his vaude debut this week at the State, Utica, N. Y.

Graham has been booked for several weeks of independent dates at \$500 a week. Utica was selected as the starting point, since it is the boxer's home town.

Graham's act consists of an athletic routine and an exhibition of shadow boxing.

Cartoon Tab Musicals

Al Lewis will sponsor tabloid versions of several of the cartoon musicals held by Gus Hill, with Hill being in on each production for vaudeville. The tabloid versions will also be musical, carrying six principals and eight girls in each unit.

FANCHON-MARCO ACTS EAST

Johnny Perkins, who was sent east from the coast by Fanchon and Marco, opens a picture house tour May 10 at Reading, Pa. William Morris is handling Perkins.

Nell Kelly, another Fanchon and Marco turn, is slated for the east in September.

Glendinning's Sketch

Ernest Glendinning will enter vaudeville May 17 in a sketch, "The Publicity Hound," by Roy Briant.

COMMONWEALTH OPERA FOR VAUDEVILLE HOUSE

Something New in Summer
Running—Employee's Suggestion

Syracuse, N. Y., May 4.

Business is off in local theatres. Keith's, a gold mine this season with the combination policy, is feeling the slump.

The Strand flopped heavily with the 10-day run of "For Heaven's Sake" (film).

The Temple, having lost about \$25,000 this season, according to Rialto gossip, changed policy Monday, following the example of Keith's. Hereafter, the Cahill-operated theatre will have four acts and a feature picture, running continuously from 1 to 11 p. m. The matinee scale will be 15-20, with 20-25 at night. The new policy is being tried via the commonwealth plan, it is said. After all fixed charges are met, the house staff shares in the proceeds, if there's a profit. So far as is known, this is the first time that the commonwealth plan has been applied to vaudeville.

The house staff assisted in the billing for the new policy, and the town is covered like a circus advance. The plan was proposed to William Cahill, operator of the house, by the employees who did not take kindly to the announcement that the theatre would close several weeks in advance of the customary summer dark period.

Butterfield Consolidation; 10,000 Shares at \$100

Chicago, May 4.

A new corporation to take over all the other companies making up the Butterfield Circuit in Michigan is being organized. It will be a closed corporation under the title W. S. Butterfield Theatres, Inc., with 10,000 shares at a par of \$100. Col. Butterfield will have full control under this new arrangement.

Pantages' Application for Dissolution of 3 Corps.

Seattle, May 4.

A petition has been filed in Superior court here seeking to disincorporate three member companies of the Pantages Circuit chain. The corporations which Alex Pantages wants dissolved are the Pantages Memphis Amusement Co., Pantages Minneapolis Amusement Co., and the Pantages, Salt Lake City.

It is planned to have the assets of these companies turned over to the Pantages Theatre Co., a California corporation, which will operate them.

PALACE'S ONE WEEK SHIED AT BY ACTS

One of the difficulties of modern booking is illustrated by the Palace, New York, formerly in a position to secure "names" without trouble.

The shrinkage of big time to its present proportions and the inability of the bookers to play high priced acts but a few weeks has reacted on the Palace.

Recently a legit male star when approached with an offer of one week out of town and the following week at the Palace at \$2,500 refused to accept less than eight weeks at that figure. When pressed for a reason he explained it had been pointed out to him that the Palace was the only house he was certain of and after appearing there the circuit might not be interested in playing him further.

The turn down of \$3,000 weekly for two weeks at the Palace with no further time to follow was attributed to Anatole Friedland recently for the very same reason. Friedland was wanted to bail the Palace out on a "name," but the salary is said to have stopped the other houses from playing him afterward.

A few seasons ago a successful appearance at the Palace was tantamount to a route. The experience of "The Ingenues" following a Palace success this season reverses that supposition. The girl act had to accept picture house bookings following, or lay off.

STANLEY CO. TO DROP K-A SOON?

Report Will Not Down
Philly Concern Through

A rumor that will not down is that the Stanley Company of America is about ready to withdraw its houses from the Keith-Albee booking agency.

This report got out following another of the merger of the Stanley houses with other large picture interests, as reported in the picture department of this issue.

A member of the Stanley firm in New York Monday would not go into the question. While the withdrawal of the Stanley houses may not be immediate in view of the approaching end of the current season, it is anticipated by next season if not announced before that.

That K-A holds a minor interest in some of the Stanley theatres will not interfere with the Stanley people reaching any decision, it is said.

GLENN BURT'S OWN CIRCUIT OF 6 WEEKS

Chicago, May 4.

Glenn C. Burt, for many years booking manager of the Keith-Albee Western Circuit, and who booked the better houses of that circuit in this territory, has branched out with his own circuit of theatres.

Burt had flattering offers but turned them down to open his own offices. He has had a vast experience in booking vaudeville theatres and special attractions in moving picture houses. Burt made a personal tour through Michigan, Illinois, Indiana and Ohio and has lined up six of the better weeks that he is now giving his personal attention to.

K-A-Keeney Now

According to a report, a deal is pending whereby the Frank Keeney houses in Brooklyn may be taken over by the Keith-Albee Circuit. The houses are Keeney's and the Bedford, Brooklyn, both playing independent vaudeville and pictures. The houses are now being booked out of the Sun-Keeney Vaudeville Exchange. It was reported last week the houses were to be taken over by the Loew Circuit.

Lawrence with Lewis

Warren F. Lawrence is associated with Al Lewis (Lewis & Gordon). Lawrence has an executive post in his new connection. He will have supervision under Lewis of the vaudeville and legit production output of the firm.

Lawrence's new post will not conflict with that of Ben Boyer, who remains as general director of the vaudeville producing branch of the firm.

"NAMES" AT NORFOLK

Loew's Norfolk will play "names" for several weeks. The house opens May 10 with Herman Timberg topping the vaudeville section. James J. Corbett and Bobby Barry will be the headliners the following week.

Both turns will continue on the southern Loew tour, according to report.

SALT AND PEPPER WITH BAND

Salt and Pepper, the banjo-singers from "Gay Paree" and the cabarets, and Willard Robinson's orchestra are a new picture house combination, via Arthur Spizel. The Robinson band is a Paul Whiteman protege, brought east by the maestro from St. Louis.

GENE KELLY AGENTING

Gene Kelly, vaudeville actor, has temporarily retired from the stage to enter the agency field.

"Some Baby" Condensed

"Some Baby," by Zillah Covington and Max Simonson is being condensed for vaudeville.

VAUDE AGENCY CLAIMS PERSONAL SERVICE TAX

Chicago, May 4.

The U. S. Board of Appeals sitting in Chicago will consider the application of the Simons Agency to have its income tax cut from 12 to 8 percent on the grounds that it is not a corporation but a personal service bureau.

Should the Simons Agency claim be allowed it is understood all other vaudeville agencies will automatically benefit by the reduction in the rate of returnable taxes.

Silber Did Booking

The Pantages bookings of James J. Corbett and Bobby Barry also Jim McWilliams were arranged by Arthur Silber and not by another agent as first reported.

The Corbett and Barry contract calls for an opening date at \$1,500 weekly with 13 additional weeks optional. Silber has been booking principal features for the Pantages for some years.

COLORED ARTISTES RETURN

Lottie Gee, colored songstress, after playing in London and Paris, returned April 27.

Emma Maltland and Aurelia Wheedlin, who have been abroad two years, are returning to the States in August.

Same Old V. M. P. A. Dinner—Same Old Stuff

Monday night at the Hotel Plaza, New York, the Vaudeville Managers' Protective Association held its annual dinner, the same old dinner attended by the same old crowd who listened to the same old speeches, but without the ginger of former free lunches in the same old place.

Thought waves coming out of the banquet hall sounded as though they were groaning over the grosses and wondering if the speech-makers knew how to remedy that same old complaint.



The Sensational Dancing Harmonists
Broadway's Cutest Duo

THE O'BRIEN SISTERS

Featured with CHARLES KING
This Week (May 3)—B. F. Keith's Palace, New York

Simpson-Dean Dissolution

Simpson and Dean have dissolved as a vaudeville team. Earl Dean has formed a new act with Henrietta Lane.

Houses Closing

May 22 has been set to close the Novelty, Topeka's only vaudeville house. When reopening Labor Day it will have double its present seating capacity of 700.

The Crescent, Perth Amboy, N. J., has dispensed with its vaude for summer, and is operating with pictures.

Stock will supplant vaudeville at Proctor's, Troy, N. Y., next week. The opening bill will be "Flaming Youth."

A bugler sounding "taps" on the stage of the Creighton-Orpheum, Omaha, brought to a close the final performance in that theatre.

Proctor's, Troy; Proctor's, Albany; Rialto, Amsterdam; Glows, Gloversville, N. Y., have closed for the summer. Avon, Watertown, and Temple, Syracuse, N. Y., close May 10.

Calvin, Northampton, Mass., closes week May 24; Capitol, New Britain, Conn., closes May 24; Hippodrome, Pottsville, Pa., closes for three weeks week of May 3; Garrick, Norristown; Wm. Penn. Philadelphia and Edgemont, Chester, Pa., close week May 3.

Empire, Lawrence, Mass., and Bijou, Woonsocket, R. I., closes week of May 3; Orpheum, Germantown, closes week of May 10.

Lycium, Canton, O., closed May 2; Victoria, Wheeling, W. Va., May 16; Capitol, New Castle, Pa., May 8; Harris, Hippodrome, McKeesport Pa., May 31; Strand, Greensburg, Pa., May 31; Colonial, Bluefield, W. Va., May 3; Fairmont, Fairmont, W. Va., May 31; Park, Meadville, Pa., May 3; Strand, East Liverpool, O., April 26; Hippodrome, Youngstown, May 10.

INSIDE STUFF

ON VAUDEVILLE

Since the induction of most of the jazz bands playing in vaudeville either as individual turns or with flash acts into the musicians' union, bookers of non-union independent vaudeville houses are finding it a problem to book flashes into their bills. The union angle did not dawn upon the bookers until lately when several acts were not permitted to do their stuff because of the stage musicians being union and the theatre pit men non-union.

Representatives of the union have been watching houses in and near New York especially that are on the union's "unfair list" through refusing to employ union men in their orchestras and are pulling out any union combinations that attempt to show at these theatres. With the low figures these band flashes have been getting from the independents the union scale is prohibitive for the average producer. The controversy sets in however when a regulation flash is playing a break in and spotted in the non-union houses.

Charles G. Anderson, formerly a booker in the Keith headquarters, New York, is now in charge of the social activities at the Y. M. C. A., East Side Branch, 153 East 86th street, New York. Mr. Anderson retired from vaudeville following the reported sale by him of Keith stock for \$600,000 to Lee Shubert. The stock had been bequeathed to Mrs. Anderson by the late E. N. Robinson, who had received it as a bequest under the will of the late A. Paul Keith.

Lee Shubert was reported recently as having placed a valuation of \$1,000,000 upon his Keith holdings. Shubert purchased the stock before he engaged upon the Shubert Vaudeville project that failed. It was Lee's purpose in buying the Anderson holdings to secure direct information as to the earning powers of the vaudeville properties included in the stock held by him. Through financial statements received from the Keith corporations as a stockholder (the stock probably held in the name of a "dummy"), the Shuberts got the data desired.

It is believed that the Shubert possession of this stock, in addition to controversies between the Shuberts and Keith-Albee, contributed considerably toward the recently revived deep affection between Lee Shubert and E. F. Albee, after a period of years during which each had called the other everything he could think of.

Tevis Huhn, champion athlete and society man, is the same Tevis Huhn who was banjo soloist at the Mark-Strand, New York picture house, as a presentation act, and later went into the Montmartre's London Pierrots' revue at the night club. Huhn joined "The Bunk of 1926" last week as a strengthener. He is a grandson of the George A. Huhn (& Son) brokerage firm, and an alumnus of Princeton and Oxford, England, as well as prominent clubman, including the Racquet Club.

Huhn is the son of Mr. and Mrs. William H. Tevis Huhn. He was on the Olympic team representing America in 1920. Huhn holds the high and low hurdles records at Oxford.

Max Berman, "the singing tailor" who has figured in the dailies with his ill-fated concert attempts and forced back to tailoring as a means for support, opened as a try-out this week in vaudeville. The "singing tailor" came to attention and tried Aeolian, finding himself out several hundred dollars through the concert flop.

That the agency business of the agents doing business with the association (Orpheum circuit), Chicago, is in bad shape at present is best told by the "hold up" of the association for the agents to take a page each at \$75 in the N. V. A. program for the benefit to the club at the

Auditorium, in Chicago. The agents remonstrated against the imposition, making their protest more emphatic than many of the actors similarly held up east and west have done. The agents also had been held up for \$50 worth of N. V. A. tickets.

Upon their plaint they had no money to pay for the program advertising (of no value at all to the agents any more than it is to the actors) the "Association" informed the agents it would advance any of them \$75 for the ad and take their notes for the amounts.

Another instance of "The Spirit" by the managers, Markie Heiman should feel proud of his Chicago organization when he sends that Auditorium program next door. If he doesn't get a kiss for it the least should be a pat on the shoulder, that shoulder pat that has cost actors thousands upon thousands in salaries, after getting it.

Negotiations were reported on the inside between Loew's and Frank Keeney for the Keeney Brooklyn theatres. It is also reported that the negotiations were dropped when Keeney set his final selling price, considered much too high by Loew's.

Next Monday (May 10) Loew's new theatre opens at Norfolk, Va. It was to have opened this Monday (May 3) and the house was ready. The Ku Klux Klan had settled upon the week of May 3 for a celebration and requested the management of the new theatre to postpone its opening one week, although the theatre represents nearly \$1,000,000.

Marcus Loew consented to the change of date and Jake Wells loaned his Norfolk theatre to the K. K.'s to hold part of the celebration in. Mr. Wells is a Catholic.

A minister of K. K. K. leanings is said to have publicly drawn attention in Norfolk to the fact that a Jew had postponed the opening of his theatre and a Catholic had loaned another theatre to assist the Ku Klux Klan.

Four members of the N. V. A. are said to have recently walked into the office of the club's secretary and asked to be shown how the money of the N. V. A. is being spent. The secretary displayed to the quartet a mass of vouchers of payments and disbursements in the cause of charity, apparently convincing the investigators.

It's quite commonly known the N. V. A. takes care of a number of people and spends some of its funds for charitable purposes. What the committee probably wanted to inquire about was the disposition of the surplus of the organization; where its millions are invested and how. As a matter of fact the N. V. A. officers will take much delight at any time over bringing out the old vouchers that no one disputes, but they are not as frank on the subject of how much is in the surplus and where the surplus is or who handles it. That appears to be a deep secret, known to but three men at the utmost and none of those three an active N. V. A. member.

For all the information obtained by the committee that anyone is concerned in they might as well have looked over the books in the club's library.

Show business still retains its hold on Harry Cranshaw, old colored minstrel man. After 16 years in the blackface semi-circle and with the decline of minstrelsy, Cranshaw, known as J. W. Tidwell when he answered as interlocutor, obtained a job as doorman at the Morosco, local stock house. That was over 10 years ago.

Today he is still opening cab doors and bowing ladies out of their limousines. In his faded uniform and cap, Cranshaw reminisces about the old days in the walt between first and last curtain. He started out with the original Georgia Minstrels in 1899, he says. Right after that, he joined the Third Georgia Regiment for the Spanish American War, returning to sign with the Rabbit Foot Minstrels, and later going with the Black Patti troupe. Following this, he claims the distinction of being the first negro clown appearing with the old Sells Brothers Circus. Cranshaw says that he took second place in the buck and wing con-

Fastest Act in Vaudeville

WEN TALBERT

and his Chocolate Friends

New Headlining Pantheon Circuit

BAND DANCERS SINGERS

THEY SAID IT COULDN'T BE DONE!

BUT THE WEST IS JUST AS GOOD AS THE EAST, NORTH AND SOUTH FOR THE MOST EXTRAORDINARY ATTRACTION PLAYING VAUDEVILLE

The sensation of the Air and Stage
America's most popular
Radio Artist

HARRY M. SNODGRASS
KING OF THE IVORIES
from station W.O.S. — assisted by —

J. M. WITTEN
Prize winning Announcer from Same Station



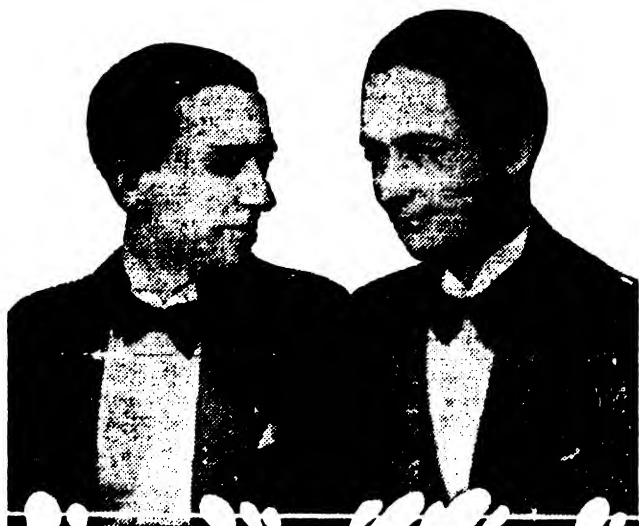
'BRUNSWICK'
RECORDS

'Q. R. S.'
Player Piano
Rolls

RADIO-STAGE

Represented by
WM. JACOBS

307 Woods Theatre
Building
Chicago, Ill.



HARRY M. SNODGRASS—J. M. WITTEN

KEITH-ORPHEUM CIRCUITS

HERE'S THE PROOF FROM THE "SAN FRANCISCO EXAMINER"! IDWAL JONES, DRAMATIC EDITOR, SAID:

RADIO PIANIST IS ORPHEUM HIT

"Meet Professor Snodgrass, and meet Mr. Whitten!" That's the aerial greeting to the audience at the Orpheum. Don't you know who they are? Well, if you own one of those ten-tube super-Magician-Texas thingamajigs that catch for you in your parlor what the Troglodytes are singing in Jupiter, then you know 'em well. They are the pianist and announcer, respectively, from station W.O.S., Jefferson City, Missouri. (Gosh, the radio ed. ought to have written this.)

Well, they looked quite at home. Their setting was a replica of their radio den atop the Capitol dome back South. Harry Snodgrass smote the piano and

evoked, with excellent martellate and pedalling effects, such favorites as "Three o'Clock in the Morning" and "Kitten on the Keys." He plays sonorously, with suave feeling. And Whitten's voice—he's billed as "the prize-winning announcer"—is so clear that lots of "announcers" who butcher the mother tongue via air must weep in envious anguish.

Georgie Price, late star of "The Passing Show," strutted his stuff, did imitations, snuggled down to the footlights and yawned jazz songs in a raucous recitative. That he has a following was evident, for he was loudly cheered.

Theo Hekel heads a well-staged dancing revue. Hobby Clark and Paul McQuilough—clever comedians who are the joy of the bill—are on for a second week.

(Chabot and Tortoni); Roth and Drake, who do things on a rope; Miller and Mack, who hoof and sing; and the Grontes, balancers, are others in the show. I. J.

test at the St. Louis World's Fair. He quit minstrel shows in 1915 and went to work for Henry Schroeder, manager of the Morosco soon after. The old minstrel man claims the distinction of having opened the first taxi door for "Able's Irish Rose," which first played here.

Mae West, in collaboration, wrote the story of "Sex," the humid play she is starring in at the 63d street, New York. It was adapted from a book.

Playing a strong man act in cheap houses on a \$10 nightly salary has its obstacles. There is one youngster, not yet 21, who is showing his act around the small time houses in Southern California. The boy, inexperienced and not so long away from Bulgaria, got a new manager. The boss told him that he was to play two performances a day on the next stand. Coming to the theatre, the manager met his meal ticket carrying the props. The boy went through his act smoothly and after the number brought the props off stage. These consisted of steel bars tied in knots, spikes driven into boards and other bent hardware.

"That's fine," the manager said. "Now get out your iron for the next show." The boy replied that he did not carry anything else. "Me bend 'em right back into place," he said, and proceeded to reverse his entire act. Now he is playing twice his regular number of shows, two on stage, bending the bars and two in the dressing room, flattening them back again.

Another incident came up when the act ran out of phone books. The strong man tears one in half every performance. When the manager made inquiries and found that old Los Angeles phone books cost 40 cents apiece from the company, he figured the "nut" too high and now usually drops into a drug store or telephone booth near the house he is playing and gathers his props there, neglecting to mention the fact to the store owner as he walks out with the directory under his vest.

Farming out of acts by straight vaudeville agents through one subterfuge or another is due for an open expose from independent agents who brand the practice as unfair competition and claim they will go the limit to protect their business. Having felt the inroads made by the circuit agents in regular season it is more noticeable now since the independent field is over-agented and the "stand in" fellows are cutting into their possible revenue.

The independent agents claim that the other agents have the edge and usually can undersell them with better material than they can

secure because of the performer's false idea that unless they do as the big-time agents tell them they won't get a look in on the bigger time. It is this mainly against which they complain. They figure if the big-time agents worked legitimately they'd get a break on these demand acts when having open time and get a price that would make their commissions worth while.

The squawkers have served notice on the agents who have been cutting into their business that unless there is a readjustment they are going to expose their dealings to the straight vaudeville heads.

The Palace, New York, is placarding the outlying suburban towns with heavy billing, to offset the attendance slump at this ace K.-A. house. Towns throughout New Jersey and Long Island have been heavily plastered with one and three sheet stands of stock variety and modestly projecting the Palace as "The World's Famous House of Vaudeville." Time was when there wasn't enough capacity in the Palace to take care of the transients.

HOUSES OPENING

A picture theatre seating 2,000 is to be erected at 173rd street and Third avenue, by the Bronx Theatre Circle Building Corporation. The cost of the structure will be \$150,000.

The Strand, Walter Reade's new theatre, at Long Branch, N. J., opened last week. It plays five acts on a split week booked by Fally Markus.

The Gotham, Brooklyn, will not go into stock burlesque as reported, but will continue its present policy of Italian stock on week days and a mixture of American and Italian vaudeville Sundays.

The Paramount, Ogden, Utah, will play vaudeville every Tuesday and Wednesday, with shows booked by the Ackerman-Harris circuit via Edwin A. Morris, Orpheum theatre, Salt Lake.

The Ames (La.) Theatre Co., Joe Gerbracht manager, has obtained a site on Main street between Kellogg and Burnett avenues with plans approved for erection thereon of a \$75,000 theatre. Policy determined later, but likely pictures.

The new theatre planned for North Main street, Rockford, Ill., will play pictures, a syndicate of

film men, headed by William N. Van Matre, Jr., sponsoring the project.

The Strand, Perth Amboy, N. J., formerly held by Jack Linder, is now being booked out of the Fally Markus Agency. The switch was made when Jack Allen went over to Fally Markus from Jack Linder as general booking manager. It plays four acts on a split week.

Three houses were added to the books of Fally Markus this week. The list includes the Rialto, Ridgefield Park, N. J., four acts Saturdays; West End, Newark, N. J., three acts Fridays and Saturdays, and Main Street, Freehold, N. J., operating with similar schedule. The latter house had been booked through Jack Linder.

Dahlman's Casino, North Beach, L. I., is being renovated into a 1,100-seater and will open Decoration Day as a vaudeville and picture house. It will play six acts and feature picture on a split week, with books billed independently.

The Highway, Coney Island, N. Y., is playing five acts Saturdays booked by Jack Linder.

FORUM

Greensburg, Pa., April 28. Editor Variety:

An article in Variety relating the attempted suicide of one Flo Walsh did not refer to me. Am with the Reynolds Trio and at present using the name Reynolds.

Flo Walsh-Reynolds.

MCCUNE HELD UP

(Continued from Page 26)

blackjack which stunned him and knocked him to the floor. One of the men kneeled over McCune and struck him several more blows.

Taped Mouth

McCune feigned unconsciousness and the men picked him up, carried him to the bed, where they bound his hands behind his back with neckties, and his legs. They then produced some strong twine and tied him to the bed. One of the men placed some adhesive tape across the theatrical man's mouth to prevent an outcry.

They then went to McCune's trunk, pulled out various compartments and searched them. They went to a dresser, where they found 10 scarf pins and four pairs of cuff links. Meanwhile McCune was breathing heavily. One of the hold-up men walked over to the bedside and placed his hand near McCune's heart to see if he was still alive.

A three-stoned diamond ring was then torn from the hand of the victim. One started to search another drawer and another went to a wardrobe and extracted a wallet from a coat containing \$28. In his haste a gold card case and a watch and chain were overlooked.

A short time later a phone mes-

sage was received at the hotel advising them to go to Room 510, as a man was very sick. The manager notified John Vaughn, house detective. Vaughn rushed upstairs and entered with a pass key. He found McCune still tied to the bed and the room covered with blood. On the floor beside the bed was a piece of adhesive tape which the intruders had removed from McCune's mouth before they left.

Expected to Be Killed

Vaughn telephoned Detectives Gurnson and Maloney, West 68th street station, and also for Dr. Weinberger, hotel surgeon. The doctor spent considerable time patching McCune's wounds and then put him to bed. On the arrival of Gurnson and Maloney they obtained a fair description of two of the robbers, but McCune was vague about the third. An elevator operator said she had seen three men answering the description prowling around the hall on the 14th floor the day before, but they left without finding the person they were looking for.

McCune, propped in bed, said he thought they would kill him. He said he offered no resistance and believes that saved his life. McCune has been in the show business for many years. Until a short time ago he was manager of "The Poor Nut." He is at present working on a new revue. For seven years he was manager of Proctor's Fifth Avenue theatre.

When recovered sufficiently McCune will be taken to police headquarters to look over the Rogue's Gallery in an effort to pick out his assailants. Police believe the robbers thought McCune had considerable jewelry and money and followed him home from a party he attended with friends the night before.

The slugging and robbery of McCune is said to have been a mistake on the part of the thieves. They were really after another of similar name. The latter is reported to have cleaned up \$30,000 in a dice game the night before, and that bankroll was the objective of three men who forced their way into McCune's room.

N. V. A. RESERVE

(Continued from Page 26)

gram issued simultaneously with the five performances and sold at each house as souvenir programs at \$1 is reported to have grossed \$100,000 from advertisements and sales. This figure is in excess of last year's program receipts, although the 1926 book is said to have included fewer artists' ads than ever before.

The increased revenue in the face of this is explained by the additional commercial ads secured by K-A solicitors, among whom were numbered some artists who sold space to business men in various cities, representing the N. V. A. as a representative artists' club engaged principally along charitable lines.

Fastest Act in Vaudeville

WEN TALBERT

and his Chocolate Fiends
Now Headlining Fantasy Circuit
BAND DANCERS SINGERS

BETTY SMITH

PRESENTS NIGHTLY

Her Revue "DE JEUNESSE"
at WOODMANSTEN INN

BETTIE GALLAGHER

A NEW MUSICAL STAR IN THE MAKING

THESE

LOS ANGELES "TIMES"
By Edwin Schallert

A hurry call may as well be sent to George M. Cohan to come West. For if he ever should see the Coast production of his "song and dance show," "Little Nellie Kelly," he would probably be just about as well satisfied as if he staged it himself. Bob Carter and Bettie Gallagher stopped the performance early with their almost tireless efforts in an athletic type of dance.

TOOK ME TO THIS

LOS ANGELES HERALD

"Patsy," the Los Angeles produced musical comedy, is now in its second week at the Mason. Dancing, staged by David Bennett, is the outstanding feature of the production. Cute little Betty Gallagher nearly steals the show with her personality. Gloria Foy and Lou Holtz play the leads.

THOSE TOOK ME TO THIS

Thomas Wilkes has completed the cast for "Nancy," the new musical comedy he has selected for the starring tour of Nancy Weiford.

I WILL BE READY FOR BROADWAY WHEN BROADWAY IS READY FOR ME

LOS ANGELES "EXPRESS"

"Dancing My Worries Away," by Carter and Miss Gallagher, was a tremendous hit in the first act, but "When You Do the Hinky Dee," by Lester Cole (the hero), Carter, Miss Alice Cavanaugh (the heroine) and Miss Gallagher was so much better that the audience kept calling for more until the dancers were nearly all out of breath.

GUY PRICE, LOS ANGELES "HERALD"

"Patsy's" in town. She came in on a whirlwind of dancing staged by one Mr. Bennett, who answers to the name of Dave, and parked her worldly goods at the Mason.

Yes, dancing is the outstanding feature of the show.

But, on the other hand, there is a little lady named Betty Gallagher, a local lass, who is the personification of pep. As Mary McGuire, the ingenue, she captivates the patrons with her personality, good showmanship and clever stepping.

Bettie Gallagher, a native of this city, is another important member of the cast. Miss Gallagher has perhaps the most exacting of the supporting roles.

HAVE YOU SEEN

MISS VIOLET McKEE

"THE HIGHEST KICKER ON BROADWAY"

Now Being Featured with CHAS. KING

"NOT A NEWCOMER IN SHOW BUSINESS"

BUT FORMERLY

BABY VIOLET, the Child Star

THIS WEEK, KEITH'S PALACE, NEW YORK

Many Thanks to the Numerous Producers and Managers for Their Kind Offers.

Thanks and Best Wishes to MR. ROY TURK

THEATRES IN CONSTRUCTION

Asbury Park, N. J.—\$1,000,000. Main street. Owner, Readis Theatre Enterprises, Walter Reade, president, New York City. Architect not selected; policy not given.

Chambersburg, Pa.—(Also apartments) S. Main, near Washington street. Owner, Chambersburg Theatre Co., L. Luke, Pittstown, Pa. Architect, M. R. Rhoads, Chambersburg. Value and policy not given.

Chicago—(Also stores, apartments, offices) \$1,250,000. S. E. Irving Park boulevard and Central avenue. Owner withheld, care of architect, E. Erol Smith. Policy not given.

Chicago—(Also stores, apartments) \$1,500,000. 4923-37 Chicago avenue. Owner, Syndicate Theatre Corp., R. Levine, president, 822 W. 79th street. Architect, E. P. Rupert, 822 W. 79th street. Policy not given.

Chicago—(Also stores, apartments) \$750,000. S. E. corner Neva and Grand. Owner, Montclair Building Corp., care of architect, E. P. Rupert. Policy not given.

Chicago—(Also stores, apartments) \$2,500,000. Location withheld. Owner, Syndicate Theatre Corp., R. Levine, president. Architect, W. P. Whitney, 822 W. 79th street. Policy not given.

Cleveland—(Also stores) \$150,000. N. Y. corner W. 105th street and Jean avenue. Owner, W. 105th Street Investment Co., N. Pavlove. Architect withheld. Policy not given.

Detroit—\$1,500,000. Owner, Keith-Albee Theatrical Co., New York, and Temple Theatre, Detroit. Architect and site not selected. Vaudeville, Ill.—(Also stores) \$750,000. Owner, Rialto Square Building Corp., care of Jas. J. Redding Co., 10 N. Clark street, Chicago. Architects, Hooper & Janusch, Chicago. Policy not given.

Oshkosh, Wis.—(Majestic remodeled) 160 Main street. Owner, Saxe Amusement Enterprises, Milwaukee. Architect not selected.

Portage, Wis.—\$150,000. Owner, Fischer's Paramount Theatre Corp., J. W. Fischer, president. Architect, Fred C. Foltz, Chicago. Exact site and policy not given.

Powhatan, O.—\$60,000. Owners, Farrie & Diab, Moundsville, W. Va. Architect, Albert F. Dayton, Wheeling, W. Va. Exact site and policy not given.

Washington, Ind.—\$100,000. Fourth and Main streets. Owners, A. Switow & Sons, Louisville. Architect, Carl J. Epping, Louisville. Pictures.

Michigan Vaudeville Managers' Association Ltd.
CHARLIE MACK, Gen. Manager
233 John R St.
DETROIT, MICH.
Booking Acts Direct

F. P. AND FED'L TRADE

(Continued from page 5)
claim of those involved that the proceedings would not go ahead at the time of the original complaint with Hawkins reported to

have been equally as insistent that same would be fought out to a finish.

With the charges brought under a Democratic majority on the commission and carried over into the switch in control is evidence to those here who have closely followed the case that it was entirely due to Hawkins knowledge of the details of the proceedings that was responsible.

This unexpected move on the part of the chief counsel of the commission leaves F. P. in an exceptionally strong position in view of the re-opening as the government's case now falls into the hands of Martin Morrison, appointed trial counsel of the commission on Jan. 1 last, and Adrian F. Busick, who has been assigned to the case while his previous activities have been in handling the appellate work of the business controlling commission of the government.

When questioned today by a Variety reporter, Mr. Hawkins, beyond stating that he had been relieved from the case, would not discuss or express an opinion as to cause for that removal.

Ring in Hays

Variety last week under a Washington date line carried a story mentioning Will Hays in connection with the Federal Trade Commission's action against Famous Players-Lasky. That story referred only to the opinion of the Democrats in Washington if the Republican as represented on the Commission should let loose of the F. P. investigation.

The despatch above fails to make any junctive between the relief of Mr. Hawkins as counsel in the F. P. action, and Hays.

Elek Ludvig, general counsel for Famous Players, is here today in consultation with the Federal Trade Commission regarding the filing a bill of exceptions to the findings of the commission which is required to reopen the case against the motion picture company.

WEST COAST STUDIOS

(Continued from page 16)
ing made by F.-P.-L. with Pola Negri.

John Gilbert and Great Garbo will play the leads in "The Undying

Past," which Benjamin Glaser is adapting for M-G-M. Clarence Brown will direct.

Reed Howes, screen actor, expects to remake a college film that he produced in 1922. It was called "High Speed Lee," and Harvard men played the leads. Howes is a Harvard graduate.

Lon Chaney, Lois Moran, Owen Moore, Henry B. Walthall, Kamikania Sojin and John George are included in the cast of "The Road to Mandalay," which Tod Browning is directing for M-G-M.

Kenneth Thomson, stage leading man, is signed by Cecil B. De Mille on a long term contract. His first role will be opposite Vera Reynolds in "Risky Business."

IN AND OUT

LeMaire and Phillips out of Hill-street, Los Angeles, this week. George LeMaire is suffering from several carbuncles on his neck. Florence Irwin replaced.

Danny Boyne and Hal Leonard forced to cancel a Pantages tour after their Los Angeles engagement last week, during which Miss Boyne contracted an infection in her eye.

Fastest Act in Vaudeville

WEN TALBERT

and his Chocolate Fiends
Now Headlining Pantages Circuit
BAND DANCERS SINGERS

Marcus Loew BOOKING AGENCY

General Executive Offices

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160 WEST 46TH ST.
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Seattle Empress Bldg.
Lincoln Bldg. Los Angeles
Denver Tabor O. E. Bldg.
Dallas Meiba Bldg.

EXTRACTS FROM THE LONDON PRESS

"Robert Chisholm's singing (in French) of 'Le Reve Passe,' in the Folies Bergere revue at the Palladium is a triumphant success, and all London is talking about it. Possessed of a beautiful voice and a handsome presence, this young tenor is the finest singer that has ever appeared at the Palladium. His enunciation is so clear and his vocalization perfect; he is a great artist whom London is beginning to be proud of."—**WESTMINSTER CHRONICLE.**

"The hit of the evening was the singing of 'Le Reve Passe,' as part of a set of Napoleonic pictures, by Robert Chisholm. He gave it with a dramatic intensity and a brilliancy of voice that were quite French."—**"REYNOLDS NEWS."**

"Robert Chisholm's robustious singing in French of 'Le Reve Passe' rousing the immense audience to an orgy of delighted enthusiasm."—**"THE WESTMINSTER GAZETTE."**

"The hit of the evening was Robert Chisholm, who received an amazing reception after his fine singing in 'Le Reve Passe'."—**"THE DAILY GRAPHIC."**

"Mr. Robert Chisholm is a real hit in 'Le Reve Passe'."—**"DAILY TELEGRAPH."**

"Robert Chisholm made the hit of the evening."—**"SUNDAY EXPRESS."**

"Robert Chisholm, the tenor, was an instantaneous success."—**"THE NEWS OF THE WORLD."**

"That fine singer, Robert Chisholm, brings along a 'Le Reve Passe' scena similar to that with which he scored so successfully in the recent Palladium revue, and makes a strong impression with it."—**"THE STAGE."**

"... Mr. Robert Chisholm's quite brilliant singing of 'Le Reve Passe,' in which, as a soldier in the army of Napoleon, he quite brought down the house."—**BEVERLEY NICHOLLS ("Weekly Dispatch").**

TENOR SAVES A REVUE

"A young English tenor named Robert Chisholm created a genuine sensation at this theatre (Palladium) last night with his singing of 'Le Reve Passe.' His superb voice and dramatic delivery triumphed."—**BASIL MacDONALD HASTINGS ("Daily Express").**

"Robert Chisholm sang 'Le Reve Passe' as a finale ... and he certainly achieved a remarkable success."—**"MORNING POST."**

"A surprising feature was the presence of Robert Chisholm, who sang so well in a particularly elaborate setting that for a few minutes one might have been in an opera house. He sang 'Le Reve Passe' ... with fine effect and with an admirably trained voice. This number was the finale to the first half and brought the audience to their feet."—**H. C. H. ("The Star").**

"Robert Chisholm, with a patriotic song in French, sung with fine dramatic sense and verve, roused the house to enthusiasm as no one else did."—**A. E. M. ("Evening News").**

"Robert Chisholm has definitely taken his place in the front rank with his stirring song, 'Le Reve Passe'."—**THE WESTMINSTER "GAZETTE."**

"Robert Chisholm brought down the house with his impassioned rendering of 'Le Reve Passe'."—**"THE REFEREE"**

"... Mr. Robert Chisholm had sung 'Le Reve Passe' more than magnificently."—**JAMES AGATE.**

"... the most successful of these is a song-scena in which Mr. Robert Chisholm brings down the house."—**"TRUTH."**

"It is nice to listen to—when Robert Chisholm is singing. What a fine vocalist and actor he is."—**"THE PEOPLE."**

"Mr. Robert Chisholm, whose tenor voice is certainly a credit to his country."—**"LADIES FIELD."**



All communications **HENRY SHEREK**, Hotel Biltmore, NEW YORK, until May 22; then **HENRY SHEREK**, 17 Lisle Street, LONDON, W., ENGLAND

Sing it or dance it —

WHAT CAN

"After I Say

"I NEVER KNEW
HOW WONDERFUL YOU WERE"

A SURE-FIRE BALLAD HIT — A SURE-FIRE DANCE HIT!

"SOMEBODYS LONELY"

The Greatest Melody Fox Trot in Years!

"Pretty Little Baby"

A Fox Trot Treat For Dancing Feet!

"SYMPATHY WALTZ"

The Sweetheart of Waltzes!

Giddy
The Sen

"LET'S TALK ABO

THE CONFIDENTIAL, CHATTY FOX TR

"You Can't Go Wrong
With Any FEIST Song"

711 SEVENTH AVE.,
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935 Market St.
BOSTON
181 Tremont St.

CINCINNATI
707-8 Lyric Theatre Bldg.
TORONTO
193 Yonge St.

LEO
PHILADELPHIA
1228 Market St.
DETROIT
1020 Randolph St.

I SAY

The greatest "Sorry" Ballad Ever!

I'm Sorry

A Cleverly Written Fox Trot Song!

"WHAT GOOD IS GOOD-MORNING?"

(THERE'S MORE GOOD IN "GOOD-NIGHT")

"SO DOES YOUR OLD MANDARIN"

THE CHINKY NOVELTY - You'll Love To Sing!

"Too Many Parties and Too Many Pals"

The Powerful Ballad - as any singing act will testify!

A Hearty Laugh Set To A Fox Trot Melody!

"Cornfed Indiana Girl"

(BUT SHE'S MAMMA TO ME)

PUT MY SWEETIE

TORNADO FROM THE WEST!

IST INC.

KANSAS CITY
Gayety Theatre Bldg.
LOS ANGELES
417 West Fifth St.

NEW YORK N. Y.

CHICAGO
167 No. Clark St.
MINNEAPOLIS
433 Loeb Arcade

LONDON, W.C. 2 ENGLAND
138 Charing Cross Road.
AUSTRALIA, MELBOURNE
276 Collins St.

Dance
Orchestrations

50¢

FROM YOUR DEALER
OR DIRECT!

INSIDE STUFF ON PICTURES

(Continued from page 16)

the convention meetings were not open to the trade press a Variety reporter got into the room accidentally as the convention was about to adjourn.

Marcus Loew made the final address and they cheered him to the faretheewell. Previously Louis Mayer had talked for two hours. He got right to the boys and they admitted it. A long wire from William R. Hearst was a borecat as a boost for M.-G.-M. and its people.

An unusual thing about the M.-G.-M.'s is that one appears to blame good results upon another. The reporter listened in on a couple of these blamers and asked an executive about it. He replied:

"That's the greatest thing about our organization—team work. No one is looking for credit, no one tries to steal credit. We all work together and that means result. I remember one instance where the credit was blamed upon five different fellows down the line as I tried to get to the source of a particularly good move. Then I grew tired of asking but I was tickled to death over that kind of a split."

M.-G.-M. has had a great season; others in the trade also know it. And they claim that it was not accidental; that M.-G.-M. will repeat. "It's not luck," said one of the big men of the company, "it's organization backed by experience."

Sidney Lust, owner of four downtown "grind" houses in Washington, D. C. has turned his Leader theatre on 9th street into a "smoke house," without music. Patrons can smoke. Lust made the switch due to an altercation with the local musicians' union, which insisted that he use two union piano players on threat of pulling out his operator. Lust retaliated by cutting out the music and claims his business has since increased.

The Virginia on 9th street is the first house to follow the Leader in its new policy. Lust, who owns the Leader, Hippodrome, Elite and Grand, all "grind" houses, says the use of two union piano players at the regular scale would increase the overhead of his house, which has 300 seats and a 10c admission, wiping out his profit. He contends that if the union succeeds in its present drive it will force the majority of small house owners out of business.

The present non-union rate for piano players is \$20 per week. The union players draw \$47 per week more for this type of house for the same time.

It is said the union is now on the trail of other 9th street exhibitors who furnish music for their shows with mechanical pianos. Due to the labor involved in changing rolls they require a union man on the job. The possibilities are the other "grind" houses will follow Lust's lead by letting the films flicker without the usual musical accompaniment.

Some picture directors are more temperamental than stars. One director is making a picture at a studio in Hollywood. He was recently on a stage where another company was working, insisted that the other company do no labor while he was directing a scene. This director felt that any noise, such as the playing of music, talking or hammering, interfered with his work. A plan was worked out whereby a signal would be given from his part of the stage by the ringing of a bell announcing he was ready to "shoot." When the bell rang all work on the other set stopped with the temperamental director shooting his scene. Completed, the bell rang twice, announcing the other company could go ahead and also that the carpenters could work. When the other company finished, they of course, showed the director the courtesy by signaling with a bell. The result naturally was perfect harmony on that stage and no friction, only the extra cost of the temporary suspensions.

North American Theatres, Inc., of which Harry Arthur is general manager on the coast, is not pleased with the business the new houses they control through their subsidiaries are doing in northern and southern California.

In northern California, they have two houses, both new, Campus, Berkeley, and Wilson, Fresno. It is said business in both these houses has been light since they opened and the company operating them has been trying to figure out a way to protect itself. They have a similar situation in Pasadena with the Bard theatre, operated through a different corporation than the northern one. The southern one is under the banner of Far West Theatre, Inc.

It is said that through the instructions of Frank C. Wilson of the Motion Picture Capital Corporation, who is financing the North American Theatres, Inc., that Arthur called on Abe Greer, of West Coast and made various propositions whereby West Coast take over these houses on a percentage basis and operate them. The matter was taken under advisement.

Among those in the know, much surprise was expressed at this move on the part of Arthur, who about a year ago left West Coast.

Lewis Hamilton, juvenile, has left the legit for pictures. He will be known on the screen as Lewis Hall, through so many Hamiltons now getting picture type.

"SUNDAY" IN R. I.

(Continued from page 17)

most of the residents of "Little Rhody" seek the amusements at the shore resorts. Sunday's crowds were attributed merely to the "novelty" of the situation, for most of Rhode Island's blue laws date back to the era when the colony was first established.

Under the existing rules providing for Sunday movies, the legislators have stipulated that the programs shall be of an "educational" or "dignified" nature. The new Sunday movie bill has the approval of most of the churches and in the fight for the removal of the theatre ban, many preachers were prominent on the side for Sunday shows. The theatres ran continuous shows from 3 to 11.

Sunday movies were a novelty in Providence alone. Other cities and towns of the state have run Sunday shows, usually consisting of two evening performances, and billed under "concerts," for several months past. Under the ban, "concerts" were permissible. An example of the Sunday concert, as run in the Keith theatre in Woonsocket recently consisted of five vaudeville turns and two sex pictures.

Similar programs were billed in nearly every other theatre of the state with the exception of those in Providence, where the law was rigidly enforced. As an example of the manner in which the anti-Sunday movie law was enforced an Arctic explorer was scheduled to give a benefit lecture. This was deemed satisfactory as under the heading "concert" or "educational." But when it was announced that movies were to be used to illustrate the lecture, the police stepped in and forbade the fulfillment of the program unless no admission was to be charged.

Sunday Bills

Moving picture operators welcomed the introduction of Sunday movies, as most of them worked a seven day week in any case, some 15 or 20 operators being kept busy on Sundays at the churches.

Providence picture programs shown Sunday advertised as "selected, educational, entertaining films" were:

Victory: "The Exquisite Sinner" with Renee Adoree and Conrad Na-

gel; "Lazybones" with Madge Bellamy and Buck Jones

Liberty: "Hit and Run" with Hoot Gibson.

Rialto: "The Night Cry" with Rin-Tin-Tin; "Oh, What a Nurse" with Syd Chaplin.

Emery: "The Earth Woman" with Mary Alden, Friscilla Bonner and Johnnie Walker; a Mrs. Wallace Reid production; turns.

Albee: "Brown of Harvard" and turns.

"Strand: "The Dancer of Paris"; "Clothes Make the Pirate" with Leon Erroll and Dorothy Gish.

Majestic: "The Blind Goddess"; "Hearts and Spangles."

Fay's Theatre billed a benefit concert for the Irish Sisters of Mercy with Fr. F. J. O'Donohoe as singer and Sean Nolan, pianist.

GLENN C. BURT

Booking Manager for the Keith-Albee Western Circuit for the past thirteen years

WISHES TO ANNOUNCE

THAT HE IS NOW BOOKING HIS OWN THEATRES

and is in a position to give his PERSONAL ATTENTION AND KNOWLEDGE TO THE BOOKINGS OF A FEW MORE HIGH-CLASS THEATRES PLAYING VAUDEVILLE HEADLINERS AND ATTRACTIONS

MANAGERS—WRITE OR WIRE ME

WILL CALL ON YOU PERSONALLY

STANDARD ACTS—WRITE OR WIRE CAN GIVE YOU TEN WEEK CONTRACT

PHONE—STATE 7210

Suite 705, Woods Theatre Bldg. CHICAGO, ILL.

KITTY DONER

With JACK CARROLL at the Piano

"20 MINUTES IN PARIS"

THIS WEEK (May 3)

B. F. Keith's PALACE, New York

Direction HARRY WEBER

Fastest Act in Vaudeville

WEN TALBERT

and his Chocolate Friends

Now Headlining Pantages Circuit

BAND DANCERS SINGERS

FINEMAN'S 'FOREVER AFTER'

Los Angeles, May 4.

First National has made arrangements to produce "Forever After," a R. F. Fineman production, at the Metropolitan studios, beginning there May 6. Harman Weightman will direct.

CHAS. HART'S HOLLANDERS

JUST RETURNED FROM AUSTRALIA, AFTER A FOUR MONTHS' SUCCESSFUL TOUR OF THE WILLIAMSON ENTERPRISES.

THANKS TO MR. JACK MUSGROVE AND HAROLD BOWDEN.

HOPE TO RETURN AGAIN IN THE NEAR FUTURE FOR ANOTHER WONDERFUL TIME.

THIS WEEK (MAY 3), GRAND RIVERIA, DETROIT, MICH.

Eastern Rep., ROSE & CURTIS

Western Rep., JOHN BILLSBURY; Associate, LEW KANE

CHURCH PEOPLE STRIKE AT BURLESQUE STOCK

Fox & Krause's Called Vulgar and Indecent—Mayor Orders Investigation

Milwaukee, May 4. Demand that the Gayety, Fox & Krause house, which went into summer burlesque stock last week, be closed by recalling the license for the house, was made to Mayor Daniel W. Hoan by a delegation of church men and women who made charges that the house was "detrimental to the moral welfare of the city and a detriment to the young people."

The demand followed an investigation by the church committees which brought front-page publicity. Members of the committee paid visits to the house on two occasions. They jotted down lines and notes of actions of the people in the cast, handing all of their information to the mayor together with a charge that a prominent Milwaukee official was interested financially or otherwise in the house. While the official's name was not made public, it was disclosed to the mayor.

According to the report to the mayor the two leading women of the stock company were vulgar. It was charged that one of these women went into the audience, clad in pink silk pajamas, and sat on men's laps, petting them and also engaged in indecent actions with the men in the cast. It was charged that another lead woman conducted herself indecently with the comedians, who were termed as filthy, vulgar, suggestive and immoral.

In answer to the complaint, the mayor said that he realized that conditions in the burlesque houses were bad, but that beyond temporary clean-ups nothing had been done in the past. He demanded that the chief of police investigate and report to him on what he found, suggesting a more stringent law if the present laws are not stiff enough.

Police Found Nothing

As a result two police censors were placed in the theatre the night of the complaint and reported that nothing immoral was found in the show. This report was augmented, however, by the moral committee of the churches, who also attended the performance and said that all of the objectionable material had been deleted following the announcement of their visit to the mayor. They said that buck dances had replaced the "couch" and that the actors had covered their nakedness with tights. The show which drew the fire of the church people was headed by Chuck Wilson and Bennie Moore, comedians; Margie Pennett and Jessie MacDonald, soubrettes. It was the first of the stock shows at the Gayety this season, and moved last Sunday to Minneapolis, while the Jack LaMont show came in to take its place.

Over-Burlesqued

Syracuse, N. Y., May 4. The Savoy will have Mutual wheel productions next season, it is understood here, although no definite announcement has come from Morris Fitzler, who operates the theatre. The house for some weeks has been playing a combination policy, using musical comedy tabs, booked as "burlesque," and feature films. During the summer Fitzler is likely to install stock burlesque.

Syracuse may be burlesqued to death next season. With the Mutual listed for the Savoy, the Columbia is said to be a certainty at the Temple. A third burlesque project is tentatively listed for the Alhambra, now used as a roller skating rink. Levinsky, Philadelphia promoter, has made an offer for the Alhambra, after failing to secure the Crescent. The Philadelphia contemplates an independent stock house, it is reported.

MUTUAL'S ANNUAL MEETING

The annual meeting of the Mutual Burlesque Wheel will be held in June. Drawing of show routes will not occur until July.

Savoy, Syracuse, on Mutual. Syracuse, N. Y., May 4. When the Savoy becomes a new Mutual link next season it will be managed by its owner, Maurice Fitzler. The house currently plays musical tabs and pictures.

Fat Choristers

It looks as though the Winter Garden's new production, "Temptations," produced by the Shuberts, will have a chorus of fat women, of the Billy Watson type of years ago.

The fat chorus lady scheme was recently revived by a night club, which used four of the hefty gals. From the avoirdupois around the Garden there will be a full line in the new show.

It is one staging bit the Shuberts cannot claim they saw in Paris.

Option—Sans Contract

"Options" are much in burlesque language these days. With the season winding up for both circuits, the usual question is asked: "Where do you go next season?" and the answer made by most of the principals is that "option" gag.

There may be changes in the fun-making forces of the Mutual next season, but most of the comics regarded worthwhile were put under the "option" classification.

Several comedians are under contract for next season and a raft of them are not.

"Unique, Extraordinary," Plea Is Dismissed

Minneapolis, May 4. Kenneth Kemper is not "special, unique and extraordinary." His lawyer proved it and the McCall-Bridges stock burlesque company at the Palace lost in its efforts to keep Kemper from leaving.

Kemper was a member of a quartet. He received a better offer and gave his two weeks' notice. The judge, after looking at Kemper and listening to his lawyer, Glenn B. Stiles, decided that the actor wasn't so indispensable as McCall-Bridges alleged.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

May 10
Flappers of 1925—Columbia, New York.
Lucky Sambo—Empire, Brooklyn.
Rarin' to Go—Empire, Newark.

MUTUAL CIRCUIT

French Models—Garden, Buffalo.
Happy Hours—Star, Brooklyn.
Hey Ho—Gayety, Brooklyn.
Moonlight Maids—Olympic, New York.
Stolen Sweets—Empress, Cincinnati.
Whirl of Girls—Lyric, Newark.
Whiz Bang Revue—Trocadero, Philadelphia.

Stock at McKinley Sq.

The M. and S. Amusement Corp., which controls a number of picture houses throughout the city, has acquired the McKinley square theatre, in the Bronx. It will inaugurate a summer burlesque stock policy next week. The tenancy is tentatively until Joseph Kessler again takes possession of the house in September for Yiddish attractions, but if the burlesque policy goes over it may be retained into next season.

Fred McCloy's Edge

Fred McCloy, manager of the Columbia, New York, claims an edge on nearly all of the old boys of Times square.

Fred's daughter, Ruth, made him a grandfather last week, with the arrival of a lusty boy.

The mother is Mrs. Henry Goldwater, wife of the printer.

URNS FROM BURLESQUE

Joe Wilton and Rex Weber have entered vaudeville in a two-act. Harry Stepp, also from burlesque, is with Owen Martin, Lotta Pearce and Marty Ward.

Charles Allen is handling both turns.

First Week Only Fair

Minneapolis, May 4. Returns at the Gayety for the first week of stock burlesque were only fair. What gain was made was on the night a wrestling match was added.

THE TEMPTERS (MUTUAL)

Comedian.....Ed. Jordan
Comedian.....Art Mayfield
Prima Donna.....Elsie Raynor
Soubret.....Peggy Gilligan
Straight.....Burton Carr
Juvenile.....Bud Brewer
Ingenu.....Ruth Sheppard

This Mutual opera projected by Williams and Jordan is up to Mutual standard from all angles. It is fast, hokey entertainment with Ed. Jordan, doing eccentric hophead of the Lew Kelly school, and Art Mayfield doing hobo, carrying the comedy burden and working well throughout. Burton Carr, straight with better than average singing voice, and Bud Brewer, likeable dancing juvenile, rounds out the male contingent.

Strange as it may seem in a show that is ostensibly framed for the feds as its big selling feature the males not only carry the burden of the opera, but easily out-distance the feds from a registering angle. The possible exception is Peggy Gilligan, soubret, who works hard in her numbers, both on the rostrum and runway, yet lacks that peppy sparkle that has been displayed by contemporaries in other Mutual outfits. At that, Peg is the best of the lot. Elsie Raynor is a passable prima and Ruth Sheppard is just another one of those ingenues.

Were it not for the comics, especially Jordan and his male assistants, the show would have had tough going. The routine bits allotted the comics were the usual burlesque familiars and nothing to brag about from a material standpoint, which made it even a tougher set-up for the comics, but they managed to get most of it across for laughs. Jordan's hophead was a gem and a great build-up for "Coke's Last Rave," a melodramatic bit planted well down in the first stanza that is sure fire for a burlesque audience. The inevitable union suit number was handled in this one as a posing stunt with the comics provoking laughs through their futile efforts to fraternize with the posing girls.

Most of the other skills in both parts have seen service in burlesque outfits of other vintage and are also being used by either Columbia or Mutual shows this season. Among these veterans was the "Breaking Into Jail" bit handled by Mayfield, wherein the comic consults everything this side of murder to break in the hoosegow without avail until he unconsciously expectorates and is accommodated.

The 15 chorines are probably the most variegated crew assembled, holding a few passable lookers and others that must have been picked in the dark. Their runway prancing didn't evoke the usual enthusiasm, save in one number, after which they seemed to have outwiggled themselves for the rest of the evening.

Despite these drawbacks "The Tempters" averages up as good entertainment for its type of show.

Edna.

COMMERCIAL RADIO

(Continued from page 1)

charge per week per hour of broadcasting each week as compared to a \$7,500 investment for a page in the "Satevepost" speaks for itself for comparison.

Printer's Ink Value

Advertising agencies on the other hand do not deprecate radio as an ad medium or fear its inroads on periodical circulation, claiming nothing can take the place of printer's ink for a vital message and a vivid impression.

This has precipitated a new condition in turn for a chain like the American Telephone & Telegraph's circuit with WEA, New York, as the key station. It looks as if by next fall nothing but national hook-up accounts will be accepted. Radio "time" is pretty well booked up. Already an instance of easing out a gratis entry in favor of a paid account has been noticed. With the inauguration of an exclusive national hook-up circuit, talent will perform become considerably more in demand.

All Year 'Round

An indication of the advertisers' desire to maintain all year round radio representation may be gathered from the following advertisers remaining on the air from WEA through the summer where formerly they signed off for the hot spell. But radio, with its portable sets and its recommendations as a time killer and comfort provider, has prompted big advertisers like these to stay on the air throughout the summer: Gold Dust Twins, Happiness Candy Boys, Ipana Troubadours, Eveready Hour, Shinola Merrymakers, A. & P. Gypsies, Blanche Elizabeth Wade, story teller for the G. R. Kinney Shoe Co., Goodrich Silvertown Cord Orchestra, Clicquot Club Eskimos and the Whittall Anglo-Persians.

LONDON AS IT LOOKS

(Continued from page 2)

want an easy meeting place. Most of the members, who are quite innocent, do not understand this.

I have never been in the club in my life; but I do know that, when the prosecution was first announced, the wildest stories went round. There is no smoke without fire.

Wanted—A Leading Man

When Basil Dean bought "Rain" for England he started rehearsals without a leading lady. Then, at last, he found Olga Lindo, who was under contract to himself, but whom he had forgotten. She did not repeat the success of Jeanne Eagles in the states.

Now Dea has started to rehearse "They Knew What They Wanted," only to be faced with a doctor's certificate from Richard Bennett, saying that he cannot come to act his New York part; so Dean tried to find George Gaul, who was in London, or on his way, but without any address.

When Dean found him yesterday, Gaul could not take on the part, being due to return for an American tour next month. So rehearsals are going on with poor Tallulah Bankhead—not having a play again yet, but making love speeches to a leading man who doesn't exist.

The case of "Rain," and this other play, gives you an idea of how short of stars we are.

Edna May Still a Belle

It was amazing when, in the Savoy hotel, this week, I came across Edna May having supper with her mother, two sisters and brother-in-law, to remember that over 28 years had passed since she first appeared in London in "The Belle of New York." By a remarkable coincidence there were also feeding, in the same room, George McLellan, who brought the play to London, his wife, Madge Leasing, and his sister-in-law, Mrs. C. M. S. McLellan, widow of the fine fellow who wrote "The Belle."

At McLellan's table, was James Gleason and his wife, very proud of his great success in "Is Zat So?" the continued popularity of which disproves the fact that there is any anti-American feeling in England, never mind what the Shuberts think.

Gulliver-Shubert Nonsense

You can dismiss, by the way, all that bull nonsense about Charles Gulliver going to New York to buy the Shuberts out, this although an official statement was issued from the Gulliver offices saying so, the day after he sailed.

William Cooper, who represents the share holders in the Gaunt-Shubert enterprise, tells me that, if the Shuberts want to sell, they must first offer their shares to Gaunt and himself.

Not many months ago the Palladium, which Gulliver controls, was in the market. The real man who buys theatres in England is A. E. Abrahams, who, starting life as a bill-poster in East London, 30 years ago, has now added the New Oxford to his collection of valuable theatre properties. He seldom appears himself in the public eye.

When Lee Shubert arrives in England, the first week in May, something may happen; but "Gulliver's Travels" is the name of a work of fiction.

Another British Fiasco

There was a big row on the first night of "Riki Tiki," with music from Central Europe, but with an English book and an English company, except that the leading woman is an Australian. A young Dutchman, who is said to be worth over a million dollars, found the money.

The climax came when the last act consisted chiefly of an elaborate sneer at Trade Unions which were called "frayed onions" in a song. As the Rt. Hon. Tom Shaw, a member of the late Socialist Government, sat in the stalls, and as nearly all the people in the pit and gallery are members of trade unions, I do not wonder that a play, for which a rich Dutchman's money was used to insult English working men was not received with enthusiasm, except of the hostile kind.

They said that the row was organized. Certainly the play wasn't.

When you went in the theatre, or the first night, they gave away a sort of jade mascot for luck. It seems very cynical, looking at it now. Mine reminds me of Ethel Levey.

I am sorry for Leslie Stiles, who produced it. Among his many disasters, since the war, was his being stranded on your side when "Sweet Lavender" failed in Boston. The burning of his wife to death, in front of his eyes, and his father's death, on the eve of the "Riki-Tiki" production, were other sad incidents in a long fight to re-establish himself.

Columbia Wheel's Meeting To Ratify Altered Policy

The regular monthly meeting of the Columbia Amusement Co. will be held tomorrow (Thursday), at which time action will be taken on the dropping and revocation of the franchises of 11 of last season's producers.

Plans for the installation of the new Columbia policy of mixed shows for next season will be perfected at the same time.

Low Talbot will operate three shows on the Columbia next season. In addition to "Wine, Woman and Song," his regular burlesque show, he will also have "White Cargo" and "The Gorilla," the two legit dramatic plays which will be experimented with.

The 11 vacancies will be filled by outside attractions, musical comedies and farces.

"EBONY FOLLIES" CONTINUE

S. H. Dudley's "Ebony Follies," routed by Columbia Burlesque at practically the far end of the season, presages that Dudley may operate the colored show over the Columbia next season or routine a new one.

The place started out as a straight road attraction. After some one-night dates it swung over to the Columbia.

Howard and Smith Doing "7-11"

Garland Howard and "Speedy" Smith will write the book for the new edition of Hurling & Seamon's "Seven-Eleven" (Columbia) show next season.

"Lucky Sambo" Is Columbia's Summer Run

Hurling & Seamon's "Lucky Sambo" will get the summer run at the Columbia, New York following the season's closing of the house. The house will remain dark five days, reopening Saturday night, May 22, with the summer show.

According to current plans, "Sambo" is only booked at the house for two weeks, but the booking may be extended if business warrants.

'BLACK AND TAN' DRIVE

(Continued from page 1)

place, but he was unable to produce a license to permit dancing. In court Williams told the justices he had made application for a license a few days prior. He asserted the place was not used as an ordinary dance hall, but that guests, despite his protests, insisted on dancing.

Justice Henry W. Herbert, Moses Herrman and William T. Fetherston prescribed the sentence, Justice Herbert saying:

"Places of this character should be kept closed. We think that the manager of such a place should be sent to prison, in order to show others who are interested in such cafes that they cannot expect leniency when they come into this court. We also recommend that the police keep close watch on all these places."

PRESENTATIONS—BILLS

THIS WEEK (May 3)
NEXT WEEK (May 10)

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.

NEW YORK CITY

American (L)
1st half (10-12)
Three Woosters
Amoros & Jeannette
Tall Tales
Cooper & Berman
Valentine Vox Co
Bobby Randall
(One to fill)

2d half (13-16)
Rinehart & Good
Billy Elliott
Harmonia
Jerome & Ryan
Bison City 4
4 Phillips
(Two to fill)

Avenue B (L)
1st half (10-12)
Ethel Marine Co
Fenwick Sis
May Hall Co
Wm Edmunds Co
(One to fill)

2d half (13-16)
McKenna
Russell & Hayes
Smith & Hart Co
Cooper & Berman
Allyn Mann Co

Boulevard (L)
1st half (10-12)
Van Horn & Ines
Flanders & Butler
Thornton & Squires
M & A Clark
Girle Revels
(One to fill)

2d half (13-16)
Galas Bros
S Keene Sis
Bence & Bewley
Mason & Gwynne
Primrose S'mon Co
(One to fill)

Broadway (K) (S)
Joe Marks
Furman & Evans
Irmantette
Del Ortes
Kerr & Weston R
Devan & Flint
The Test

Capitol (Pe) (S)
Marjorie Harcum
Dor's Niles
Trainer Bros
"Brown of Harv'd"

Coliseum (K)
2d half (6-9)
Dillon & Parker
Wells Va & West
(Others to fill)

Delancey St. (L)
1st half (10-12)
Rinehart & Good
Matty Norman
Clifton & Kramer
Bell & Naples
Marie Sabott Co
(One to fill)

2d half (13-16)
3 Woosters
Fairrell & Chadwick
Great Maurice
Matthews & Ayres
Danceland

51st St. (K) (S)
Meehan's Dogs
Ledova
Joe Boganny
Flicka & Grinw'y
Johnny Murphy
(One to fill)

5th Ave. (K)
2d half (6-9)
Wally Sharples Co

5th Ave. (K)
2d half (6-9)
Wally Sharples Co

5th Ave. (K)
2d half (6-9)
Wally Sharples Co

5th Ave. (K)
2d half (6-9)
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5th Ave. (K)
2d half (6-9)
Wally Sharples Co

5th Ave. (K)
2d half (6-9)
Wally Sharples Co

5th Ave. (K)
2d half (6-9)
Wally Sharples Co

Lady Oden Pearse
Evelyn Phillips
LeVan & Doris
Senna & Dean
Joe Browning
Charlotte Greenw'd
Leo Bell
Mignon
(Two to fill)

Rivoli (Pe) (S)
Earl & Bell
Lillian Glynn
Robert Roberts
Vivian Holt
T. J. Bell
"Skinner's D Suit"

Royal (K)
2d half (6-9)
Doison
Claude & Marion
Robinson's Eleph's
Craig Campbell
Seed & Austin
(Others to fill)

Jefferson (K)
2d half (6-9)
Jim Thornton
Spencer & W'm
Hozo Snyder Co
(Others to fill)

Lincoln Sq. (L)
1st half (10-12)
Depford 3
Ross & Edwards
Force & Williams
Wm Ebs
Shoe Box Rev
(One to fill)

2d half (13-16)
Fenwick Sis
Kerr & Weston R
Devan & Flint
The Test

National (L)
1st half (10-12)
3 Arleys
Kendall White
Calvin O'Connor
Bob Larry's Ent
(One to fill)

2d half (13-16)
Dopford 3
Perry Brooks
Stanley & Quinette
Bell & Naples
Marie Sabott Co
(One to fill)

Orpheum (L)
1st half (10-12)
Brambles
Mason & Gwynne
Trahan & Wallace
Sylvester Fam
(One to fill)

2d half (13-16)
Amador Bros
Dor Francisco Co
Jack Conway Co
Bobby Randall
Kimball & O Co
(One to fill)

Palace (K) (S)
Willie Mauss
The Lo Grohs
Chas Kink Co
Mr and Mrs J Barry
Blossom Seelye
(One to fill)

2d half (13-16)
Amador Bros
Dor Francisco Co
Jack Conway Co
Bobby Randall
Kimball & O Co
(One to fill)

Palace (K) (S)
Willie Mauss
The Lo Grohs
Chas Kink Co
Mr and Mrs J Barry
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(One to fill)

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Chas Kink Co
Mr and Mrs J Barry
Blossom Seelye
(One to fill)

2d half (13-16)
Amador Bros
Dor Francisco Co
Jack Conway Co
Bobby Randall
Kimball & O Co
(One to fill)

2d half (13-16)
Johnny Clark Co
Flaniers & Butler
Thornton & Squires
Thornton & Squires
Margo & Beth Co

2d half (13-16)
Johnny Clark Co
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2d half (13-16)
Johnny Clark Co
Flaniers & Butler
Thornton & Squires
Thornton & Squires
Margo & Beth Co

FAR ROCKAWAY

Columbia (K)
2d half (6-9)
T J Ryan
Dore Rochell Bd
Lloyd Nevada
Seed & Austin
(Two to fill)

CHICAGO, ILL.
Academy (WV)
2d half (6-9)
Mitchell & Nips
Halabanow 5
Mills & Dolly
(Two to fill)

American (O)
2d half (6-9)
Old Army Game
Morgan & Lake
(Three to fill)

Chicago (Pe) (S)
Kids In Kandyland
"The Barrier"

Diversity (O)
2d half (6-9)
Trini & Ensemble
Lydia Harris
Gordon & Day
Faber & Wales
Broken Toys

Englewood (O)
2d half (6-9)
The Lumars

Englewood (O)
2d half (6-9)
The Lumars

Englewood (O)
2d half (6-9)
The Lumars

Englewood (O)
2d half (6-9)
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2d half (6-9)
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Englewood (O)
2d half (6-9)
The Lumars

"Irene"

Towers (O) (S)
Ray Huling
Bobby McGood
McKay & Ardine
Dobson Girls
Walri Synopation
Burns & Burchill
2d half (6-9)
Dobson & Girls
McKay & Ardine
Whirl of Sync
Bobby McGood Co
Burns & Burchill
Uptown (Pe) (S)
Fountain of Gold
"Let's Get Mar'd"

AKRON, O.
Keith's (S)
Sheldon & Daly
Final Rehearsal
Jean Bodini Co
Venita Gould
Chas Wilson
Chas Wilson
Patti Moore Co
Frank Sinclair
Dixie Hamilton
Willie Hale & Bro
(One to fill)

ALBANY, N. Y.
Proctor's (K)
2d half (6-9)
Billy Carmon

Bobby Heath Rev
A Dare
Henry Regal Co
Morley & Angel

Maryland (K) (S)
Erford's Girls
Larry Stoutenberg
Castleton & Mack
Hayes Marsh & H
Jimmy Savo
John & Edwin Sis
Harrig'n & Green
Naughton & Gold
Caulpican
(10)
Hackett & Delmar
Weaver Bros
Louise Wright
Walter Brower
The Duponts
Murdoch & Mayo
Florence Arnold
Jerry & Grands

New (Pe) (S)
Bartram & Saxton
"For Heaven Sake"

Rivoli (Pe) (S)
Waring's Penns
"Reckless Lady"

BAVER FLA. PA.
Regent (K)
2d half (6-9)
Paramount 5
(Others to fill)

BRADFORD, PA.
Bradford (K)
2d half (6-9)
Ava Wallace
G Darling Rev
Dolly Dimples
Kenny & Hollis
(One to fill)

BRANDON, CAN.
Pantages (10-18)
(Same bill plays
Mooselaw 13-14,
Regina 15-16)
Aurele & Creech
Melva Sis
Just Type Co
Den Smith
Mazette Lewis Co

BRIDGEPORT, CT.
Palace (K)
2d half (6-9)
Stroud 2
Rhyme & Reason
C Schick & Son
Wilton Sis
Fisher & Hurst

BROCKTON, MASS.
Brookton (K)
2d half (6-9)
C & L Gerad
Dandy & Marie
The Brant
Ethel Barrymore
Johnny Hyman
Margaret Young
3 Danubes
(Two to fill)

BUFFALO, N. Y.
Buffalo (Pe) (S)
Van & Schenck
Bird Fantasy
"Infatuation"

"Let's Get Mar'd"
Lafayette Sq. (Pe)
(3)
Jack Kneeland
LeRoy Selama & B
Dora Early
Roberts & DeMont
"Heart of Siren"

Shea's Hipp (Pe)
(3)
Minstrel Revue
"Beautiful City"
(3)
Art Landry
"Sally of Sawdust"

State (L) (10)
Wheeler 1
Ergott & Herman
Courtney Days
Sparting & Rose
Kinney & Orlis

BUTLER, PA.
Majestic (K)
2d half (6-9)
N Nestor Co
(Others to fill)

BLUEFIELD, W.VA.
Colossal (K)
2d half (6-9)
Bill & Genevieve
Variety 5
Cooper & Kennedy
Iris Greene
Donovan & Lee

B'GH'N, WASH.
(American) (P)
1st half (10-12)
"Everett split"

CLIFF JORDAN
Marcell Six
Finely Hill 3
Dancing Some
Bert Gordon
4 Casting Stars

ASHEVILLE, N. C.
Pleas (K)
2d half (6-9)
A Lee Co
Mayme Gehrue Co
J Morton Co
M. C. Criss
Stuart Sis

ATLANTA, GA.
Ferry (K)
2d half (6-9)
Will Morris
Empire Comedy 4
Q Alexander Co
Stacey & James
Nonette

1st half (10-12)
(Montgomery split)
Albert Lea
Mel Craig
Stuart Sis
Jack Norton
(One to fill)

2d half (13-16)
B Baker Co
Art impressions
Diane Saxon
Texas Com 4
(One to fill)

Howard (Pe) (S)
Dughouse Cabaret
"The My Baby"

Metropolitan (Pe)
(3)
Britt Wood

Strand (L) (10)
2 Blank
Jack Housch Co
Ben Marks Co
Lee Gelles & Robbins
Little Jim

BALTIMORE, MD.
Century (Pe) (S)
Earl Lindsay Rev
"Tower of L..."
Embassy (Pe) (S)
Rasch Ballet
"Let's Get Mar'd"

Garden (Pe) (S)
Count Bernivici Co
Kleo Lambert Co
Orren & Drew
Jerome & Gray
Smith & Holden
"Western Skies"

Hippodrome (K)
(3)
Ward & Mowatt

Mack & LaRue

11 Australian Boys
Danny Dugan Co
Nealmova
Eva Clark
Miller & Marlin
Chas Chas
Brown Whit'ker
Brown (10)
Frances & Frank
Block & Dunlop
Marie Dressler
Jack Norworth
Viola Byrnes
Burns & Eran
Edwin George
(One to fill)

Orpheum (L) (10)
Elis Kennedy Co
Briscoe & Raush
Sandy Shaw

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

United Artists has agreed with the Phoebus Film Company of Germany for Pickford, Fairbanks, Chaplin, Talmadge and other U. A. productions to have precedence in Phoebus operated theatres. Phoebus has about 1,200 theatres throughout Germany. Phoebus is a rival of Ufa in that country.

Betty Blythe's London damage suit against G. B. Samuelson, British film producer, has been settled out of court. Miss Blythe complained that Samuelson broke a contract he made with her in connection with "She."

Incorporation papers for a new New York Sunday evening paper were filed in Albany. The paper will be known as the "New York Evening Inquirer," and published by William Griffin, former vice-president of the American Press Association. This will be New York's second Sabbath sheet, the "Sunday Leader" having made its appearance three weeks ago.

"Hatrack," Herbert Asbury's short story in the April issue of "American Mercury," which caused the magazine to be barred from the mails and much noise and comment besides, may be seen on the stage in musical form. Harold Atteridge has obtained the dramatic rights.

Thais La Pe, dancer, received considerable publicity and pictures in the tabloids upon filing suit for \$500,000 against the Hotel Commodore. Thais alleges that she was ejected, the ejection being rough, from the hotel. Thais' legs, bruised in the scuffle, according to the complaint, were amply exhibited in tabloid pictures.

Marjorie Rambeau is defendant in a suit filed in Supreme Court by Minnie E. Webster, former personal representative and manager for the actress. Miss Webster alleges that she was engaged by Miss Rambeau at a salary of \$100 a week and 10 per cent of the actress' earnings. She worked for 27 weeks, she says, and received only \$500 of the \$3,700 due her.

Joe Woods, agent, and Harriet Towne, dancer, may wed.

Reporters of the drama were given ample material to pun on at the meeting Friday of chorus girls to decide something or other. Only about 20 of the ensemble ladies showed. The punning reporters conveyed the fact that the meeting was called for the purpose of finding a new name for the ladies other than "chorus girl."

Plainclothes men and Prohibition Agents Cohen and Simonson, in a "determined drive" against West Side speakeasies, raided six of them. Gold Club, 215 West 47th street, raided second time within week, and Enrico Ricco, waiter, arrested for the second time, also on charge of alleged possession and sale of liquor. The speakeasy at 141 West 50th street was raided, and Lester Green arrested; 409 West 45th street raided and relieved of 120 gallons of alleged wine, and George Carro arrested; 229 West 49th street raided, and James Leherer arrested; 432 West 52d street raided and Benjamin Bradley arrested; 302 West 52d street raided and Lawrence Balen arrested.

Jack Osterman was hit over the head with a ginger ale bottle lunged by Kathryn Ray in Texas Guinan's night club. Jack entered the club, according to the story, and saw Kathryn sitting at a table with William Boyd. According to a tabloid, almost everyone knows that Jack and Kathryn are in love, or were. When Jack exhibited his temper, Kate threw it. It was around 6 in the morning. Someone tipped "The Mirror" to the story.

Pending her suit for divorce from Samuel R. Fadden, music publisher, Mrs. Thelma Fadden of 269 West 72d street, was awarded \$75 weekly temporary alimony. Mrs. Fadden charges her husband with misconduct with a woman. The Faddens were married in 1918 in Indiana.

John Barrymore has signed a one-year contract with United Artists. His first picture will be "The Vagabond Lover."

Nina Wilcox Putnam, charging desertion, was awarded a divorce from R. J. Sanderson in West Palm Beach, Fla. Miss Putnam said her husband left her in 1923. A previous decree of divorce, granted in January, 1924, at Providence, R. I., was vacated when it was shown that Miss Putnam had not established competent residence in the State of Rhode Island.

Blashed competent residence in the State of Rhode Island.

Betty Pierce and Benjamin F. Berlin (wealthy), of Chicago, wed at Greenwich, Conn.

The "American Mercury" has filed suit to enjoin Postmaster General New and Postmaster Klei from interfering with distribution through the mails of the magazine. This following the furor created by barring of the April edition of the publication because of an alleged immoral story.

The Greenwich Village Theatre announces five new plays for production next season. They are: "Viva Mexico," by Michael Gold; "Sumpin' Like Wings," by Lynn Riggs; "Room at the Top," by J. P. McEvoy; "Love of Three Oranges," adapted by Gilbert Seldes from an old comedy by Gozzi, and "When in Rome," by Laurence Stallings. In addition either a Shakespearean or a Eugene O'Neill revival will be done.

Clara Clemens, who made her legitimate debut here last week in "Joan of Arc," by Mark Twain, her father, announced that she has received an invitation from the French Government, through Societe des Femmes de France, to give a performance of the play in Paris on Bastille Day, July 14. It is believed Miss Clemens will accept.

Ethel Barrymore may appear next season in the dramatization of John Erskine's "Private Life of Helen of Troy." Miss Barrymore is now in vaudeville.

CHICAGO

Harry C. Molr, Jr., owner of the Morris hotel, is back from a three months' vacation at his winter home in Miami. He was a passenger on the wrecked northbound limited, but escaped uninjured.

Guyon's new Paradise ballroom is to broadcast from station WGBS, Coyne electrical school station. Louis Panico and his Paradise ballroom orchestra will be the dance music feature.

In an effort to raise money for the \$100,000 extension fund of the Chicago Junior school, stage stars presented a benefit performance Saturday night at McVicker's.

Sonny May, witness for Muriel Seely of "Gay Paree," failed to make a case for her at the hearing of her charges of assault and battery against Richard Bold, singer in the company. According to May, Bold spanked Miss Seely with his cane and then "socked her in the eye." Witnesses for the accused stated that he only pushed her aside. Judge Joseph Schulman dismissed the charges, much to the apparent disgust of Miss Seely, who threatened to take the case to a higher court. The Rialto wisecracks say that all publicity concerning the affair should be followed by the familiar sign (adv.).

Edward Peple's farce, "A Pair of Sixes," was presented as the annual play of the Susan Buskin Club of Loyola University in the Goodman theatre May 4.

Geraldine Markham, dancer, who filed suit for \$100,000 against Wolcott Blair as a result of injuries she says she received while riding in his automobile, is just seeking publicity, according to Mrs. Watson Blair, Wolcott's mother. "We did everything for the girl that money could accomplish after the accident," Mrs. Blair said. "When she signed that release she had recovered completely."

Contracts have been let for the enlargement of the Coliseum to accommodate the thousands expected to attend the International Eucharistic Congress to be held in Chicago during June.

Herman Doyle, carpenter, arrested on the complaint of Minnie Reed, whom he offered a career and \$100 a week as a dancer in his act in vaudeville, was fined \$100 by Judge Frank M. Padden in the Town Hall court. Doyle claims he has a black-face act and was serious in his promises.

LOS ANGELES

Jack Coogan, Sr., was named secretary of the "Pageant of Liberty" committee which will stage a tableaux at the Coliseum here on July 5.

Jaqueline Logan has sold her Beverly Hills home to Eph Asher

for \$70,000. She may build a new home in Carthay Center.

Ray Freeman, Long Beach aviator, was killed while piloting the Brea Humming Bird, one of the smallest airplanes in the world, at Loftus Air Field, near Brea, Calif., during an air meet and carnival. Col. William D. Mitchell was scheduled to fly the craft, but could not appear.

Fixing of sentence for "Kid" McCoy, who is in San Quentin for killing Mrs. Teresa Moss, was postponed 90 days at the ex-fighter's request.

Julian Harrison, Hollywood art director, had his nose and mouth remodeled by Dr. Joseph Ginsburg.

Howard N. Jackson, claiming to be an artist of Culver City, was arrested when he attempted to disrobe in a street car here. He continued his actions despite the attempts of the crew and male passengers to stop him until a policeman arrested him on peace disturbing charges. Police say he was drunk.

The 233 Club, Masonic film organization, is working on plans for the Pageant of Liberty, which will be staged July 5 at the Coliseum by patriotic organizations.

Three actresses and two motion picture leading men were allowed to leave the Marcel Cafe here when no liquor was found on their tables during a raid. Federal dry agents, however, arrested C. Marcel, proprietor, and seized a collection of imported wines.

Under the heading "Jack Buchanan Takes Mile. Nazimova Home," a local daily announced that the English actor has leased the Russian actress' Hollywood Boulevard house during the run of "Charlot's Revue" at El Capitan, new Hollywood legit house.

Arthur Clayton, stage and screen actor, applied for first papers before the U. S. naturalization clerk. He gave his age as 38 and birthplace as Bleethingly, England.

Frank Sebastian Fenole, cafe owner, divorced by Marie Rose Fenole last month, was faced with another divorce suit, brought by May Belle Sebastian Fenole, another wife, who claimed that he was already married at the time of their wedding in 1924.

James Townsend, production manager for the Rudolph Valentino unit, working in the sand hills near Yuma, Ariz., was struck on the head and injured when a desert typhoon and cloudburst struck the camp. Valentino and about 125 others playing in "Son of the Sheikh" had left the previous day for Los Angeles.

Jack Dempsey will be declared a fugitive from justice if he fails to appear in person to answer speeding charges at Madera, Cal., May 26. Floyd Fitzsimmons, promoter, appeared in Madera and pledged that the champion would be there on the date set.

A search is being made for Albert Thaheld, inventor of the Humming Bird plane, which crashed with Ray Freeman at Brea, Cal. It was feared that Thaheld, whose car was found in Santa Ana canyon, had become insane when his friend was killed by the falling plane and committed suicide.

Jean St. Cyr, wealthy clubman of San Mateo, will sell his Burlingame estate with the possibility of coming to Hollywood to enter pictures.

Dorothy Devore has left for a four-week vacation in Honolulu, where she has theatrical interests.

Both Harry Langdon and his wife, Rose Frances Langdon, from whom he is separated, denied that either intended to bring immediate divorce proceedings. Mrs. Langdon is living at the home of the pair, while the comedian is residing in a bungalow on the United Studio lot.

Ora Carew, screen actress, was arrested in Santa Monica for failing to stop at a boulevard intersection while driving her car. She gave bail for her appearance in court and her age as 33.

J. Van Den Akker, Hollywood jeweler, obtained judgment for \$1,500 against Constance Bennett for three bracelets he made for her which were returned.

James Cullen Landis, screen actor, was ordered to pay Mignon Le Brun Landis \$350 back alimony in four days or go to jail. Landis recently paid off part of the debt he owed his ex-wife, but failed to come through with the total amount.

The divorce action brought by Dr. Harry W. Martin against his wife, Sylvia Bremer Martin, screen actress, was dismissed when a reconciliation was effected.

Mrs. Lois Dana Gibson, mother of Muriel Frances Dana, screen child, was awarded \$15 a week al-

INSIDE STUFF ON SPORTS

Red Grange's Candy Royalty

Of the several articles labeled with Red Grange's name the royalty so far earned through a five-cent candy bar seems incredible. When in New York some weeks ago the football star received a check for \$15,000. He and his manager C. C. Pyle have now split \$59,000 in royalties from the candy alone. The royalty is 1/2 cent for each bar. A Chicago firm manufactures the confection, retailed principally in the Middle West. Grange's soft money gotten through using his name for a sweater is also considerable.

Mike Rodden in Hockey

Mike J. Rodden, sporting writer for the Toronto "Globe," has been appointed coach of the St. Patrick's team in the National Hockey League and will also continue his newspaper work. The first thing done by Rodden to rebuild the Irish for next year was to sign Dr. Bill Carson to a St. Pat contract at a salary said to be the highest of any player in the league. Carson, who was captain of the University of Toronto squad during two of their years as intercollegiate champions, was one of the most sought of amateurs in the game. Last season with Stratford he was the leading goal scorer in the Ontario Hockey Association, although his team was out of the running. Rodden has also arranged for the transfer of contract of his brother Eddie, now playing on the Pacific coast.

Cartoonist Now Selling Tips

"Ike Abestos" is selling tips on the races, \$25 weekly, with four "specials" promised. Bills are being given out at the Jamaica track to that effect. "Ike" is the cartoonist formerly on the New York "Evening World" and later on "The Journal" who tipped winners in his daily cartoons, without charge. They attracted no little attention for a while.

Daily In On Racket

A racing daily that is getting most of its income from tipsters' advertisements seems set to open up in opposition to the tipsters it advertises. The paper is announcing a pamphlet for \$5 each that contains the same information the tipsters charge for each day and pay the paper to advertise it.

Bookies Paying \$6 Weekly

With the start of the metropolitan racing season at Jamaica last week the bookmakers in front of the grandstand again pay but \$6 weekly for the privilege. That amount is to cover incidentals and is not paid to the track, direct. The daily charge of former days for bookmakers at the New York tracks has been done away with. It's likely the members of the racing association did not wish to chance being that closely connected with "oral" betting.

Betting Commissioner Barred

Among the early incidents of the Jamaica meet was the betting commissioner of a well known and high betting turfite being "requested" not to attend the meeting. His principal was not at that track on the day the "request" was made. No publicity was given the incident and the track direction wanted no publicity on it. The same turfite when debarred in the South during the winter applied for an injunction against discrimination being exercised against himself.

Small Attendance At Start

Small attendance marked the early days of the Jamaica meet last week. After the opening and until Saturday the daily crowd did not exceed 5,000 people. Friday the grand stand looked bare. In the clubhouse a couple of the largest books did not go on. Most of the attendance was the wise mob or sharpshooting class with few of the public present. In betting it became the matter of dog eat dog, making it all the harder both ways.

One observer said either the betting public had gone broke or had left so many markers with the books none dared show up, with not enough new ones to replace them.

FIGHTERS IN PICTURES

Los Angeles, May 4.

More pugs and ex-pugs are being used in "Woman Power," the Harold MacGrath story, interpreted for the screen by Harry Beaumont at the Fox lot, than one can see in the ring at fistie encounters.

Among those working are Gene Delmont, Bob Ryan, "Texas Kid," Frank Brondatta, Charlie Sullivan, Frankie Adams, Johnny Trambillas and Jimmy Dime.

The story is that of a wealthy young fellow who after dissipating decides to reform and goes to a fighter to train, squaring himself by ringside encounters. Ralph Graves is playing the male lead with Katherine Perry opposite. Also in the picture are William Walling and Ralph Sipperly.

William Counselman is supplying the comedy for the picture.

Pari-Mutuel Upheld in Mont.

Seattle, May 4.

Pari-mutuel betting on horse racing won out in the Supreme Court of Montana. Suit had been brought to recover a "bet" lost at the pari-mutuel in Helena during the state fair.

The court's decision said the \$2 put up by reputed owners of horses as an entrance fee is not gambling, in conflict with the Montana state penal code, and is permissible.

mony from Harry K. Gibson when she testified that she had dislocated her hip and was unable to work. Judge Gates ordered Mrs. Gibson to the General Hospital for inspection to verify her story.

Ronald Korstangen, known as "Knockout Kelly" in boxing circles, was held to answer murder charges growing out of the death of Christie Blackmore in 1925. Blackmore died of a fractured skull resulting from

BOXING FRANCHISES FOR TWIN CITIES ASKED

Minneapolis, May 4.

Tom Andrews, sports writer and promoter of Milwaukee, was in town conferring with Fox & Krause, burlesque impresarios, and Harry Hirsch, manager of the Gayety, with regard to obtaining the boxing franchises for Minneapolis and St. Paul, now owned by a group of business men, headed by Captain Billy Fawcett, publisher of Whiz-Bang and other magazines. It is understood that the essential features of the transfer of the franchises to the Andrews group have been worked out to mutual satisfaction with the Boxing Commission's okay assured.

Two fight clubs, one in each of the Twin Cities, will pass to the new syndicate. Harry Hirsch will handle the Minneapolis club, while another theatre manager, William Pickens, of the St. Paul theatre, will handle the St. Paul club. Andrews will act as match maker.

"Booking" Conviction

Convicted of bookmaking in the Court of Special Sessions William Harrison, clerk, of 538 West 181st street, was sentenced to 30 days in the workhouse, but the justices suspended the sentence upon Harrison's promise to refrain from making book in the future.

Harrison was arrested Jan. 28 by Policeman Joseph McCormack of the Third Division who testified to having observed the defendant accept numerous bets on races from men who visited Harrison's store. When the detective arrested the clerk several "pay off" slips were found in his pocket.

being attacked on a street corner after a traffic accident.

NASTY DETAILS BEFORE DAVIS ACQUITTAL

Shot B. Alan Davis in Self-Defense — Edith Parker Davis Testified

Edith Parker Davis, the former "Vanities" show girl and ex-model, was acquitted by a jury in General Sessions Thursday of a charge of felonious assault in having shot B. Alan Davis, her erstwhile lover, in the apartment of Henry Wagstaff Gribble, the playwright, last July. The jury was out less than two hours when it announced its verdict to Judge Joseph F. Mulqueen. Following the verdict, Miss Davis became hysterical and had to be carried from the courtroom.

Later she had this to say: "I hope Davis and his friends who testified against me are satisfied now. They know throughout the trial that I was innocent, and I shot Davis in self-defense after hearing the three plot to attack me."

"I feel very sorry for the new Mrs. Davis and hope she will not live the life I did with Davis. I also hope she will not have to support him, as I did for nearly two years. If she sticks with him long enough she will have to keep him."

Going Away

Miss Davis denied she had received offers from musical comedy managers, stating that she was going away for a long rest. She said she would return to the "White Lights" stronger than ever, as I can never be away from them for long."

Miss Davis was indicted for having shot her actor common-law husband during a fight in Gribble's apartment July 7 last. One of the three shots fired struck Davis beneath the left ear. He was in the Polyclinic Hospital for many weeks. Gribble and Melvin Anderson, the former's stage manager, were in the apartment at the time. Both testified against Miss Davis at the trial.

Testimony of "wild" and "queer" parties was given at the trial. Miss Davis on the stand in her own defense told the jurors of the strange actions of the three men when she called at the apartment on the day of the shooting.

The young woman told a graphic story of her life with Davis, declaring he frequently beat her and kept all the money she earned. She declared that last spring Davis had administered morphine tablets to her and that as a result she was under the care of a physician for several weeks.

The defendant testified that on the day before the shooting she had had a quarrel with Davis in their suite in the Princeton Hotel. He took \$100 from her, all the money she had, and then locked her in the apartment. The next day she said Davis called her up and told her to call at Gribble's apartment, 63 West 49th street, where he was having dinner. Arriving there, she found the "three men," she testified, dressed in "ladies' vests, small boudoir caps on their heads and pink kimono. She told them she would return later when they were dressed."

Returning to the apartment about 15 minutes later she found the men in decent attire. She then demanded that Davis return to her the \$100 he had taken. He led her into a bedroom and left her there. She says she then heard the three plan to injure her.

After Publicity

"Becoming frightened, I attempted to leave the place, but Davis held me in the bedroom. He then obtained a revolver and suggested that I fire three shots through the window, this would attract attention and result in valuable publicity for him. He said he would take up a story for the newspapers to the effect that I had attempted to kill him during a jealous rage."

"When I refused he attempted to strike me. In the struggle the shots were fired. Seeing Davis fall, I left the apartment in a daze and was stopped by a police officer a few minutes later."

The trial began Tuesday. Davis was the first witness for the prosecution. He apparently was re-

Walter Reade Started To "Wreck the Place"

Walter Reade, of 325 West End avenue, who classifies himself as "manager," said to be connected with Reade's Theatrical Enterprises, 112 West 34th street, was discharged on his own recognizance by the Justices of Special Sessions.

Reade had appeared in court ready for trial on a charge of wilfully destroying property on the complaint of Charles and Benjamin Cohen, ticket brokers of 1531 Broadway. At the request of the complainants and on the consent of the District Attorney the case was dismissed without a hearing. It was said Reade had made a monetary settlement of the damage he is said to have caused the Cohens.

According to the complaint, Reade, who lives at 325 West End avenue, called at the Cohen Agency on the afternoon of March 2. There he was greeted by Benjamin Cohen. An argument started over some unknown cause. According to the story told by the Cohens at the time Reade started to "wreck the place." He was not subdued until part of a counter had been destroyed also more than a dozen picture frames and other ornaments.

Reade was finally arrested after Ben Cohen got a couple of policemen.

As there was no testimony taken in court Friday the details of the quarrel between Reade and the Cohens did not become public.

GAMBLING CHARGE FALLS

Peter Manas, a waiter, of 238 West 38th street was freed in the Court of Special Sessions Friday after a trial on the charge of maintaining a room for gambling on the second floor of 549 8th avenue. Policeman Fred Muus, of the Second Division, testified he had placed Manas under arrest April 8 after the waiter had admitted conducting a room at the 8th avenue address.

The officer testified he found several men shooting crap. Manas denied the officer's story. As the evidence was insufficient the Justices freed the waiter.

tant to testify against the defendant.

Davis said Miss Davis had called at the Gribble apartment and demanded that he, Davis, return to the Princeton with her. He told her he could not slight his friends by leaving them so abruptly. He advised her to go home and he would follow later. She refused, and he took her into a bedroom to pacify her. Unable to do so, he turned to leave her when he heard three shots. The last one struck him in the head and he lost consciousness.

Davis Denies

Davis denied he and his friends were undressed or intoxicated when Miss Davis first entered the party and vigorously denied he and his friends had threatened her or plotted to do her harm.

Both Gribble and Anderson on the stand for the prosecution corroborated Davis' story of the actual shooting as far as they could. Each denied he was intoxicated at the time and refuted the assertion by the defense that they were only partially dressed or attired in women's clothing.

Judge Wahle, counsel for Miss Davis, sought to have read into the record a long perfumed letter on blue paper, admittedly written by Anderson to Davis and signed "Hulda." The contents of the letter were unfit for publication. This fact was made clear when Judge Mulqueen refused to permit it to be read to the jury, saying: "We will not have any filth injected into this case, unless it has to do directly with the assault."

Judge's Charge

In his charge to the jury, Judge Mulqueen said that if the woman was telling the truth regarding the threat to harm her, she was justified in killing not only Davis, but the other two men, if need be to protect herself.

Miss Davis has had a hectic career. She was married at 13 to a boyhood sweetheart in her home town, Little Rock, Ark.; divorced at 14; married again at 17, deserted six months later; came to New York and became a model. In 1923 she met Davis and they lived together for over two years.

Davis, since the shooting, has become the husband of "Peggy" Shannon, show girl.

'ROUND THE SQUARE

Carroll Quiz Continuing

Earl Carroll continues to be a subject of investigation by the office of the federal district attorney (Buckner) in New York. Carroll is under indictment for perjury through the Carroll Theatre bathtub party, with the district attorney apparently continuing in an attempt to procure all of the evidence possible in connection with the affair. Times Square citizens are continually being selected for a visit to the D. A. office in the quest for information.

Lay-Off on "Burlesque Beach"

They call the northwest corner of 7th avenue and 47th street "Burlesque Beach." With returning burlesquers fast increasing, the daily gathering of players at the Columbia apex has resulted in the "beach" becoming exceedingly popular.

Tobacco Cutting Price Battle

The chain smoke shops are waging one of their perennial price cutting wars. One firm is selling the more popular brands of butts at two for a quarter while the other continues to maintain the standard price but is issuing double coupons.

Evidence of Unpopularity

What was construed as concrete evidence of unpopularity occurred the other morning in a night club where a snow balling number is usually a riot of laughter or anger. A woman well known to Broadway and elsewhere with an escort dropped into the club just as the snow balling thing happened. It seemed as though everyone in the place selected her for the target. They pelted her unthinkingly, whereas usually the patrons throw at one another. In the midst of the fusillade the young woman got up and departed, marking the incident all the more.

The "snow balls" are of small white soft felt, about the size of a golf ball. They sting if hitting a sensitive spot. When thrown by some of the former ball players at 3 a. m., after they have forgotten everything but the moment, the balls can create some havoc.

Red Gallagher Takes Up Advertising

Basil (Red) Gallagher, reporter, formerly with the "Evening World" has joined the advertising forces of the "Evening Telegram." "Red," as he is reverentially called by his friends, for years "covered" the Times Square section for the "World." The "sorel topped" youth made an enviable reputation as a news gatherer. His knowledge of the doings of the "supper clubs" was quickly realized and "Red" had many offers from newspapers to become a Broadway columnist.

Gallagher's duties now are to gather theatrical advertising. He was welcomed by many in the theatre business when they learned of his new "racket." Nell Kingsley, veteran advertising expert on the "Evening Sun" was chairman of a dinner given to "Red." More than 200 friends gathered.

Women Shopping On Parking Fee

Parking automobiles in the downtown sections of Los Angeles is rather a complicated proposition, especially for women shoppers. They must pay 35c. and 50c. to leave their cars in a parking station.

A furniture concern opened a new 12-story building about three blocks from the present shopping center. It made a deal with an automobile parking garage to have men at the curbing in front of the store to handle machines for the patrons of the establishment, while they shopped, free of charge.

Some of the rather astute and clever women of Los Angeles quickly caught on to the gag and decided that they could do their downtown shopping and theatre going without paying any parking fee. Now the young women take their automobiles to this store, give it to the liveried young man, getting a ticket for it, enter the establishment, go out through another door to the theatre, return to the establishment, walk out again and hand their ticket and have their automobile delivered to the door without any charge.

When this store first started parking cars, they handled about 150 a day. Since the thrifty women have gotten on to the idea, the carriage man at the establishment asserts they have from 1,200 to 1,800 cars every day.

Sight Seeing Buses With Glass Roofs

Several sight seeing buses leaving from the Square these days have glass roofs, the foresighted promoters evidently figuring to avert lawsuits for dislocated necks.

Runners Go Through Traffic

One of the strangest sights around Times Square was made by the runners competing Saturday in the modified Marathon race. The contest or one similar to it has been a yearly fixture but with the increasing motor vehicle traffic the routing of the race through the busiest intersection of thoroughfares in the world seemed incongruous. The runners themselves took chances dodging trolleys and autos. Cops saved many of them from injury.

Girl Didn't Scream; Chiropodist Discharged

"Any time that I go to a chiropodist to have my toes manicured I will always take my mother along." stated Carrin Tolstinson, 21, maid, employed at 505 West End avenue, when she lost her case in West Side Court against Joseph Malmone, 26, barber and chiropodist, with his beauty parlor at 2479 Broadway. Malmone, according to the police, is a partner.

Malmone was arrested on a serious charge filed by the maid who alleged she went to the beauty parlor to have her feet cared for. She sat in the chair in place and Malmone became "fresh," she charged. She feared to summon the police, but told her madame the next day. She was advised to complain. She notified detectives Tom Dineen and James Donnelly of the West 100th street station.

The latter arrested Malmone in his beauty parlor. He denied the charge. Assistant District Attorney James Magee conducted the prosecution. The attorney for the defense queried as to why Miss Tolstinson failed to scream for aid. Her answer was that she "feared" Malmone. Lack of corroboration and evidence prompted Magistrate Flood to discharge Malmone.

SCHENCK'S CAR FOUND

\$5,000 Auto Stolen Nearly Two Months Ago

Joseph Schenck of Van and Schenck at the Parady Club received glad tidings last night from detectives James Fitzpatrick and Henry McCaddin of the West 47th street station when they informed him that his car, valued at \$5,000, was located in a garage at Tuckahoe, N. Y. The car was stolen from 52nd and Broadway.

The car was in charge of his chauffeur, Herman Turk. The latter stepped into a store for a few seconds on the night of March 2. When he returned the auto was gone. Fitzpatrick and McCaddin sent out an alarm.

The garage owner furnished a description to the police of the man who brought the car in. They are seeking him.

TYPEWRITER ARRESTS

Helmley Winfield, 20, playing in "Lulu Belle," and residing at 24 Wolf street, Yonkers, N. Y., and Richmond Magee, 19, draughtsman, 102 Allison avenue, Yonkers, N. Y., were freed in West Side Court on the charge of suspicion of grand larceny.

Both were arrested by Detective Charles Stapleton of the West 47th street station who looked the pair

'Common Gamblers' Charge Barry-Hendricks Held

Jack Barry and Thomas Hendricks, who said they were retired farmers, were held in \$1,000 bail each for the Grand Jury when arraigned before Magistrate Flood in West Side court on charges of being common gamblers.

Barry and Hendricks were arrested by Detective Beake, Chief Inspector Lahey's staff, in an apartment at 54th street and 7th avenue where the detective said he found a roulette wheel in operation and three women players. The women, after giving their names and addresses, were permitted to leave.

The detectives received a "tip" that women were going to this apartment and gambling. Inspector Lahey assigned Beake and other detectives to the case. The sleuths went to the 5th floor by way of the servants' entrance and knocked on the door. When admitted they immediately went to a bedroom and found the women circled about the roulette table with chips in front of them.

Beake said one of the women told him she was \$375 loser, while another claimed \$500 winner. Barry and Hendricks were then arrested and the roulette wheel confiscated. The detectives said that they received information large sums of money were lost and won regularly and that some of the players were society women.

Barry nor Hendricks did not take the witness stand in their own defense or offer an explanation. Both said they never had been convicted before and for that reason Magistrate Flood fixed a minimum bail.

Chorus Girls and Dance Hostesses with Filipinos

"Get out of my court as fast as you can and never return before me," shouted Magistrate John V. Flood to five young girls, arrested on the charge of disorderly conduct in an apartment where five Filipinos were also arrested. The Filipinos were arrested on the same charge. Two of the latter were charged with additional complaints, one of violating the Volstead law and the other with bribery.

Three of the girls told newspaper men that they were rehearsing with the road show of "Artists and Models." The other two stated that they were instructors at "Happyland dance hall," 63rd street and Columbus avenue. The girls gave their names as "Bobby" Denison (correct, Rose Dineson), 19, actress, 71 Edison street, Bloomfield, N. J.; her sister, Anna, 23, actress, same address, and Grace Tyson, 19, actress, same address; Blanche Anton, 18, instructor, 504 11th avenue, and Elizabeth Conway, 18, instructor, 504 11th avenue.

The five girls and five Filipinos were taken out of an apartment at 101 West 83rd street about 4 a. m. They were arrested by Patrolmen George Wandling and Daniel Tansey. Tenants in the building complained of the jazz music and the screams of the girls. They were loaded into a patrol bus and locked up in West 30th street police station for the night.

CIRCUS SPEC. HELD

Geo. Harris Charged Policewoman \$2 For 75 Cent Ticket

George Harris, ticket broker, 556 West 140th street, was excoriated by Assistant District Attorney James Magee in West Side Court when arraigned on a charge of violating the General Business law, which pertains to overcharging for amusement tickets. After the hearing Harris was held in \$500 bail for trial in Special Sessions.

Harris was arrested on complaint of Policewoman McLaughlin. She testified that she went to Harris' establishment opposite Madison Square Garden and purchased a 75 cent ticket for the circus for which she was charged \$2. She then summoned another detective and caused the arrest of Harris.

up on the alleged theft of a portable typewriter valued at \$60. The detective made the arrest on the complaint of Walter E. Richards, public lecturer, 108 West 59th street.

Richards charged that his typewriter was stolen last December. The detective placed an alarm in second hand typewriter stores and finally located it. As a result, Winfield and Magee were arrested. Both denied the charge.

THE DRESSY SIDE

By SALLIE

Thriller in "Hell Bent"

In "Hell Bent For Heaven" at Warner's, a scheming, designing chore boy whose love for the girl (Patsy Ruth Miller) makes his greed and selfishness to possess her, is ruthless in his attempt to stop at nothing to gain his end. He commits murder, dynamites a dam (the big thriller of the picture) and meets his Waterloo by drowning, but mild punishment for him. This picture has many tense, exciting scenes and moments.

The mother role is most human and played admirably by Miss Selbie. Her dressing is that of a faraway farm-house, but she holds her family with love and understanding rather than clothes, and it is a beautiful character.

Miss Miller goes through a siege of torn heart-strings, always smiling. Even when rescued from the flood, she looked lovely in her simple white country frock. It had sash and lace frills edging the short sleeves.

The wrecking of the dam is tremendous in its photography and a great screen thriller. "Hell Bent For Heaven," aside from its few shortcomings, should be due for a long stay.

'Cello Recital

Willmer Willerson, 15, studying abroad for five years, gave a 'cello recital to a crowded house at Aeolian Hall. Miss Willerson is easily in a class of great musicians. She looked very nice in a simple rose taffeta frock trimmed with ruching of same and small flowers at shoulder. Her twin sister who is also an unusual violinist is now playing in Mengelberg's Symphony Orchestra in Vienna.

The talent of both these girls is inherited, their mother having been a professional cellist and their father a pianist.

At the Hip

Mrs. Park Benjamin in her dash from society to the stage is at the Hip, singing in a lyric soprano key. Her voice, if not great, is good. She has an attractive stage presence, fair, and looked well in a stylish evening gown of white made quite short and décolleté. With this she carried a blue feathered fan which gave the needed color touch.

Singers like musicians come and go and only the poor ones seem to live forever but the dancer appearing with the Roman Sport Act, Madame Rhea, is apt. She is most graceful and looked lovely in an odd black velvet affair. The back has an apron full effect, ruffled and embroidered in brilliants and her bodice is held in place by jeweled straps. She wore a pretty bandeau for headdress and pink fleshings.

The Albertina Rasch Girls looked striking, in their white slashed skirts with tight fitting bodices and Roman scarlet chiffon capes. They carried helmets of gold and gold awards.

The three star divers, Helen Wainwright, Aileen Riggen and Gertrude Ederle (the latter near success in swimming the English Channel making her world known), appeared in flowered satin bathing capes under which is worn high colored bathing suits. The set is the waters of Lake Worth.

Cathleen Pope glided over the ice in the skating act dressed in pink, as did the Rasch Girls in white. It is a spirited act.

"Skinner's" a Laugh

Reginald Denny is wearing his own "Skinner's Dress Suit" at the Rivoli this week. It's an irresistible laugh, especially his teaching Laura La Plante the "Savannah Shuffle." She is best suited to these roles.

Miss La Plante's twinkling toes as well as dimples are delicious. She can Charleston too, wearing simple frocks in tune with the present dancing style, very short, sleeveless, neckless, in fluffy materials. One standing out is a pink with full flare skirt, tiny basque, worn with silver slippers and flesh hose. "Skinner's Dress Suit" is very refreshing.

CHORUS GIRLS SERIOUS ON CLUBHOUSE IDEA

Friday's Meeting at Liberty Lightly Attended—Another to Be Called for Test

A press stunt for "Tip Toes" turned into a serious idea when 30 chorus girls met Friday afternoon at the Liberty, to discuss a possible chorus girls' clubhouse.

Several of the musicals had rehearsals Friday afternoon which may have accounted for the light attendance. Another meeting is to be held within two weeks when a larger number is anticipated. Should that develop and the enthusiasm of the girls of the first meeting continue, the club house plan will be proceeded with.

A benefit for chorus girls in furtherance of the club house is now on the tapis. It will be an innovation in theatricals.

It is promised that the chorus girls will be notified in plenty of time for the next meeting. The club house plan by organized chorus girls does not interfere with Equity and Dorothy Bryant, of Chorus Equity, has signified her approval.

Teddy Dwyer acted as temporary chairman (or president) at the Friday meeting. Winnie Beck was appointed vice-president and Phyllis Matron, secretary, both temporary also.

Newspaper Men There

It was five before the meeting formally opened. It had been called for three. Among the girls present were some from "Song of Flame," "Nanette" and "Tip Toes" (with "Tip Toes" playing at the Liberty). A few girls unengaged at present were also there, along with some newspaper men. The latter "kidded" the meeting a bit in their stories the next day.

A club house is wanted by the girls for their convenience when playing or rehearsing in New York, as a home where they may live in-

Adorable O'Brien Sisters In King Act at Palace

Charles King was well greeted in his new act at the Palace Theatre on Monday afternoon. With Mr. King are the adorable O'Brien Sisters, Violet McKee, Sidney Franklin at the piano and George Moers, who does a lightning Charleston—and how! The O'Brien Sisters, one a blonde and the other a brunette, first appear in cute pink ruffled costumes. They indulge in some soft-shoe dancing with Mr. King, and change to white rhinestone-studded costumes with an enormous maline bow in the back as the only trimming, to do an excellent buck routine.

Miss McKee sings well, has a pleasing personality and could kick her way into the heart of any audience. She first wears a flame color gown with a sunburst of rhinestones on the bodice. The entire skirt is made of feathers. A white fluffy dress is worn in the finale that gracefully whirls around when she kicks.

Charlotte Greenwood makes her entrance in a white evening coat trimmed with white fox that conceal a white gown lavishly decorated with feathers.

Kitty Doner, after discarding her male attire, appears in an all-white costume with red feather trimming.

Blossom Seely wears a peach color ensemble with white fox. She has several new songs. A Spanish costume is very effective with a skirt of black taffeta, a pink bodice and a blue bandanna. Carrying a large feather fan and wearing a fluffy white dress, Miss Seely concludes the act with some peppy melodies.

expensively. This same idea often in recent years has been broached in private by producers or others but no definite step was ever taken as a follow up, until the girls got together last Friday. There is no doubt but the plan would have managerial support, if the girls place it into active existence.

LADIES OF THE ENSEMBLE

By ROSE ADAIRE

June Sparks gave a party in Philadelphia to the girls in "Queen High." Not a better place known to have a party says June.

Dorothy Roy is moving but not out of Brooklyn, only to a different house.

Blanche O'Brien and Lucille Goddard are going into vaudeville with Roger Gray's act.

Florence Quinn ("Artists and Models") has announced her coming marriage to Frank Trado, vaudevillian.

Why the rush? Thelma Holliday is always in a hurry.

Marion Dale is leaving "Vanities" for the Silver Slipper floor revue.

Lillian Thomas, Vivian Carmody, May Page and some other "Vanities" chorines planned a day's outing—and went to the circus.

Noel Francis and Doris Dickinson are in the new Ciro floor revue.

Olivette Florentine has left "Vanities."

Anita Banton, recovered from her illness, is going to Atlantic City before returning to "Vanities."

Sybil Bursk and Winnie Seale are opening with the new Shubert musical, "Temptations."

Grace George, specialty girl, has handed in her notice to Greenwich Village "Follies." Grace Elhew, with the same show, has been replaced by Gretchen Reinhardt.

Margy Bailey has decided it's a lot of trouble bringing up a dog. Ambitious to make money as all other chorines are, Margy has an idea she will soon publish her first edition of how to raise pups.

Lillian Thomas is out of the "Vanities" for a few weeks. Just vacationing.

Doris Wilson is breaking into the movies.

Cyrilla Casey is going to be in the new Silver Slipper Revue.

Eleanor Brooks has had her nose operated on. Don't know yet how it turned out.

Marilyn Felix, infant daughter of Seymour Felix, made her annual public appearance at the private performance of the Newburger Dancing School held at the Forrest theatre Sunday night. This mere tot followed up her last season's success by again proving a show stopper after intermission when she went into a "strip" number to be capped by a "hot" Charleston.

Miss Felix has now reached the majestic age of five.

Maxine Henry has a new plaid spring coat. Looks like the Scotch is coming out.

Edith Martin seems to be touring the country over week-ends. Syracuse last week.

Ann Woods, "Song of Flame," is doing toe work now.

Mae Sullivan is with "No, No, Nanette."

Clair Stone is at the Gulman Club.

Betty Waxton and Mildred Brower are most conspicuous because of their silence and quiet ways.

Grace Jones, "Tip Toes," was thrilled because her kid brother saw the show.

Winnie Beck has a new dress exactly the color of her hair.

Elsie Neals, "Tip Toes," has her car out for the summer. Some of the girls go her way and Elsie doesn't mind giving lifts.

Betty Wright and Tony Otto have been out of "Tip Toes," lil. Peggy Gillespie, understudy, has a hard time filling two places.

Ethel Maye has started a fad in the dressing room at the Liberty theatre. Children must play so Ethel bought some ball and jacks.

RIGHT OFF THE DESK

By NELLIE REVELL

The amateurs aren't the only ones who have a Little Theatre. Professionals enjoy playing with plays too. To indulge this desire the Episcopal Actors Guild has been putting on one new sketch every month at its little theatre in the Guild rooms at the Little Church Around the Corner.

The latest one was given Monday afternoon. It was double enjoyment for me to attend it, first because I am a member of the Guild and secondly because this month's sketch was written by my friend, Ada Patterson, the newspaper woman.

Its title was "How to Manage a Man." While it didn't disclose that secret it did show how to entertain an audience. One strange thing about it to us who know Miss Patterson and know also that she is scattered through the dialog and the action? She must have been associating with some very sophisticated women friends.

After watching that sterling actress, Minnie Dupree, play the wise widow who thought she knew all about men, we found the moral. It is that men can't be managed. We must not analyse them—just kill 'em.

While at the meeting of the Guild I met many old friends, among them Dan Frohman and Amelia Somerville. Mr. Frohman had just returned from Florida. That state may be nearing a bust as an investment haven but judging by Mr. Frohman's appearance the Fountain of Youth is still down there. He looks young enough to do a male version of Fanny Ward.

Amelia Somerville tells me she is very happy doing picture work. At present she is doing a part in "The Great Deception" with Ben Lyon and Aileen Pringle. (At least that's its name now, though it will be changed probably five times before they release it. Pictures nowadays seem to have more names than the heir to a British dukedom.)

Nice things continued to happen to me last week. I had finished dinner at Billy Lahiff's Tavern and was waiting for my change to come back. When the waiter brought it the tray held a bill and exactly 10 cents in silver.

"You're a good waiter," I told the man who had served me, "but a poor financier. If you don't bring back enough change how do you expect to get tips?"

"That's just why I didn't bring a dollar's worth of change," he responded. "I was afraid you would be thinking I wanted a big tip and that dime is tip enough."

The Beaumont Sisters always have done the original thing. Usually the minute a professional retires from the stage she has a craving to get right back to the footlights and the applause. But Rose and Nellie Beaumont are different. They were down last week from their New Hampshire home for a visit with Rose's son, Charles Gray, treasurer of the Comedy theatre. Both insisted they would be glad to get back to the high open spaces of the Green Mountain state. They still like the stage but there isn't any money that would tempt them back to it.

What Phil Benedict of the Benedict Engraving Company thinks of Italy and Italians is a big compliment to America. In other words if they stopped all the steamship lines between New York and Mussolini's hang-out, Phil figures the United States would be ahead. A letter from Phil who is vacationing abroad says that the Italian hotels are run by the Fascist National Association of Jesse James, that the railroads induce visitors to ride so they can be fined for putting their feet on the seat cushions in the trains and that there is only one country in the world—America! All right, Phil, hurry home.

The news about Molly Fuller this week is good. She has entirely recovered from her spell of illness and this week resumes her tour at the Flatbush theatre with Philadelphia to follow. And everyone's hope is that the blind actress will find enough good luck during the rest of the season to compensate for the bad fortune—that's a mild name for pneumonia—that cost her bookings the first full weeks on her route after much split-week time.

Mabel Fenton (Ross and Fenton), was visiting her at the Hotel Somerset last week.

Charlotte Greenwood is getting ready to sail for foreign shores for a vacation. She finishes her vaudeville route next week and has no definite plans so far for next season but is considering a musical comedy.

Dave Altman called, sent by Willard Coxey, to get a photograph of me to use in the Theatrical Representatives' benefit program. He wanted one taken in company with other women press agents and we looked through every picture I had. I showed him my photos with Jack Dempsey, Irvin S. Cobb, Will Rogers, George M. Cohan, Milton Sills, Tom Ryan, former Secretary of War Weeks, all the cartoonists of New York, all the male press agents and even one taken with His Eminence, Cardinal Hayes. But there wasn't one of me taken with other women. I guess I've just never had one taken with them. They evidently don't stand still long enough for pictures to be snapped. It can't be that they're afraid of exposure.

Wherever you find a benefit you'll find a press agent and next Sunday night wherever you find a press agent in New York you'll find a benefit. That's the night when the potentates of propaganda give their annual benefit at the Ecclesia Temple. According to the plans outlined at the last meeting of the Theatrical Press Representatives it will be a show by which future benefit promoters can date their calendars. That "Bugs" Baer is to be one of the announcers is enough to assure the show being what the press agents themselves term "a laughing success."

Incidentally people who want to know how to give benefits ought to apply to the Treasurers' Club of America for information on what to do and how to do it. According to the figures supplied by Harry Nelins, president of the club, at the T. P. R. meeting the other night, the treasurers' benefit program carried \$16,000 worth of advertising and the house was sold out a week in advance.

Attendance at the meeting of the New York Newspaper Women's Club Friday night enlightened me on two subjects. One was the meaning of the word "yogi" which is what our guest of honor, Swami Uganda, was nothing else but. The other is that the New York "American" is going to have a Mrs. Instead of a Miss Prudence Penny to run the woman's page. Mable Burbridge, who is "Prudence Penny" during working hours, is going to be married to Leon C. Gray, manufacturer of radios. If this habit of getting married spreads much further among the members, the club will be forced to re-open the "only their husbands club" made famous by the late lamented Renold Wolf.

Next Sunday is Mother's Day, which ought to be observed by every son and daughter more faithfully than any other holiday. But when you do observe it don't forget that if you haven't been kind and thoughtful of Mother on the other 364 days of the year it doesn't mean a thing to wear a carnation or send a wire on the three hundred and sixty-fifth.

O. K.—If you don't miss numbers.

Mabel Grete, Dorothy Brown, Carol Lyn, Gertrude Cole, Evelyn Ruth and Dottie Gray of "The Girl Friend," spent a day at Palisades.

Dorothy Brown rode a horse for the first time. Dottie Gray won salt sellers. (All she needs is an apartment to go with them). They had pictures taken that were almost tin types.

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15 YEARS AGO

(From "Clipper" and Variety)

Cohan and Harris, in association with H. H. Frazee, were planning to build a Chicago house for their attractions. The site of the proposed house was the old Orpheum theatre property adjoining the Chicago Opera House.

Appearing on an "Old Timers" bill at the 5th Ave., Mrs. Annie Yeamans, 72, was cheered for a minute upon her entrance. Every turn on the bill, with the exception of Rooney and Bent, was made up of the past generation of performers.

An Apache dance in blackface was tried out by Bertie Herron and Joe Smith in vaudeville.

A report was about that the Shuberts would star Al Jolson the following season, the preliminaries having been closed by the brothers.

Doc Breed, managing the Brighton Music Hall for the summer, was startling the Broadway natives by his high prices for hot weather acts. He paid \$3,000 weekly for Eva Tanguay for two weeks, Lulu Glaser \$2,500 for one week, Louise Dresser \$1,500 for a week, and Henry E. Dixey \$1,000 for the same length of time.

Lillian Russell had been engaged by Percy G. Williams to play two weeks for him during the summer at the Colonial and Orpheum on a percentage basis with a guarantee of \$2,500 weekly.

Valeska Surratt, in "Red Rose," was preparing to follow "Madam Sherry" into the Colonial, Chicago, for a summer run. . . . Bill Macart, playing in Seattle, discovered a daughter lost 16 years before, working as a trained nurse in a hospital there. . . . Julian Eltinge had closed a 10 weeks' engagement in Chicago to gross receipts of over \$105,000. . . . Variety's Ideal Vaudeville Bill Contest had been decided by William Morris, as judge, and first prize went to J. M. McLean, 721 Prior St., Vancouver. He selected the following turns in the order named: Pedersen Brothers, Alice Lloyd, Harry Lauder, McIntyre and Heath, Frank Keenan and Co., Intermision, Norworth and Bayes, Julian Eltinge, Nat M. Willis and Annette Kellerman.

Leon Victor, the agent now out ahead of a "Big Parade" unit, had just returned from a tour of 33,000 miles ahead of "The Blue Mouse." . . . Hal Forde, who recently played vaudeville and legit here, was engaged for the Australian company of "The Spring Maid." . . . L. Lawrence Weber, having formed an alliance with Joe Weber in the legitimate, retired from burlesque.

LITTLE THEATRES

The Little Theatre movement in some sections of the south continues to prosper and expand, an increasing interest on the part of the general public being noted. The Little Theatre Guild at Johnson City, Tenn., has completed its second successful season and is planning a pretentious program for next season. Carroll E. King, the first director of the local guild, is now business manager. The Little Theatre Guild at Bristol, Tenn., made its bow last week with the presentation of "Kempy" and got away to a flying start. A membership of more than a score of charter members is being rapidly increased.

Under the professional direction of Howard A. Burman, the Jewish Theatre of the Young Men's Hebrew Association of Baltimore will stage its annual public production at the Guild Theatre on May 10. Three short plays from the Yiddish will comprise the bill.

CAN VAUDEVILLE BE REVIVED?

Throughout the show business is the common impression that vaudeville is slipping fast. Likewise the common cause is mentioned as pictures. By vaudeville is meant what is known as the two-a-day vaudeville, otherwise straight vaudeville—the kind that plays without a feature picture on its program.

Vaudeville had been growing and advancing for 35 years! Everyone knows that. It has been press-agented back and forth throughout the country so many times that it is now bounding back, with the slipping rumors, with more force than it gathered on its first lap.

Pictures have been shooting ahead for five years! Not really five years. It's hardly three years and nearer two seasons that pictures in general commenced to find that an extra stage attraction delivered more gross into the box office.

Where are the showmen who will admit that with a running start of 33 years they would permit an opposition within two years to outdistance them?

What reason? The oft repeated reasons everyone has heard? Of all of those there are only two which carry a tinge of soundness.

A year is 365 days long. To be spotted 33 of those years in the showmanship game and lose must say something is loose somewhere.

When Raquel Meller can do over \$25,000 in four performances at \$10 top and keep it up by the week, don't dare to mention that the lower price of pictures is the reason for vaudeville's slump. The Meller instance stamps forever that on the stage the people will pay for what they think is worth the money, no matter what the money may be. And Senorita Meller will draw as well for \$5 top out of town as she has done at \$10 on Broadway.

Therefore with vaudeville the conclusion must be that there was not value on the stage for the scale at the box office. Why there was not value as judged by the paying patrons may be a matter of opinion. One opinion would be that vaudeville became but a repetition, either of act or types of acts; that one followed another until the paying patrons thought they were seeing the same bill each week.

Or in other words and much shorter, vaudeville has been giving on its stages everything but vaudeville.

"Copy acts" were endured if not encouraged because they were cheaper, drapes and phoney dancers, bands and phoney singers, or just phoney dancers or just phoney drapes or phoney revues—everything with everything but talent, and at a high scale—for vaudeville. "Cut salaries," regulatory orders back stage, catering to those who were not frequent paying patrons of vaudeville instead of a play to those who visited vaudeville weekly—an effort to curb laughter in the audience, an effort to "build up" vaudeville by other means than with vaudeville, and all of these go to say that the paying patron got in vaudeville everything but vaudeville—that vaudeville the patron had paid for to be amused by.

A vaudeville that has tried to make its money back stage first, driving away its actors, producers and acts.

Wherefore if the vaudeville showmen have failed, does that point to continuous failure? If the field of vaudeville has been developed for 35 years, can it be thus pushed off the map overnight? It seems impossible. Then what must vaudeville call for to be revived? Showmen!

"Give the people what they want and they will pay." As old as the hills in showdomville, if not in vaudeville.

There's the field of vaudeville, all ready for anyone who believes he's a showman enough to reap the harvest of 35 years. Pictures, at 75c. or legit at \$3.50, vaudeville lies in between and can be sold over the counter of the box office at its proper scale. But it must be vaudeville.

To think of a business with an edge all of that length of time permitting newcomers to shove it out. It seems incredible, beyond belief.

Three vaudeville oppositions have arisen within the past 15 years and all were crushed. There were reasons for the crushing. Two of the opposition movements were conceived and planned for speculative purposes. The other was a sincere effort, meeting with misfortune through the sudden death of its financial sponsor just as it about saw success ahead.

And then regular vaudeville was in its most healthy state. It had power, especially with the actor. And now look at it!

Vaudeville can be revived. People want it but they want what they want, not what booking offices think they want.

Where's the Vaudeville Moses?

ALBEE PICKED HIS SPOT

Rising at the luncheon of the Cheese Club, in his club building, E. F. Albee last week saluted the Mayor of New York City and the guests, and said:

"Theatrical people are not understood or appreciated by the world at large. They are still regarded as wandering vagabonds"—etc.

Mr. Albee was right—in a measure. Theatrical people aren't understood. They aren't appreciated. But they are not still regarded as wandering vagabonds at all.

Theatrical people are not understood because they are different from the mob; they will never be understood by the people at large. They are not appreciated because this is a business world, and theatrical people are not business people. They are ruled by temperament, pride, ambition and sentiment. They are gluttons for punishment. That is why they are not understood or appreciated by a mundane, acquisitive world.

But it seems scarcely true that they are still regarded as vagabonds. Too many performers have demonstrated their substantial citizenship for that. Only in Mr. Albee's fancy, perhaps, are they still "wandering vagabonds." They wander because the full-pay weeks are so few and far apart; they are "vagabonds," some of them, for the same reason.

If Mr. Albee really wants to have the artist understood, recognized and relieved of the odium of his impression that the actor is a hobo, so to speak, let Mr. Albee fill in the gaps with uncut salaries, so that

the actor will enjoy the same privileges that others do, of being employed and paid consistently on a one-price contract.

Show business is still precarious. The actor still is a creature of vicissitudes, hazards, chances.

Theatres are solidly built into the ground. But the men and women who play in them are straws of the irresponsible winds that blow this way and that. Few can make themselves essential; the others are only stray individuals, sought for when badly wanted, shown the door when unnecessary, tossed about at the pleasure of the magnates when they are between the top and bottom.

In no other profession does this situation obtain. A week's work anywhere else earns a week's pay. There is stability. But in theatricals, especially in straight vaudeville, there is about the same reliable potentiality that exists in betting on one man's horse in another man's book.

If this is Mr. Albee's fault, or his error, or his don't-care, he should remedy it, not deplore it. He might better address speeches to his booking men than to luncheon guests. The Cheese Club and Mayor Walker can do nothing towards the goal he says he seeks. He can, himself. In his paternal grief about the social status of actors, why doesn't he?

But he, who resents that artists are not understood or appreciated, and that they are viewed as 'wandering vagabonds,' prefers to toss it toward lay-newspapermen in the club he designed to house these 'misunderstood, unappreciated wanderers.'

It was under the roof of that structure that Mr. Albee did his deploing and he certainly picked a great spot for it.

INSIDE STUFF

ON LEGIT

Phil Payne, managing editor of the New York "Daily Mirror" and rated among the most alert newspapermen, has always had a friendly bent for Broadway. Recently he took to dabbling in the backing of independently produced shows. He has put his own money in three attractions, two of which failed and the third, current, having little chance. It is "Bunk of 1926" at the Broadhurst. The others were "Open House," produced by Samuel R. Golding and "90 Horse Power," put on by the Marwaldean Productions. In the latter two actors, Ramsey Wallace and Frank Martins were principally concerned. Wallace has been concerned in all three, being a featured player in the latter two. He and Martins with Payne's assistance took over "Bunk," originally produced by the Talbott Players, Inc. It is understood Payne's investment is coupled with that of a Mr. Hatch.

At the free performance Raquel Meller gave for Equity members last Sunday night in the Empire tickets were obtained by lot at the Equity offices. Noticeable above all else at the Sunday night show was the absence of the major stars, the rank and file of Equity constituting the largest part of the audience. About 100 people stood, the legal limit of the Empire's standing room. Before the intermission, Pedro de Cordoba made a gracious speech of thanks to her in giving the free performance.

It was Meller herself, incidentally, who is credited with the idea after hearing of some newspaper comment to the effect that the average actor would be unable to pay the price of the tickets.

An erroneous impression that A. L. Erlanger owned a share of Henry Miller's theatre is corrected by Gilbert Miller, son of the actor who recently died, to the effect that Mr. Erlanger and his father constituted a corporation which leased the Henry Miller from Mr. Miller and other owners. This corporation had a five-year lease on the house. It still has three years to go. In it Mr. Erlanger and Gilbert Miller retain 300 shares and it will be booked jointly, with G. M., as an active producer, probably having first call. Under the leasing arrangement, the house was guaranteed a profit of \$30,000 annually.

A former well known producer sadly in need of a lift "fopped" himself out of a lucrative proposition recently because of a false idea of versatility. A theatre for him had already been promoted and the money up. To celebrate, a banquet was given by the investors with the manager as guest of honor. The rostrum held former associates who went the limit in extolling his fine qualities and his ability.

Everything registered until the manager in a moment of exhilaration went into a dance and "fopped" two ways by taking a fall on a bell kick which also fopped him out of the theatre enterprise which was called off the following day.

Jose Castillo, Spanish dancer with the "Mission Play," Los Angeles, has given up benefits. The last three personal appearances he made proved disastrous. At the first of these, an unappreciative member of the audience stole his watch out of his vest. The next night he sang and danced out a guest went into the dressing room and took the vest home for a souvenir.

The crowning loss came at a special performance in Hollywood when someone went so far as to take his dress pants away while he appeared in his stage clothes.

To refute the statements of the New York "Mirror" that the Raquel Meller engagement at the Empire, New York, was a flop, E. Ray Goetz sent to all the publications of importance a statement from the auditing firm of Price, Waterhouse & Co., verifying the receipts of the first seven performances, as reported in Variety exclusive of the opening night.

The Meller engagement has now been made "indefinite." Goetz has exercised his option for an additional two weeks at the Empire and will probably run for two weeks beyond that.

Frank Fay has been personally holding the bag for his legit venture, "The Smart Alec" which closed after a tryout season of two weeks but which Fay announces will reopen when the script is revised. He had been financing with the remnants of \$100,000 which he garnered on wheat stocks last year. The tryout period set him back \$20,000 but this has not shaken his faith in the play which is the collaborative effort of Fay and William A. Grew, with Fay starred.

Chester DeVonde, who authored "Kongo" with Kilbourn Gordon, the producer, collaborating, is known to have lived in the Belgian Congo but it is not generally known that the play is based on fact. DeVonde was a resident of a territory dominated by a personality like the "Deadlegs" Flint of the play. He had an elaborate electrical laboratory on the premises for general effects to impress his supernatural power on the voodoo-riden natives.

Charles Olden, colored actor, who was seriously wounded in Pitts-burgh when another Negro shot him, is well known in New York colored circles. He appeared in a number of T. O. B. A. revues, was a principal in "Saboteur" and has been working with Andrew Bishop's Lafayette Players.

Morris Gest may have gotten more publicity out of his early life struggles and associations than any other man in the eye of the public. Gest has now found it profitable to type not to deny his struggles. As he found the newspapers liked that kind of stuff, he told everything.

SHOP TALK

By J. C. NUGENT

Ruth and I were talking over a certain young juvenile actor the other night. We watched his performance with much interest. He had looks, intelligence and technique. But he was in that "almost" class. Good, but not quite good enough to score positively and unerringly. Seemed to just miss on his climaxes, if you know what I mean.

It wasn't lack of talent or lack of experience or lack of good direction. He has had them all. And he looks like a million dollars.

I ventured several theories as to why he didn't click as one of Broadway's best.

"No," said Ruth, in her own little wise thoughtful way, as she parked a chocolate, "I think it is simply that he pays too much attention to what others think of him. What he needs is a pronounced hit to give him poise. Then he will use his own judgment."

Which may be it. Poise, as shown in repose and confidence, is what the young actor learns last and should learn first. The trouble is that you cannot put an old head on young shoulders unless it's a remarkable head. Youth's attempts at poise are usually grounded in conceit. The conceit of ignorance. Ignorance of life.

Either instinctively, as in the case of genius, or through years of living, one gets a sense of proportion. Until he gets it, the young actor takes too literally and too seriously every haphazard suggestion and random criticism. Hence a lack of confidence, a half formulated method, which is reflected in an indefinite touch.

Keep On Thinking

To get over this, the thinking young actor should keep on thinking. (Continued on page 46)

CLARA MOORES' STOCK LEAD LOST—QUITS

Not Cast in Lead of "Lombardi" at Milwaukee — Mildred McLeod Favored

Milwaukee, May 4.

Because she was not cast as lead in "Lombardi, Ltd.," the current attraction at the Davidson, which began its third week as a summer stock house Sunday, Clara Moores, leading lady, has quit the cast.

This is the first upheaval since Sherman Brown and Frank McCoy began their stock policy. It brought Equity representatives here to fight for Miss Moores' rights.

According to the facts as given out by Miss Moores, she was engaged on a contract which specified her in the lead in all productions at the Davidson for the summer. She was in the lead of the "Nervous Wreck" and "Family Upstairs," but when Leo Carrillo came in as first visiting star to appear in "Lombardi, Ltd.," Mildred McLeod was given the lead and Miss Moores was cast as third woman.

Equity was called in and the matter was straightened out when the management agreed to cast Miss Moores as principal in "Lombardi, Ltd.," and then to revoke her contract, giving Miss McLeod the leading role agreement. Miss Moores leaves the city Saturday, when the Carrillo engagement ends.

Hollywood's First Legit House Opens to \$15 Top

Los Angeles, May 4.

Opening to a \$15 top, the largest sum ever asked for a theatre ticket on the coast, El Capitan, Edward D. Smith's theatre, grossed \$16,000 the first night with "Charlot's Revue" as the attraction. El Capitan is the first legit house in Hollywood.

The performance got under way before a distinguished audience after Pauline Frederick delivered the dedicatory address. The building, which cost \$850,000, was constructed by C. E. Toberman for Smith and will house a department store on one side of the front. The other portion is taken up by a large lobby and three ticket offices. The house seats 1,551.

"DESIRE" IN FRISCO

San Francisco, May 4.

The uncensored version of "Desire Under the Elms" opened here at the Wilkes Sunday with Frank McGlynn featured. House was packed and notices favorable.

Play was well received and there seems little likelihood of police interference.

Box office trade is heavy.

TITLE CHANGED

William Anthony Maguire's, "A Great Little Guy," has been changed to "If I Was Rich," under which title it opened in Detroit Sunday. Joe Laurie, Jr., is starred.

The author-manager now controls the show on his own, having bought out the several others interested originally.

CONTINUOUS PLAYING

A couple of records or near records were created with the closing of "The Show-Off" in New London, Conn., Saturday.

Louis John Bartells, who played the title role, and C. W. Goodrich, the "Pa Fisher," were with the show when it opened at the Playhouse, New York. They did not miss one performance during the 267 weeks of the run. Helen Lowell was out of four performances.

Davenport's Playhouse And Its Mortgages

Butler Davenport, so-called "millionaire actor-manager" at his little Playhouse, 138 East 27th street, New York, which has been considered a rich showman's toy, is seemingly not so affluent as one supposed. The People's Playhouse, Inc., has borrowed \$20,000 from the Title Guarantee & Trust Co. and another \$4,000 from Lurie & Feinberg on first and second mortgages, to pay off Adrian H. Jackson, present holder of a first mortgage, who threatened foreclosure.

To preserve the property, the officers of the People's Playhouse, Inc., petitioned the Supreme Court for permission to take out new mortgages, having pledged the property as collateral for the loans. Davenport is president of the theatre; George Minassian, vice-president, and Edith Sims, 34 Gramercy Park, secretary. The business addresses of the first two are at the theatre.

Davenport's theatre is noted for its "no admission" policy with a plate being passed during intermission for voluntary contributions, following the actor-manager's speech.

Emerson-Loos Suit vs. Chi Stock Over 'Blondes'

Chicago, May 4.

Anita Loos and John Emerson, through Attorney Phillip R. Davis, have filed suit for \$50,000 against the A. H. Woods Theatre Co. and the Adelphi theatre, charging that "No More Blondes," staged by the Adelphi stock company, carries their names as authors and is a trespass on their work, "Gentlemen Prefer Blondes," at the Selwyn.

The suit also objects to advertising matter sent out by the Adelphi, which depicts a man saying, "I'm no gentleman." The suit is returnable in June.

OUANSKY BACK

Staging "Nancy," Tom Wilkes' New Musical

Los Angeles, May 4.

Alexander Oumansky, who returned from Europe where he installed the American prolog idea in 15 German theatres, has signed to stage the dances in "Nancy." Tom Wilkes is producing the show with Nancy Welford starred.

ENGLISH PLAYERS ASK FULL PAY FOR LAYOFF

'Charlot's Revue' Very Nearly Did Not Open Monday in Hollywood

Los Angeles, May 4.

"Charlot's Revue" came close to not opening before a \$15 first night audience at the El Capitan, Hollywood, last night. The cause was an argument over salaries for a week's lay-off from Kansas City to Los Angeles.

Taking into consideration the Equity allowance to lay off a show for one week in traveling to the coast, the representative of Arch Selwyn refused to consider the payment of salary claims. The English members of the cast claimed to be working under a contract which gave them full pay for the lay-off period.

Inasmuch as some members of the company were without funds, the Selwyn manager advanced half a week's pay pending a decision from Equity on the case. Then the show opened half an hour late before a capacity house of screen notables.

FUTURE OPENINGS

"Mother's Tramps"

Listed as Herman Ganvoort's next. Cast now assembling and due for rehearsals this week. Among those already signed are Joseph Green, Helene Ambrose and Arthur Mack.

"One Man's Woman"

"One Man's Woman," comedy drama, is now in rehearsal in New York, produced by Michael Kallender, Inc., with an out-of-town opening set for May 17.

"The Squalor"

Listed as L. Lawrence Weber's next. Set for spring tryout in June. Casting begins in two weeks.

"Fool the Doctor"

Farce by C. S. Webb will be given spring tryout in June by George MacFarlane and George Ashby. It will play two weeks and be put away until September.

"The Donovan Affair"

Melodrama by Owen Davis will be first individual production by Al. Lewis since dissolution of Lewis & Gordon. Will be given a spring hearing latter part of the month.

"We Americans"

Comedy by Milton Herbert Cropper and Max Siegel gets under way in Atlantic City May 17 with Sam H. Harris sponsoring. Cast includes Lee Kohlmar, Luther Adler, Sam Mann, Anna Lowenworth, Roslyn Bernard, Lillian Wilk and others. Sam Forrest is staging.

"Daisy Won't Tell"

New musical by Daniel Kussell which the latter will produce next season.

CLAY M. GREENE TESTIMONIAL

San Francisco, May 4.

Clay M. Greene, playwright and critic, who has been a member of the Bohemian Club longer than any living man, was honored by his fellow club members last week with a banquet celebrating Greene's 50th anniversary. A Bohemian, Frederick S. Myrtle was "Sire" of the occasion and arranged a program of entertainment.

Greene recently recovered from an accident that almost proved fatal. He fell down the stairs of his home last January and fractured two ribs as well as breaking his collarbone. Because of his extreme age, 76 years, physicians who attended him thought his chances of recovery slight. He came through, however, without any apparent ill effects.

Greene is one of the founders of the New York Lambs Club and served as "Shepherd" different terms.

"I Can't Bear It" Try-Out

A new play by Norma Mitchell and Russel Medcraft, who wrote "Cradle Snatchers," called "I Can't Bear It," is now in rehearsal. It opens May 20 at New London, Conn., for a spring tryout.

Bertram Harrison, the stage director, is producing and directing.

Shows in Rehearsal (AND WHERE)

White's "Scandals" (George White) Times Square.
"Fanny" (David Belasco) Belasco.
"We Americans" (Sam H. Harris) Music Box.
"Garrick Gaieties" (Theatre Guild) Garrick.
"Slim Foot Jim" (Jed Harris) Harris.
"The Home Towners" (George M. Cohan) Hudson.
"Pay Dirt" (Oliver Morosco) Bryant Hall.
"The Milk Kings" (Catherine Kirkwood) Triangle.
"Hulle London" (Albert De Courville) Knickerbocker.
"Mamma's Tramps" (Herman Ganvoort) Hopkins.
"Treat 'Em Rough" (Richard Herndon) Belmont.

3 SHOWS OUT

A heavy departure list was expected this week because of the slump business last week on Broadway, but there are only three certain closings.

"Artists and Models" will end at the Winter Garden Friday, to open in Chicago Sunday. The Shubert revue has been playing 45 weeks and rated one of the best Garden attractions in years. It bettered \$40,000 weekly for several months. After Washington's Birthday grosses dropped off 50 percent. Al Jolson was added as a feature and jumped trade to \$35,000. He will not tour with the show.

ARTISTS AND MODELS

Opened June 24, 1925. Great reviews all around, Hammond ("Herald-Tribune") called it "pleasing," while the "Post" called it "best of its kind." Variety (Sime) said it was the best show ever turned out at the Winter Garden.

"The Great Gatsby," produced at the Ambassador by W. A. Brady, will close Saturday, in its 14th week. The book drama averaged \$14,000 to \$15,000 weekly for about two months, easing off thereafter to \$11,000 and dropping to \$8,000 last week. It might have continued longer but for James Rennie being called abroad.

THE GREAT GATSBY

Opened Feb. 2. But one dissenting notice on this show, Dale ("American") not liking it. Anderson ("Post") called it "good intelligent entertainment." Variety (Ibbs) predicted a moderate run.

"Rainbow Rose," produced by George MacFarlane, stopped at the Forrest Saturday, after playing seven weeks to light trade. The

RAINBOW ROSE

Opened March 16. Alan Dale ("American") was the solitary first stringer to catch this one and was "kind" to the show. The other dailies did not praise it to any degree, several commenting on the poor quality of the book. Variety (Skig) called it "a lightweight musical not revealing the staying qualities for this time of the year."

grosses went from \$7,000 to \$10,000 and back to the first figure last week. It is doubtful if the show had one winning week.

SHOWS CLOSED

Eastern company of "The Student Prince" closed in Scranton, Pa., Saturday night.

"The Dove" closed in Boston and goes out again in September, having much unemployed territory over which to rotate.

"Aloma of the South Seas" called it a season last week and disbanded. This one also goes out again next season.

The last of five companies of "Blossom Time" sent out this season closed in Norfolk, Va., last week.

Kolb & Dill at Mason

Los Angeles, May 4.

Kolb and Dill will follow "Patsy" into the Mason May 16, instead of "Nancy," which will go to Wilkes, San Francisco, week of May 23.

TICKET SALE CHARGE ON PROVINCETOWN GROUP

Police Served Summonses—"Subscription Plan" Does Not Permit B. O. Sale

Zealousness of the police almost ruined the opening performance of "Orpheus" given by the Provincetown Players at the Playhouse, 133 Macdougall street, last Thursday night. Two policemen and one policewoman, composing a raiding party, entered the theatre during the second act handing summonses to three officials and one employee of the place. The summonses were returnable in the Tombs Court.

Gluck's ancient opera was going along smoothly when the detectives "pulled their stuff." First, according to Pauline Turkel, business manager, Policewoman Mary O'Neill appeared at the box office and purchased a ticket. A few minutes later Policemen George Eller and William J. Ford applied at the box office for a pair of seats. The three then turned the admissions over to the doorman, Harold Van Cleave, who accepted them.

Everything would have been o.k. but that the Provincetown Playhouse is conducted under the "subscription plan" and according to the police was not privileged to cater to the ordinary theatre patron. In other words under the "subscription plan" the Playhouse had no license to sell tickets.

Inside the theatre the officers sought the officials, including M. Eleanor Fitzgerald, manager, and James Light, director. In their search they went down front, displaying prominently their badges.

The next morning, Friday, the four alleged violators appeared at the Tombs Court. Their attorney, Arthur Garfield Hayes, failed to show and the defendants requested an adjournment.

On the consent of Assistant District Attorney Sol Streit the hearing was postponed until May 7, the defendants being paroled by Magistrate George W. Simpson in their own custody. About three years ago a similar case against the same house was dismissed by Judge Simpson.

This is the first time "Orpheus" has been given as an opera in New York since it was staged at the Metropolitan in 1910.

AHEAD AND BACK

William Wacchelt has succeeded Emil Groh as manager of B. S. Moss' Tillyou, Coney Island. Groh, who was brought to the Tillyou to handle the opening, has returned to his former post as manager of the Coliseum, New York.

Nat Dorfman, publicity on "Kongo" (Biltmore).

Henry Myers of the Shubert office, publicity on "Pinafore" (Century).

George H. Maines, recently with "Dearest Enemy" is now working in the Shubert Publicity Department, handling "A Night in Paris" and the Parisiana cafe under the Century.

Richard Silvester, publicity on "Beau Gallant" (Ritz).

Clara Weiss, publicity on "Bride of the Lamb" (Greenwich Village).

Joseph Tierney, until recently manager of the Sam H. Harris theatre, is company manager for "Love in a Mist" at the Gaity.

James G. Peede is doing the publicity for "Iolanthe" at the Plymouth.

Frank Perley, handling "The Sport of Kings."

George Atkinson, advance, "Out of the Night," to play Chicago indefinite summer engagement.

Frank Gunn, back in New York, after doing special publicity for Arthur Voegtlin show, Miami Shores.

Dan Curry ahead of "Kid Boots."

HERNDON'S "DAY LADY"

"The Day Lady," by Samuel Shipman, will finally reach production next season via Richard G. Herndon.

The piece had originally been intended as a starring vehicle for Helen MacKellar and was to have been done by the Riskins, who sponsored Miss MacKellar in "The Mud Turtle." Miss MacKellar may have the role when Herndon finally launches the piece.

'SUNNY' PASSES TOTAL OF \$1,400,000 IN 32D WEEK ON BROADWAY

**"Cradle Snatchers" Reached \$670,000 in 34 Weeks—
"Mrs. Cheyney" Did Half Million in 25 Weeks—
"Shanghai" and "Lulu Belle" Still Wallops**

"Sunny" was the only musical to maintain its stride last week, getting \$43,350. That attraction has passed \$1,400,000 in total gross. It is now in the 32d week.

Of the non-musicals "Lulu Belle" got its usual \$21,500, while "The Shanghai Gesture," topping all dramas and comedies, went past \$25,000.

"Cradle Snatchers" has grossed \$70,000 in 34 weeks, and "The Last of Mrs. Cheyney" passed \$500,000 Saturday, which ended its 25th week. Both shows have averaged \$30,000 weekly.

"The Cocoanuts," "The Vagabond King" and "Song of the Flame," all among the musical leaders, dropped to \$25,000; "Tip Toes" about \$20,000, but still profitable; "A Night in Paris" and "Vanities" were rated under that mark; "Nanette" about \$18,000; "Iolanthe" \$17,000; "Student Prince" \$12,000 and nearly through; "By the Way" \$14,000; "Dearest Enemy" \$12,000, shortly due to close; "The Girl Friend" and "Sweetheart Time" about \$10,000, with continuance much longer problematic.

"At Mrs. Beam's," the Theatre Guild's new show, started well enough at over \$14,000, but not exceptionally considering the subscriptions. "Bride of the Lamb" is moving up from the Village to Henry Miller's about doubled its gross, at a claimed \$12,000 figure, not capacity.

"Sex" Raw, but a Draw
The surprise among the new shows is "Sex" at Daly's 63rd Street. (Continued on page 54)

FASTER COAST-TO-COAST RUN; ONE DAY SAVING

**Five-Hour Reduction from
L. A. to Chicago—Extra
Rate**

Los Angeles, May 4.
A five-hour reduction in running time between this city and Chicago will go into effect in October, according to the announcement of Union Pacific, Santa Fe and Southern Pacific officials. This came after a long and vigorous fight on the part of motion picture and theatrical executives who complained of the slow haul across the continent west of the Mississippi.

It will prove especially beneficial to members of the Hollywood screen colony in journeying back and forth from Los Angeles to New York. An additional day will be saved on each end of the round trip, since the transcontinental trains will then leave at five p. m. instead of at noon. Leaving Chicago, the trains will depart at the same time as now, eight p. m., but will arrive at nine a. m. instead of two p. m.

An additional fare of \$10 will be charged on the California Limited, the Los Angeles Limited, and the Golden State Limited, the crack trains on each line which will make the faster time.

Albert E. Moore, Stock, Wants Wife Divorced

Chicago, May 4.
Albert Ethier Moore, stock actor, has started suit here for divorce from Dolly Crawford Moore, stock actress. Desertion is charged. Moore is engaged to open shortly with a summer troupe being put out by Robert L. Sherman.

REVIVING KNOCKOUT

"The Knockout," which had a brief run last spring, is to be revived again by Ernest Cortis, author of the piece. The production is scheduled to open "cold" at a New York house in June.

"SHANGHAI" MOVING IN JUNE TO SHUBERT

**Hold Beck Theatre Under
Rental—Woods' Agreement
for Shubert Houses**

"The Shanghai Gesture" will be moved from the Martin Beck to the Shubert May 31, to continue indefinitely at the option of A. H. Woods, the hit's producer. While the attraction is playing the Beck under terms more than usually advantageous to Woods, the arrangement for the Shubert is claimed to be more so.

The switch agreement followed (Continued on page 54)

"SOLID IVORY" STRANDS; BOND BRINGS CO. BACK

"Solid Ivory," after reopening one week, stranded in Detroit Saturday. The attraction was under the direction of Lester Bryant, who intended to bring it into Chicago. Bonds for \$4,000 were on deposit at Equity's headquarters, and money for hotel bills and return transportation was forwarded to the company Monday by Equity.

When the show closed, the deputy with the company telephoned Equity and was advised enough funds for their return would be sent. The deputy declared the players would not move unless \$2,200, the amount of the salary list, plus \$600 transportation, was sent them. Dulsell explained the bond would have to be collected, and that could not be done on the instant, but if the company insisted on taking that position, the players might just as well prepare to remain in Detroit all summer. The deputy telegraphed Monday that \$1,580 would take care of the hotels and fares, that money being sent.

The bond is \$670 short of paying the fares and two weeks' salaries, which fact the players were aware of when the show left New York for Detroit.

SPENCE FINANCING

**One-Third "In" on Morrissey Show
for \$10,000**

Los Angeles, May 4.
Ralph Spence, playwright, is financing Will Morrissey Music Hall Revue to the extent of \$10,000 for a one-third interest in it. Arthur Freed and Morrissey have the other two-thirds between them. Spence, who was under contract to First National, had to leave for New York suddenly a few days before the opening, which he had expected to attend.

The show has an Equity cast with signed waivers for all obligations with their organization. It is not a member of the Managers' Association and did not post a bond.

Dora Dean on Screen

Los Angeles, May 4.
Dora Dean, who was on tour with "No, No, Nanette" in the East, has forsaken the speaking stage for the screen.

Her first engagement is with Berger productions, making "Code of the Klondike," for independent release. The picture is to be directed by Oscar Apfel.

"QUEEN HIGH" IN SUMMER

Philadelphia, May 4.
"Queen High," the new Laurence Schwab musical in Philadelphia, apparently will try for a summer run there, depending upon a shift in theatres to carry through when it leaves the Chestnut Street Opera House, where it is now playing.

"FLAVIA" WITH \$30,000 BIGGEST IN BALTIMORE

**Season Closed Officially—Dra-
matic Stock at Audi-
torium**

Baltimore, May 4.
The regular legitimate season in this town ended last Saturday night when the Auditorium turned them away with "Princess Flavia." Ford's called it a season a week earlier.

With the 1925-26 season in month balls the local theatre line-up for next fall is still uncertain. The big Academy of Music was counted out some weeks back when the Shu- (Continued on page 54)

ONE SUNDAY NIGHT IN LEGITS FOR DRIVE

Plans are under way for the opening of the legit houses of New York for a single benefit performance of the regular show some Sunday night in the near future, the proceeds to go to the United Jewish Campaign, which is attempting to raise \$5,000,000 for the starving Jews in Eastern Europe. That sum is the New York quota, while the national quota is \$15,000,000. The theatrical division in New York, in which Joe Leblang is chairman, is pledged to raise \$750,000.

Of that amount more than \$400,000 has already been subscribed. William Fox subscribed \$250,000, Joe Leblang \$50,000, and A. H. Woods \$20,000.

The proposed legitimate performances are expected to easily raise \$150,000 in the single evening.

Actors, musicians and stagehands are expected to contribute their services after satisfactory arrangements have been made with the unions.

In the New York City campaign, Felix Warburg led the list with a contribution of \$400,000.

COLORED TABS CLOSE

**Houses Unwilling to Gamble on
Percentage**

Several musical tabs, unable to obtain any immediate time in the colored houses willing to gamble on percentage, have been forced to close.

One of them wound up in Baltimore, and when the end of the week came the sponsors informed the players that they would have to accept half salary and depend upon the following week to square up things. One of the players took a punch at one of the owners, with the story beating the show back to New York.

Another was due at the Lafayette last week, but disbanded before returning, with several of the principals accepting jobs with other shows.

"Palm Beach Nights" Vice "Follies" This Season

Flo Ziegfeld may retain the name "Palm Beach Nights," which he presented at Palm Beach during the winter and which will form the nucleus of what may be the new "Follies." Because the revue will be staged at the Globe instead of the New Amsterdam, where "Sunny" will continue through the summer, the manager proposed to drop the "Follies" label for this season's show.

The change in title is not definitely decided on, the decision being up to A. L. Erlanger, who controls a half interest in the "Follies" productions.

Aarons & Freedley Book Broadhurst Next Year

Alex A. Aarons and Vinton Freedley have taken a year's lease on the Broadhurst, control to pass to them Sept. 1. The young producers have been desirous of securing a house of their own, to safeguard the housing of their own attractions.

The producers have heretofore booked through the Erlanger office, their current production, "Tip Toes," playing at the Liberty. Under the Broadhurst lease, Aaron and Freedley attractions playing that house must book through the Shuberts out of town.

"War Is Over"

A woman at the box office of a Shubert theatre on Broadway with a pass was asked for \$80c. by the treasurer as he handed out the two coupons. "80c.?" asked the woman. "For what?" "War tax" was the reply. "Good Heavens, young man, don't you know the war is over?" the woman retorted.

"June Dreams" Called Off; No Bond Posted

"June Dreams," the musical sponsored by the Franklin Productions, Inc., was disbanded this week because of the promoter's inability to post bond with Equity.

It had started co-operative and would have been able to continue without bond on that basis. Two weeks ago some money had been brought in, or rather posted in escrow, which prompted a different arrangement calling for a minimum salary and a percentage.

When the later arrangement was made, it became necessary for posting of bond. The original backer, when propositioned to post the bond, walked out on the show.

Those who had been rehearsing were given personal notes by Harry Franklin, who claimed he would liquidate them to the extent of a week's salary later, though not obligated to Equity.

The dismised people were in sympathy with the producer and accepted his notes. Many of the cast had previously been employed in several flash acts which Franklin sponsored in vaude before attempting the flir as a legit producer.

TOP DOWN, MORE SHOWS FOR RAQUEL MELLER

**Eight Shows Weekly—\$7 Top
Instead of \$10—Run Is
Extended**

Starting Monday, Raquel Meller went on an eight-performance basis at the Empire. The Spanish star appeared four times weekly the first three weeks, going on for one matinee and three evenings. She is now in the fourth week, but instead of ending the engagement Saturday, an additional three weeks for a total of seven have been arranged for by E. Ray Goetz, who is presenting the senorita.

The change in the Meller schedule of appearances was accompanied by a change in the ticket scale, the top price now being \$7.70 as against \$11. The first 10 rows are so priced, the balance of the lower floor being \$5.50. It is expected the ticket agencies will handle virtually all the front locations.

By doubling the number of weekly performances and reducing the scale, the weekly capacity was increased about \$10,000, it being possible to gross about \$38,000 as against \$28,000 in four performances at the high scale. The increased operating expense is not great, the profit possibilities being therefore materially enhanced. Up to Friday last, the advance sale for this week was about \$10,000. Exchanges and refunds of such tickets have been made, the sale from Friday (Continued on page 54)

GALLO'S REVUE

Fortune Gallo, impresario of the San Carlo Opera Co., is taking a musical comedy flier this summer with a new revue featuring Willie Collier, Florence Moore and Eddie Dowling.

The show will be staged and co-authored by Dowling.

"39 EAST," MUSICAL

Rachel Crothers' comedy, "39 East," is being adapted for musical comedy. It will reach production this summer under managerial sponsorship of Miss Crothers, in association with the Shuberts.

MUSICAL "FOUR-FLUSHER"

A musical version of "The Four Flushers" will be produced by Sam H. Harris. Ballard MacDonald will write the book and lyrics.

"K. K. K." MAY BE FORCED TO CLOSE

**Equity Demands Knowledge
of Sponsorship—Finan-
cial Anemia**

Financial anemia came within an ace of preventing the reopening of "Kosher Kitty Kelly" at the Bronx opera house last week. Matters were finally adjusted when Sam H. Harris guaranteed salaries of the company for the Bronx date and Lee Shubert effected a similar agreement for the current week's run at Teller's, Brooklyn, N. Y.

The mix-up which threatened the (Continued on page 46)

DRAMATIC SCHOOL PLAY FOR UP-STATE STOCK

Watertown, N. Y., May 4.

The Avon will install stock May 10, with Harry Horne at the helm for Nate Robbins. As a publicity stunt, a school of dramatic acting will be operated in connection with the stock. The theatre has made a tie-up with the Watertown "Standard" for a voting contest. The weekly winners (one man, one woman) will be eligible to enroll in the school and after a week's coaching, will be "engaged" to appear in the following week's production. The salary for the amateurs is fixed at \$25 a week.

The stock opens with "The Best People." The leads will be Ward McAllister and Frederica Going. Others in the company include Carl Blythe, Anne Davis, John Lyons, Sue Higgins, William Janney, Nancy Baker, Bert Sabourine, Ralph Hayes will be stage manager.

BILLIE BURKE'S PLAY

Billie Burke will return to the spoken drama next year, starring early in the season at the Empire in "Pardon My Glove," a comedy by Zoe Akins, which Charles Frohman, Inc., will present. The supporting cast will include Louis Calhern, Louis Wolheim, Rosamund Pinchot, Fred Tiden and Ilka Chase. The piece will be tried out in stock at Rochester this summer, the Frohman cast journeying to that city. Miss Burke's last local appearance in a spoken play was "Rose Briar" at the Empire five years ago. She appeared early last season in a musical comedy under the management of her husband, Flo Ziegfeld.

"RAINBOW ROSE" BACK

**Geo. MacFarlane Again Owner—
Show Closed**

Boothe, Gleason & Truex walked out on the managerial end of "Rainbow Rose," turning the responsibility back to George MacFarlane, producer and original operator. The walkout is said to have been precipitated because of a deficit of \$300 on the show's earnings the previous week. MacFarlane paid salaries.

2,500 Performances

Los Angeles, May 4.
Twenty-five hundred performances of the Mission Play at San Gabriel near here have been played, hanging up a record for legit plays only exceeded by the Passion Play at Oberammergau, which is played every 10 years. A celebration was held commemorating the event. The play deals with early life in California and was written by John Steven McGroarty.

"GOD BROWN" ON COAST

San Francisco, May 4.
Irving Pichel, producer at the Playhouse, Berkeley, Cal., has obtained "The Great God Brown" for presentation in this College City theatre for May 10. He will also stage it at the local Curran theatre for a special matinee, May 14.

SUMMER SUBSCRIPTION

**to "VARIETY"
\$1—3 Months**
Send remittance with name and address

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

"Abie's Irish Rose," Republic (20th week). Another two weeks will see "Abie" enter fifth year on Broadway; how long it will remain, no one can tell, but it may greet summer of next year; over \$8,000 last week.

"Alias the Deacon," Hudson (24th week). While comedy does not grab off big grosses, continues to click profit; averaging \$10,000 to \$11,000.

"A Night in Paris," Casino de Paris (Century Roof) (18th week). Expected to extend into summer; attendance still strong enough for \$20,000.

"Artists and Models," Winter Garden (46th week). Final week; production will be sent to Chicago, opening Sunday at the Apollo; "Great Temptations" follows here.

"At Mrs. Beam's," Guild (2d week). Final production of Guild's season draw notices good enough to indicate chances to extend longer than subscription period; first week's takings quoted over \$14,000.

"Beau Strangers," Mansfield (2d week). Same author who wrote "At Mrs. Beam's" did this play, which, however, was not received favorably; first week perhaps \$3,000; unless business shows sharp improvement, will go off end of this week or next.

"Bride of the Lamb," Henry Miller (6th week). Because of capacity and location, business first week up town considerably better than at Greenwich Village; gross near \$12,000 regarded good for stern drama.

"By the Way," Central (19th week). English show, with new numbers recently injected, appears to have injected new life into business of English revue. Claims \$14,000 and more.

"Cradle Snatchers," Music Box (35th week). Season's leading laugh show off last week, but well over \$15,000; approaching \$700,000 total gross mark for average of \$20,000 weekly.

"Craig's Wife," Morosco (30th week). Another seven or eight weeks expected; while edge is off box business, still making money; highly rated drama; \$9,500; awarded Pulitzer prize, which should jump takings.

"Bunk of 1926," Broadhurst (3d week). Extra advertising hardly expected to do much for this curious revue; estimated getting \$7,000, with cut rates figuring.

"Dearest Enemy," Knickerbocker (34th week). May go through May, though down around stop of \$12,000; hardly profitable for musical attraction, and due out after two weeks more.

"Great God Brown," Garrick (15th week). Geared to operate at moderate money and may go into summer at Klaw, where it moves next week; estimated at \$6,000 last week.

"Greenwich Village Follies," Shubert (20th week). Will go through May and possibly longer, but, if so, in another house; "Shanghai Gesture" moves to Shubert from the Beck May 31; "G. V. F." around \$20,000.

"Hush Money," 49th Street. Stopped last week and went on tour; engagement seven weeks, with pace \$4,000 to \$5,000; house dark, but may get "Not Herbert," now at Klaw and also mentioned to move to Ritz.

"Iolanthe," Plymouth (3d week). Drawing real business, with attendance at capacity after Wednesday; takings at about \$17,000 last week gives this Gilbert and Sullivan revival exceptional rating.

"Is Zat So?," Chanin's 46th Street (71st week). Hope to carry on into summer, with low operating not giving it chance; using cut rates, with approximate gross around \$8,500 last week.

"Kongo," Biltmore (6th week). Certainly talking about this tropical thriller; even professionals concede it's good theatre; counting on summer continuance; \$10,000 last week quite satisfactory.

"Kitty's Kisses," Playhouse (1st week). W. A. Brady and Lee Shubert presenting new musical comedy based on Marie Cahill's "Little Miss Brown"; opens Thursday night.

"Laff That Off," Wallack's (28th week). No telling how long engagement will last; cheap cut rate; appears to be making little money right along; average is \$6,000.

"Love 'Em and Leave 'Em," Sam H. Harris (14th week). Looks about through and another week will probably see it off; last week under \$6,500; "Bunk" may switch over from Broadhurst under a guarantee.

"Love in a Mist," Gaiety (4th week). New comedy grooved at between \$8,500 and \$9,000; with few stage

hands needed, house making money; so is attraction.

"Lulu Belle," Belasco (13th week). Appears no difference in demand; capacity all performances with weekly gross \$21,500.

"No, No, Nanette," Globe (34th week). Another six weeks at least; came back after Easter and making neat profit weekly; may possibly go through summer, although Ziegfeld's new "Follies" is due at Globe.

"Not Herbert," Klaw (9th week). Comedy crook play fooled some of wise boys by sticking; moderate money getter but still claimed to be making money at \$6,500; moves to 49th Street Monday.

"One of the Family," Eltinge (20th week). Set until end of month, engagement having been several times extended; weekly average now around \$7,000; also moderate money show making something.

"Pinafore," Century (5th week). Along with "Iolanthe," this G. and S. most pretentious of Spring's revivals. Last week heavy drop reported.

"Pomeroy's Past," Longacre (3d week). Well supported on lower floor but weak upstairs; agencies took moderate buy; second week's trade between \$9,000 and \$10,000.

"Rainbow Rose," Forrest. Closed suddenly Saturday at conclusion of eighth week; though fared well on road never drew here; \$10,000 top with last week about \$7,000.

"Sex," Daly's 63d Street (2d week). Attracting attention with raw lines and "business"; trade mounted during first week, with count nearly \$8,000; plenty for attraction that costs little to operate and about as much to produce.

"Song of the Flame," 44th Street (18th week). One of Broadway's \$5.50 top musicals and conceded one of best operetta offerings in years; \$26,000 last week and still profitable.

"Square Crooks," Maxine Elliott's (10th week). Claimed to be turning little profit since moving here from Daly's; getting \$6,000; company co-operative.

"Student Prince," Jolson's (74th week). Approximated \$12,000 last week, lowest mark in run; looks like end of month will terminate engagement.

"Sunny," New Amsterdam (33d week). Grossed over \$14,000 to date averaging well above \$12,000 weekly and no sign of letup; should run through year.

"Sweetheart Time," Imperial (15th week). Still going along to moderate money; last week estimated at \$10,000; hardly profitable for musical at that gait.

"The Cocoanuts," Lyric (22d week). Summer contender; although under figures of earlier weeks, still making money; musical that figures to draw transients; distinct drop like most others last week; \$28,000.

"The Girl Friend," Vanderbilt (9th week). First Impressions indicated intimate musical show had good chance; not profitable to date, probably because of hook-up; \$10,000.

"The Great Gatsby," Ambassador (14th week). Final week; liberal ticket allotments to cut rates; book play drew classy trade for time; last week \$8,000 or bit more.

"The Half Caste," National (6th week). Engagement indefinite and should go through month at least; last week bit under \$6,500.

"The Jazz Singer," Cort (34th week). Still making money, getting over \$10,000 weekly; cut rates strong factor; may keep drama going into hot weather.

"The Last of Mrs. Cheyney," Fulton (26th week). Total gross passed \$500,000 last week; still pulling important money, though dropped to something over \$17,000 last week; could go into summer, but not certain because of plans of star (Ina Claire).

"The Patsy," Booth (20th week). Going along to good business for show of kind; small cast and one set requires few stage hands; last week went up to around \$10,000, supplying profits both ways.

"The Shanghai Gesture," Deck (14th week). A. T. Woods has fortune in dramatic leader, going along at \$26,000 weekly; house under rental makes producer's earnings greater; box trade off last week, but gross over \$25,000, far in lead of non-musicals.

"The Sport of Kings," Lyceum (1st week). Critics in Chicago favorably disposed to this play, produced by Carl Kied; opened here Tuesday.

"The Vagabond King," Casino (33d week). All musical leaders hit by last week's spring weather; no exception here; gross about \$26,000, regarded as satisfactory.

"The Wisdom Tooth," Little (12th

'MERRY MERRY,' \$14,000 OKAY AT PLYMOUTH

New Musical to Boston Opened Under Two Handicaps—'Dove' Closed Saturday

Boston, May 4.

In its first week here "Merry, Merry," the Marie Saxon show, at the Plymouth, did \$14,000. This is considered locally to be pretty good business when it is taken into consideration the show opened here with the first week of daylight saving and at a house that seldom has a musical. In fact, it is so seldom a musical show comes into the Plymouth the public must be educated to the fact.

The show got away to a good start and gathered favorable notices from all the reviewers, including those who really review a show on its merits and not from the paper's business office angle. It is figured as a strong entry here, with the chances of business building up unless the weather breaks badly. With warm weather the show will suffer because of the lateness of the season making for a tendency for week-end trips and cutting into the business of the last two nights of the week.

The Ada May show, "Captain Jinks," seems to have shot its bolt at the Shubert. There was a drop last week of \$8,000 in business compared with that of the week before. An extra performance helped out the week when the \$25,000 figure was reached, but even with that discounted the attraction is showing weakness that will probably call for a departure most any time now. This is the seventh week and about the best that even a musical can do in six weeks of big business. The competition of "Merry, Merry" may also have had something to do with the drop, as up to last week "Captain Jinks" had the local musical field alone.

The only other attraction in town this week which ran the week before is "A Kiss in a Taxi," at the Wilbur. This show is hitting the toboggan with \$10,500 credited for it last week, as against \$12,500 the week before.

The run of "Abie's Irish Rose," at the Castle Square, is not included in this, as that show is now on the 31st week, with another one yet to come, according to the present dope. The Tremont is dark this week, "The Dove" having gone out Saturday after a rather disappointing Boston engagement.

Last Week's Estimates

"Merry, Merry," Plymouth (1st week). \$14,000.

"A Kiss in a Taxi," Wilbur (3d week). \$10,500 last week, off \$2,000.

"Captain Jinks," Shubert (7th week). \$17,000, drop of \$8,000 from the week before.

"Abie's Irish Rose," Castle Sq. (31st week). Credited with about \$8,000. Another week to go here.

"The Two Orphans," Boston O. H. (one week). Opened Monday with all-star cast to \$3.50 top. Expected to do big one-week business.

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Chorus Equity to Meet May 27

The Chorus Equity Association will hold its annual meeting at its New York headquarters May 27.

May attempt summer continuance, though last week dropped to about \$8,500 or little over; still profitable at that mark; attracted considerable attention.

"Tip Toes," Liberty (19th week). Eased off considerably; with gross of \$20,000 last week neat profit claimed. If present pace can be maintained, will go into summer.

"Vanities," Earl Carroll (44th week). Preparations for new "Vanities," due in July, announced, indicating present revue will wind up in about month; last week estimated under \$20,000.

"What Every Woman Knows," Bijou (4th week). Doing all expected of revival of kind; business climbed with gross well over \$10,000.

"Young Woodley," Belmont (27th week). Felt spring slump, too, but takings were over \$8,000 last week; will run as long as profitable, which may take it into summer.

Outside Times Sq.—Little—Revivals

"The Importance of Being Earnest," comedy presented by Actors' Theatre; "The Servant in the House" and "Cyrano," Hampden's; "Bad Habits of 1926," Greenwich Village; "Cherry Pie" revue, Cherry Lane; "A Romantic Young Lady," Neighborhood, with "The Dybbuk" again next week; "Juno and the Paycock," Mayfair; "Orpheus," Provincetown; "Friend Indeed," Central Park.

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L. A. Grosses

Los Angeles, May 4.

The fourth week of "Rose-Marie" is further proof of how it is burning up the town. \$26,000 the tally for last week. "Patsy" at the Mason drew \$12,000, seventh week, and departs shortly for San Francisco.

The first week of "She Walked in Her Sleep" at the Morosco drew \$5,900, while Marjorie Rambeau in the second week of "The Night Duel" got \$5,700.

Will Morrissey's revue at the Orange Grove got \$4,300 in four performances—indicative of a good pace.

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Good Money for "Desire"

Cleveland, May 4.

Despite the tail-end of the season, "Desire Under the Elms" has found profitable shelter in the Ohio theatre. It drew around \$31,500 during its first two weeks.

Besides the box office it also got nothing but the kindest treatment from the local critics.

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SPECIAL FILM PHILLY'S BEST; LAST WK., \$18,000

Legit Shows Tumble—

'Green Hat' Under \$8,000—Jane Cowl, \$10,000

Philadelphia, May 4.

Daylight saving, hot weather and general reaction combined to bring grosses down with a bang last week. "Ben-Hur" was an exception, claiming better than \$18,000, which is considerable more than many figured as an opening pace. Considering the scale, \$1.65 top, with only a few seats for \$2, this is a great figure.

"Queen High" also suffered less than some of the rest by doing \$18,600 in its third week. This spells profit all ways and marks this house as a strong contender for summer continuance honors. The show has been strengthened by a couple of new songs. "Maritza" took a pronounced tumble at the Shubert the beginning of the week but climbed rapidly later. However, with a show as expensive as this a full summer's run, even with the Sequi, is doubtful. There are rumors that along about the middle of June it will go to the Garden Pier, Atlantic City, for the two hot months.

"No, No, Nanette" found the competition and the daylight saving pretty stiff, and fell to about \$15,000, probably under. "Easy Virtue" did not draw very well at the Broad, but matinee trade held business higher than it would otherwise have been. "The Green Hat" continued to fade at the Lyric.

There were two William McGuire plays in town, the latest arrival having considerably the best of it. This was "Twelve Miles Out," which pulled around \$9,000 at the Walnut. "A Great Little Guy" generally considered one of the best comedies of this and any recent season, got only about \$5,000 at the Adelphi in its fourth and last week.

Next Monday the Broad will have "The Poor Nut," and the Lyric has "The Two Orphans" for a single week. Nothing is announced to follow either attraction.

All eight houses will be open June 1 and at least five of them will last considerably longer than that.

Estimates for Last Week

"Easy Virtue"—(Broad, 3d week). Coward play not very big here; only Jane Cowl's personal following, represented especially at matinees, to hold it up; under \$10,000.

"Countess Maritza"—(Shubert, 3d week). Considerably off at beginning of last week. Dropped to \$27,000, but still looks big enough to linger for month or six weeks.

"Ben-Hur"—(Forrest, 3d week). Big film one attraction not dented by conditions; in fact with one more performance than opening week got about \$18,000.

"No, No, Nanette"—(Garrick, 5th week). Return engagement not as good as hoped; show being held in regardless until June 1 to see what Sequi and conventions will do; about \$15,000.

"Queen High"—(Chestnut, 4th week). Hurt a little, but looks strong enough to try for summer; \$18,600 last week.

"Twelve Miles Out"—(Walnut, 2d week). McGuire melodrama came in at tough time; built steadily at evening performances; about \$9,000.

"Green Hat"—(Lyric, 5th week). A flop here; under \$8,000 last week and goes out Saturday. "Two Or-

ANITA LOOS PLAY CH'S BOMBSHELL

'Gentlemen Prefer Blondes' a 'Smash'—'Rose-Marie' \$19,000 on 2 Weeks

Chicago, May 4.

Sunday night's opening at the Selwyn of "Gentlemen Prefer Blondes" was not only one of the most brilliant premieres in months, but looks like a clinch hit. There is a parallel between this show and "The Green Hat." Both were adaptations from best sellers, both opened in Detroit and hit the same Chicago theatre before New York. And "Gentlemen Prefer Blondes" is apt to be every bit as sweet at the box office. It ought to run a year in New York.

"Louie the 14th" reopened Thursday and held capacity for the balance of the week. The show lost a week's receipts by Leon Errol's accident, but gained enough front-page publicity to balance the account. It picked up like a frisky colt, and impresses as good for weeks to come.

There are more shows going out and coming in within the period of one week than Chicago has probably ever had before. The exits include "Gay Paree," "Pair o' Fools," "Sport of Kings," Houdini, "Naughty Cinderella," "Pigs," "Duchess of Elba" and "Rose-Marie." The Garrick will return to legit after four months as host to "The Big Parade," "Betty Dear," the musical at the La Salle, will be moved over, with Joe Laurie, Jr., in "If I Were Rich" (title changed from "A Great Little Guy") going into the La Salle. With "Ben-Hur" in its last week at the Woods and no future booking set, it looks as if the theatre would be dark for a week or longer. "Rose-Marie" had a disastrous two weeks at the Auditorium, and its sudden withdrawal leaves the opera house (under summer lease to the Shuberts) dark.

The opening of the new 4-Cohans theatre is penciled for next Monday (May 10), with seats going on sale early this week.

Estimates for Last Week

"The Sport of Kings" (Playhouse, 7th week).—About \$6,500 for race-track comedy, which New York will see this week.

"Betty Dear" (La Salle, 4th week).—Switching to larger Garrick next week; last week figured \$12,000.

"Gay Paree" (Apollo, 12th week).—Artists and Models' next; "Paree" has been money-maker, heavy publicity counting; last week, \$18,000.

"Duchess of Elba" (Harris, 4th and last week). Went out at \$10,000; no trade for Avery Hopwood double entendre; "Hush Money" jumped in from New York for Friday opening; house dark four days.

"Castles in the Air" (Olympic, 24th week). Galloping along at around \$25,000; end not yet in sight.

"Close Quarters" (Blackstone, 5th week). Typographical error credited show \$27,000 instead of \$17,000; leading dramatic film with all-star cast reviving "Divorcees" May 7 and extension into June likely; last week, \$18,500.

"The Dybbuk" (Great Northern, 1st week). Drama of Jewish ghetto stirred up critics, who praised highly. \$10,000, good.

"Louie, the 14th" (Illinois, 8th week). Reopened to half a week of capacity business; demand stronger if anything.

"Naughty Cinderella" (Selwyn, 4th week). Got \$12,000 on final week; house finally getting break with "Gentlemen Prefer Blondes"; big opening.

"Pigs" (Cort, 24th week). Winding up this week with "Out of the Night," a mystery piece, following; picked up some last week with announcement of departure; \$10,000.

"Too Many Blondes" (Adelphi, 2d week). Harry Minton, leading man of stock company, out several days due to illness; down to \$6,400. "The Masked Woman" this week.

"The Last Warning" (Central, 4th week). Everyone satisfied at \$4,000.

"Pair o' Fools" (Studebaker, 7th week). Did \$13,500; Walker White-side following next week.

"Rose-Marie" (Auditorium, 2d and final week). Bad flop on return engagement; \$7,000.

Houdini (Princess, 3th and final week). Finished at \$8,000.

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phans" for single week to follow.

"Puppy Love"—(Adelphi, 1st week). Week's only opening and not a strong one; "Great Little Guy" very well liked, but didn't pull business; about \$5,000 in final week. (Copyright, 1926, by Variety, Inc.)

PLAYS ON BROADWAY

LITTLE THEATRE TOURNAMENT

The fourth annual National Little Theatre Tournament, conducted by Walter Hartwig as general manager and under the auspices of the Manhattan Little Theatre Club, Inc., got under way Monday night at the Hayes, with three local groups starting on the first lap toward the David Belasco trophy as the goal.

No longer an experiment, the Little Theatre tourney seems to be growing in interest. E. H. Sothorn, who was an extra attraction as speaker for the first night said the increase of the little theatre's popularity is creating considerable unrest in the ranks of professional actors. Just why this should be so, Mr. Sothorn, who was thorough on the discussion, although a bit lengthy, professed not to know, excepting that authorities have it that more than 1,000 Little Theatre groups are in existence in the United States today.

"Variety," as has been announced, is the official theatrical journal for constructive criticism, and its judgment will be accepted, for professional purposes, above the judges. The latter, in turn, seemed to have taken the attitude that if a trade paper is to serve in such capacity, it lets them out, which is not so. For purposes of prize awards, as compared to little theatre standards, the board of judges is most necessary and far better qualified than "Variety." This paper merely will endeavor in this and next week's composite reviews of the remainder of the week's entries to touch on topics as compared to professional standards and if possible contribute a mite of constructive suggestion.

Of Monday night's trio of offerings, all hailing from Manhattan, the first took the evening's honors. The Cellar Players, in view of the limited field for comparison with some 16 other groups yet to come, cannot be predicted as possibilities for final honors, although a right, tight dramatic offering was presented by them.

The Cellar Players

The Hudson Guild, Manhattan, group, presenting Edward C. Smith's "Release," produced by Aileen Branson and Aileen Nathan. Setting designed by Henry Dreyfuss and executed by A. A. Cain.

Lefty, James O'Brien; Rabbit, John Hayde; The Kid, Andrew McCarron; Bull O'Malley, Frank Carney. This, like the rest of the bill, is dramatic, "Release" being of the milder type. The first four characters are gangsters, the county jail scene being their present abode pending the district attorney's prosecution. Tarpey is the turnkey. Played by William Gowrie it was a weak characterization, but sufficed to do "straight" for the gangsters in conjuring up visions of "the chair" that awaited the murderers. This smacked too obviously of anticapital punishment propaganda, but was neatly sandwiched into the action.

Lefty, the actual murderer, is "yellow," and although played a just hand by fate in a coin-flipping match to find one who would "go the route" to free the other three, he waffles. Bull finally gives him another chance, and again Lefty loses, but insists on dragging his accomplices with him. Bull thereupon strangles the jelly-backed one and is willing to die, for now he has a just cause.

It's a very effective offering, purely theatrical but for its propaganda, which is neither here nor there. The setting was distinctive, as was to be expected from Henry Dreyfuss, who is otherwise production manager at the Mark-Strand, New York. James O'Brien as Lefty and Frank

Carney as Bull were particularly impressive.

Thalian Players

Players from the Bronx Y. M. H. A. in "His Children," playlet by Rufus Learns, staged by William W. Schorr.

Joe, Emanuel Berlin; Clara, Mollie Buchsbaum; Wally Langford, Charles Solinger. Because of its theme, the Bronx Y. M. H. A. group's offering is rather local. The disregard for their dead male parent by his estranged three children is the burden of the sketch. It is rather long-winded and tritely written.

A novel twist would have been in having Langford, the Gentile theatrical manager who is the why-for of Clara turning from her people, entered in the guise of the rabbi character and preach on honoring the dead, instead of the other (unprogrammed) ecclesiastical character who spied his stuff very much to the Thomshefsky.

The setting was a black boxed draped affair, striking, with the twin candelabra and the other light effects imparting the desired effect.

The players actually did more than passively well, considering the talky "sides" allotted each.

The Vagabond Players

Martin Plavin's playlet, staged by William W. Schorr, set in an uncharted island in the South Seas.

MacGregor, Robert Lane; Grimp, John Brester; Prince, Wm. A. Rothschild; Coole, Frederick Bonni; Coole, Nathan Gale. Rather a colorful production, set on a South Sea Island with a treasure hunt as the motif. The bragging Scot MacGregor and Grimp, his lieutenant, are out to foil Capt. Prince, whom they suspect. Their hunt is successful and the hidden treasure of Spanish doubloons decides them to remain behind and await an expected vessel in three weeks, rather than risk a return on Prince's vessel. MacGregor, bragging about his "brains" (the title) has everything cued nicely until discovering that the keg of water they took off with them is of the ocean's salt and not aqua pura. The moral seemingly being that what glory being a Midas on a barren island with a fatal end awaiting tomorrow.

Here, too, a post-climax might have been appended in having Capt. Prince who didn't act like the dastardly character he was painted, return with success to prove himself.

Regardless of plot content, the playing here was distinctive. Robert Lane as the dialect Scot and John Brester in a "limy" role naturally had the opportunities with William A. Rothschild, who also staged, as the naval officer holding up his end.

The Importance of Being Earnest

Actors' Theatre presents a revival of Oscar Wilde's comedy, directed by Dudley Digges, at the Comedy May 3.

Lane, Gerald Hamer; Algernon Moncrieff, Richard Owen; John Worthing, Vernon Steele; Lady Bracknell, Lucie Watson; Miss Fairfax, Harolaine Humphreys; Cecily Cardew, Patricia Collinge; Miss Prism, Catherine Proctor; Merriman, Wallis Roberts; Rev. Chaubert, Dudley Digges. Oscar Wilde wrote this scintillant farce in 1895. He was then the most lionized literary man in the world, on the crest of his fore-doomed career. He was the most conspicuous snob, fop and aesthete in London. To him nothing was sacred. He was a brilliant and merciless cynic. For a phrase he made a nobleman a clown; for a paragraph he crucified a reputation; for a brochure he boozed his country, his flag, his college, his soul.

A year later he was writing "The Ballad of Reading Gaol"—a shaven, broken, humiliated convict, spat

upon and kicked about; his name was only the cue for a dirty joke and an unmentionable jibe.

But he had written "The Importance of Being Earnest" while he still laughed at the world upon which he reigned to glance down, when he still held as a secret the weird psychopathic twist of his being. He wrote it, therefore, not as the sufferer who rang the deep notes of philosophical ratiocination in "De Profundis" later, or who was to leave an ocean of tears for the future generation who would read his humiliating heart-breaks in his "Ballad of Reading Gaol."

And if ever there lived the apothecosis of smart, sneering, effete cleverness, it was the Oscar Wilde of 1895.

Today his epigrams come forth like facets of a steel-blue diamond—a cold, hard diamond, but still a diamond.

Latter-day wits, paragraphs (and, were the art not obsolete, one might make the recommendation to epigrammers) will do well to sit through "The Importance of Being Earnest." Then they will go forth and buy themselves pearl-handled revolvers; and if they have any consciences will turn them inward and use them.

A hard-boiled little farce, this, strung on the thinnest lines of structure, for Wilde's contempt for everything was so comprehensive that he had no more reverence for accepted rules of writing than he had for accepted codes of morals.

Characters—caricatures, of course, but devilishly shrewd caricatures—walk about upon the stage. And they speak. They speak in unrevered sparkling repartee. Wilde was not afraid of being thought a smart-Alec. He wasn't even afraid he wouldn't. He knew he was. And he was.

What a diatribe against society, love, matrimony, sex, money; what a satire on the romantic plots so popular in those musty days; what a laughing stock it makes of youthful innocence and mature decency. It isn't openly immoral. But it is inherently unmoral. It is the throaty chuckle of the unbeliever, who doesn't care whether or not less sophisticated ones believe, but who openly derides them if they do—if they believe in the sanctity, the truth, the sincerity of anything.

The British Van Bibbers whom he chisels with his ruthless hammer and keen, line, Damascus-cut edged tool become the animated Pygmals and Galateas of his caustic method of scolding thought.

But with what amusing, irresistibly penetrating passages he endows them. These are not muttering, mumbling dissatisfied folks; these are grotesque mummies making a lampoon of what the credulous call holy.

He makes a virgin fall in love with a man because of his first name; her mother finds a nameless girl charming because she has money; the love-sick males eat mummies and scramble for the salad while the affairs of their hearts are in the balance; the superannuated governess is a husband-hunter; the noblewoman is a society-fiend; the sub-deb girls of gentle breeding are cats and cheats and liars.

And yet it is a pretty picture—because it is reprehensible to be so ironic, but it is proper to be good at it.

What New York will do about this revival is quite in doubt. It was originally done here by Frohman some dozen years back, and was taken up by the high-brows, the long-hairs and the surviving Wildeites. The low tragedy (or high comedy—surely it would have been comedy to Wilde had it happened to any one else) of the fallen star was rather fresh then. It is a semi-myth now, more symbolic than actual.

A new if small school of Wilde-devotees has gradually developed, since then. But the "sensation" has died out.

What the reflex will show is conjectural.

At any time and under any conditions, this sacrilegious, profane (without a single sacrilegious or profane word, as we know them along Broadway) farce is far too brilliant to ever become a broad general success. The simptoms cannot understand it; those who can, enjoy it, but they leave with a dreadful pain in the inferiority complex. For Wilde makes one feel so cheap, so stripped of all use or reason in the world.

That is not a box-office reaction. Smartly acted and directed in congenious spirit, this revival will still not attain a healthy run. Five or six weeks will prove ample, no doubt to bring forth all of the 7,000,000 New Yorkers who crave this thrill in the theatre. On any office.

BAD HABITS OF 1926

Intimate revue produced by Irving Strouse at the Greenwich Village theatre April 30. Music by Manning Sherwin, lyrics by Arthur Horner, Jr. Numbers staged by Ralph Hecox, and dialog by Perry Ivins. Costumes and settings by Joseph Mullen. Cast composed of 17 people, chorus and principals. In 24 scenes.

The Irving Strouse who produced this is the same young man who several years ago did a "table

Job in putting on "The First Fifty Years," Henry Myers' play, in which Clare Eames and Tom Powers were the sole actors. His newest effort, which "they" say was promoted on a shoe string or less, at least shows him to be a fellow with nerve if things were really that tough. And although his little revue is tiresome at many times, it also has much good stuff. Included among the things with a commercial value is one song, "Would-ja," which sounded like it had a real dance swing and would stand being played by a real orchestra—for, unfortunately, the musical accompaniment is almost zero minus.

The trouble with nearly all these little revues is that the casts can't do anything except the most elemental dancing. Singing always deplorable; diction in unison chorus numbers worse than that and the ability to project a punch lacking. Thus, much good material goes utterly to waste.

Especially off are the men in "Bad Habits," mostly youngsters who probably don't have to work for a living and who are, therefore, lending their talents for small compensation to the cause of artistic-revue making. The girls are shapely, pretty and given to a display of their figures. Brassieres having been omitted, they manage to project quite a leandjakish flavor into some of the chorus numbers. When the nasty sketches are recalled, one wonders if it isn't just a Shubert revue in miniature.

Particularly good is a satire on a combination of "Young Woodley" and "The Vortex," wherein Noel Coward is burlesqued until he looks even sillier than in "The Vortex." A "Babes in Hollywood" sketch, with the infant prodigy as the father of his secretary's child, also gets a laugh or so while a skit on the ridiculous amount of applause given all-star casts also seems to be of that material which might click on Broadway.

Lots of the numbers are strictly

blatto, as they're handled now. One or two are good, particularly the advice to commuters, which opens the last half and in which the out-of-towners are told what follows, so that if they feel like leaving now they can catch the train and still feel they haven't missed anything. But a lecture on bicycling is no good as now done, and several sketches—particularly the ones labeled "Type-casting" and "Lady Godiva Go Bob Your Hair," just good ideas all wet.

Of the people, Kathryn and Harriet Hamill, two nifty lookers of show girl build, looked nicest, although Florence Selwyn, with awfully amateurish material, created a distinct impression. She speaks English without over-stressing the accent, like Aline MacMahon and a few others who might be mentioned as would-be practitioners of the Gertrude Lawrence art. Ann Schmidt did one nice dance in a pair of short and revealing tights, while Ilume Deer, blonde, also played some sketch parts well.

Thus "Bad Habits" is pretty much a 50-50 show. With a real cat and a carload of restaging, it might make the grade. Inasmuch as it opened after several postponements and still isn't routine properly, this review may be a little too harsh. It seems but right to say that a week from now it should be running in much better shape. Commercially, the "Would-ja" song ought to help a lot, depending, of course, on the play it can get on the orchestras around town. But "Bad Habits" probably isn't anything better than just a Village show. With rent cheap and the cast costing little, it may be able to go for a while.

But the uptown gait would be too fast, and it does not rate with "Grand Street Follies" or "Garrick Gaieties," obviously the revues which inspired its production.

Siak.

PLAYS OUT OF TOWN

KITTY'S KISSES

Newark, N. J., May 1.

Musical comedy in two acts and seven scenes. Book by Philip Bartholomae and Otto Harbach. Lyrics staged by Gus Kahn. Music by Con Conrad. Dances by Bobby Connolly. Presented by William A. Brady at the Shubert, Newark, N. J., week April 28.

Mrs. Burke, Jane Conover; Mr. Burke, Frank Hatch; A Country Girl, Georgina Tilden; Lulu, Aileen Meehan; Kitty Brown, Dorothy Dille; Robert Mason, John Boles; The Day Clerk, William Wayne; The Telephone Girl, Ruth Warren; The Helpline, Charles Williams; The Maid, Elizabeth Murray; The Night Clerk, Larry Mack; Richard Dennison, Mark Smith; Mrs. Dennison, Frances Burke; Philip Dennison, Charles Fitch; Miss Wendel, Mildred Keats.

Although not so programed, this is a musical version of "Little Miss Brown," the Richard Bartholomae farce, "Kitty's Kisses," allowing for a very ragged first night, may make a good summer show, but nothing more. It is said, however, that some new principals may go in tonight, and this should make a world of difference.

The familiar story is that Kitty Brown, on the way to meet her mother, is deprived of admittance to hotels in a strange city when she has lost her money and baggage. Accordingly she gives the name of the wife of a man expected at a hotel, and consequently finds herself unexpectedly the breakfast guest of a man with whom she has innocently spent the night.

Much that is amusing in the plot, but at times, particularly in the second act, the book drags inexplicably and more than once it is not at all apparent that the story known where it is going—if anywhere. In the light of all that has been done with bedrooms since this farce first aroused the blushes of the timid early 1900's it would seem that much more might smartly come out of the second act situation. Of course, the book might be more or less scrapped, but as it is made very prominent it should justify itself.

No outstanding personality and none can sing, if John Boles is excepted. Dorothy Dille as Kitty is winsome and well-sulted. She can dance with the best. Another lively stepper is Mildred Keats, who is also not harmful to the eyes. As the male lead Mr. Boles outlooks as well as outstays the others, and has an engaging manner. Ruth Warren and William Wayne furnishes much comedy by their lively patter, and their grotesque dancing is as laughable as one has any right to expect. Mark Smith as Kitty's co-roomer is amusing. Elizabeth Murray as the maid hardly seemed set in the part.

The 12 attractive mediums (only one blonde, despite gentlemen) are agile and appear with eight male comrades in two ensembles that are superb. Otherwise the dancing revues are originality—not their fault. The "College Four" is down for specialities, but the little chance given for singing gets them nowhere.

The lyrics, so far as they can be

heard, sound above the average. The music, however, at least on first hearing, does not seem up to Conrad's usual standard. It is pleasing and appropriate, but not at all striking. "Kitty's Kisses," which is plugged, should become popular. As a whole, the show seems to lack class, and yet any one should be able to have a good time watching it.

Austin.

SUCH A BUSINESS

Los Angeles, May 1.

Three-act comedy presented by Licher P. Fitch and his players at the Hollywood Tent Theatre. Written by Abraham Goldner and William H. Strauss from a sketch by Otto Lederer.

Mary Dawn Terry, Fred Sherman; Max Golden, William H. Strauss; Brewster, Gordon Westcott; Customer, Kenneth Randall; Irving Jay Silver, Victor Rodman; Mrs. Silver, Minna Perry Radman; Schmidt, Willard Jensen; Mary Joyce, Marion King; Reeves, James Worley; Adams, Ed Kitch; Bernstein, Willard Jensen.

"Such a Business," which received its first hearing before filed seats at the Hollywood Tent Theatre last Sunday, is not as bad as might be expected. With visions of another attempt to duplicate "Able," this comedy turned out more like a Montague Glass rhapsody.

"Love in the cigar business" tells the story in a nutshell. It opens with Max Golden making his own cigars in a little New York shop, satisfied and contented. His daughter, however, has a yen for an artistic career and when an offer comes to sell 1,000,000 of his stogies a month, she hops the old man up to expend. A Mrs. Silver, with her son, Irving, horn in for a partnership so that the expansion can be made.

The second act, a year later, shows the big factory running with a lot of business trouble coming for Golden and Silver. Strikes, detectives seeking booze and young Silver's love for Miss Golden all lead up to the climax with the old cigar-maker ordering the lovers out of his office for good.

Everything is patched up in the third act by the girl stenographer, who has worked under a contract whereby she was not to spend and who turns out to be a prohibition officer with the goods on the heavy, a secret partner who has been using clear boxes for gin bottle overcoats.

William H. Strauss, one of the authors, played the featured part and played it well. There is nothing "hokey" about the play with the exception of some over or under acting by Minna Radman as the elderly Jewish lady and some poetry on love quoted by the clerk.

Strauss gave a decent, logical interpretation of a small-time cigar roller without dialect or monkey-business. The other parts were straight enough, with Victor Rodman deserving praise for jumping into the Irving Silver part in a day.

PLAYERS IN THE LEGITIMATE

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 70th St., New York

EDNA COVEY

With Leon Errol in

"LOUIE THE 14TH"

ILLINOIS, CHICAGO

BERNARD GRANVILLE

COMEDIAN

"CASTLES IN THE AIR" CO.

Olympic, Chicago

FLORENCE MOORE

"Greenwich Village Follies"

SHUBERT, NEW YORK

"MERRY MERRY"

WITH

MARIE SAXON

This Week, Plymouth, Boston

K. K. K. MAY BE

(Continued from page 43)

reopening was occasioned by Equity stepping in to know who was who behind the revival and insisting upon the usual two weeks' bond, but the Harris and Shubert guarantees abrogated the necessity of posting bond, and the show opened.

Before it got under way, however, another entanglement cropped up when the management attempted to replace Fred Santley, holding run-of-play contract for the piece, by Sam Critcherson. The latter had rehearsed two weeks, but was not permitted to play, since Equity ruled that Santley would have to be kept in. It was also ruled that the management were liable for two weeks' salary for Critcherson.

Equity Council pointed out in its decision in favor of the above players that the show had not laid off the required eight weeks before reopening, and therefore previous contracts were in force. It also ruled that Chona Paula, who had followed Molly Doherty in the piece and had not been recalled for the reopening, was entitled to a week's salary in lieu of notice.

These recent entanglements are but another episode of the turbulent career of the musical since its opening last summer at the Times Square, New York. After the road engagements the company reopened at Daly's, New York, and closed owing several weeks' salaries.

Jules Leventhal was later interested, but bowed out after a week in Brooklyn, claiming the piece to be too greatly financially involved to interest him. After Leventhal's withdrawal George M. Gatta held the bag for it, with Leon De Costa, author, jointly interested, and with Gatta reported bowing out on its recent reopening, although understood to hold the road rights for two companies next season through the original agreement with De Costa.

SHOP TALK

(Continued from page 42)

The first thing to digest is that criticisms and suggestions should only be regarded when they seem right to you.

The fact that they may apply generally, or apply to other people does not mean that in your particular case they should be regarded as proofs of holy writ. Unless a girl or boy has some innate good quality distinctively his own, he has no great call to the stage. Only such suggestions as help to develop this quality are of use. But in the anxiety to please a director, an agent, a manager or a critic, the innate instinct is often violated.

"But that is diplomacy," said one of them to me. "You can't insist on your own way and hold a job."

Defining Hypocrisy

That is going to the other extreme. Hypocrisy is not diplomacy. The two are usually confused. Hypocrisy is the lowest human quality. It is pretending to agree with what you do not believe for the sake of a momentary approval or advantage. It is cowardly and weakening.

Smashing your way through blatantly and defiantly is the savage's method. It has no place in civilization. It is as the senseless rock which rolls down hill smashing everything in its way and destroying without accomplishing.

Between these courses lies diplomacy, the very highest civilized human quality. Diplomacy prevents wars, and ends wars. It oils the complex machinery of life. It brings opposite minds together on the right course. In the matter of taking direction, it combines in the actor the ability to promote discipline by taking direction understandingly, and using only that which appeals to his actor's intelligence when it comes to the performance. It presupposes sufficient common sense in the actor to talk over disputed points with the director, at times and places which will not delay or upset rehearsals. Few directors, deliberately work against the best results just to "show off," although many resent the arguing and trouble making actor even when he is right. Just a little sense, and all goes well.

But the black doubts and despondencies of the conscientious young artist who has not as yet made good surely do disappear when he finds himself in that first sweet hit. From then on his feet are on the ground. If he takes his triumph with the humility and thankfulness of a real artist instead of with the arrogance of the shallow-pated, he never again suffers the cold nervous horror of earlier trials. Failures he may have and will have, for the success means also new and higher demands, but at least he has landed once and knows it can be done again.

With this success comes the knowledge that those signs and symbols of accidental authority that have frightened him so long are not as awful as they once seemed. Gradually those whom he thought possessed of some magic power or secret knowledge become fallible to his opened eyes. He realizes that they were only guessing too. That no one knows exactly and for certain just what will register with the psychology of a succession of audiences, regardless of the reaction of some one particular audience. And gradually he develops a method, and a technique and a touch of his own.

Methods

Gradually he learns that one can get a laugh or a round of applause by a mastery of the falling inflection—by finality—at the ends of

speeches. But he learns also that some artists get the same results by exactly the opposite method.

Then, but later, he finds that the greater artists regard nothing of this kind so much as the sense of the speech or action, and, as the musician who has learned his scales and forgotten them, so he learns to let infections find themselves and live only the sense of the text from the heart outward.

"Why can't he disregard all these methods and technique and feel from the heart in the first place?"

Ah! That is the fallacy of the brilliant youth who says, "You don't act any more. That is old fashioned. You just talk and act natural." If that were true the Iceman could play Hamlet.

You will learn the technique and the rules and the mechanics first, won, and learn them so thoroughly that you use them unconsciously, before you can "just talk and act naturally." It is quite true that genius can break every rule, but you can be quite sure the rules must be thoroughly learned before they can be intelligently broken.

And even then they are not really broken. They just seem to be broken. The reality and life of a great actor's performance are so vivid that technique is not apparent. But none the less it underlies the effective performance. And it must be learned. And it must be learned with painstaking drudgery. Genius never gave anyone technical knowledge. A monkey comedian may get by with a great farce performance by accident in one case, but he will learn his business technically before he can repeat it in a variety of the great comedy rolls. But, the technique once mastered, the hit will come, if there is also talent. And when it comes, it is not an accident.

Studying Actor's Business

Incidentally, it is well for the young actor who wishes to advance practically, not only to diligently study his own business, but to avoid too much prominence in other business. It is hard enough to convince managers that you can act. It is doubly hard to convince them that you can excel in two things. Unnecessary activity in professional agitations are usually mistrusted and taken as an alibi for bad acting. Better leave all that to the regularly constituted authorities of your organization as long as they have your respect and confidence. That is what they are there for. Besides, as the art of acting declines, the technical business problems of acting seem to multiply. In attempting to regulate them single handed one must be either an expert or a bungler.

For instance, it is the law that the management shall pay for all costumes and "wraps" essential to the performance. But he also owns them exclusively. The actor has no right to make private use of them. In the case of a play running so long that the juvenile men must have their faces lifted to prevent their becoming character men, the management must pay for the surgery. But he thereby owns the faces. And the technical point raised by the actors taking these uplifted faces out of the theatre to eat steak with, requires an acumen of judgment beyond the capacity of the individual actor who still wishes to remember his cues.

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NO, NO, NANETTE

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A Comedy by C. K. Munro

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Mats. Wed. & Sat., 2:30

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By GEORGE KELLY

with CHRYSTAL HERNE

The BEE JACKSON Dancing Slipper



It is canary yellow velvet with open shank, rounded toe and tapering heel. Its lines are French—its smartness is I. Miller!

This is one of the vivid little slippers that puts the "kick" into Miss Bee Jackson's "Charleston" and does its bit towards helping her retain her title of "World's Champion Charleston Dancer" . . . And, of course, like all the smart slippers she wears for all occasions—it's by I. Miller!

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In response to numerous requests

Senorita MELLER

*Has Consented to continue at the Empire another
four weeks*

*Because of that her contemplated appearances out of
town have been deferred until October*



RADIO RAMBLINGS

WNJ, Newark, threatens to increase its power. It should, otherwise it stands no chance in the metropolitan district with WOR and the other big local stations. Bert Stagger's Orchestra from the Robert Treat hotel proved interesting when picked up around midnight.

Olsen's Hits

George Olsen's "Going Home Blues," his trade-mark choo-choo effect, is now also a radio trademark. Just like Lopez's "On the Radio" is a farewell anthem, the "Going Home Blues" is Olsen's signing off token. Olsen is also to be credited for "making" the novelty "Horses" the hit it is. It's a frequent request and along with "Who," a nightly offering.

The songwriting Rev. Pierre Connors also gets a corking break from the Olsenites with "What's the Good of Moonlight," which should click. (Parenthetically, Rev. Connors claims authorship of "Love Sends a Little Gift of Roses," which found its way to London and became a hit from that source). Olsen's own "You Need Someone to Love" is also a potential hit, and a genuine public favorite without being over-plugged.

A new radio entry is Lew Raderman's band from the Pelham Heath Inn, New York, via WEAF. Raderman has a phonograph recording rep, and his other impression is as favorable as anticipated.

Mike Was "Dead"

Dolly Connolly and Percy Wenrich made their radio debut during Vincent Lopez's period from the

Casa Lopez. The team played at the night club. Wenrich is also composer of the sensationally popular "Castles in the Air" musical, a Chicago hit. Apropos of Lopez, the Doly-Otis debate recently ran overtime and the bandman's time was cut into without Lopez knowing it. One then heard the familiar announcement, "the title of the number just played, etc." with Lopez seemingly unconscious he was broadcasting through a "dead" microphone.

Golden's Misconstruction

Ernie Golden misconstrued Variety's Radio Rambling comment as an adverse criticism, with Golden ad libbing something about "Variety panned me" when the criticism was intended in kindest of spirit for whatever corrective purposes it may accomplish. The Golden orchestra is as ever the WMCA highlight. The Thursday midnight "Broadway Night" from the Hotel McAlpin grill with "Is Zat So?" and "Song of the Flame" people present was a lively affair. The Moscow Art Five pleased with their music.

The Sachs Quality Boys from WMCA, plugging the Sachs furniture company, is a so-so combination. Their pianolog stuff is okay, but the comedy overly familiar and flat. George and Harry are reminiscent of The Happiness Boys and not standing up by comparison.

David Lawrence, the famous Washington, D. C., political correspondent, and now president of the Consolidated Press Association,



SAM DIBERT

Saxophone player with James G. Dimmick's Sunnybrook Orchestra, at Cinderella Ballroom, New York.

Mr. Dibert is one of the most versatile dance orchestra musicians in America. He plays a score of instruments with equal facility and expertise, although concentrating on the "hot" saxophone exclusively. He is the torrid mainstay of the Dimmick-Sunnybrook's reed section.

spoke brilliantly on news gathering and plugged his new "United States Daily" via WRC, Washington, D. C., relayed with WJZ, New York. Lawrence is the Jewish correspondent whom Henry Ford in his Dearborn "Independent" propaganda, termed "the mouthpiece of Wilson" Law, having gained the then chief executive's confidence to an unusual degree.

WOR's Bretton Hall string quartet from the Hotel Bretton Hall, New York, plays classic and standard music with as much facility as pops and jazz.

One of the ultra radio offerings of the "commercial" broadcasters are the Grand Prize Eureka, whose hour embraces everything including an exceptionally fine vocal quartet, which is suspected of being The Revelers of Victor record fame. Their instrumental contributions are fine, the program on the whole being intelligently framed for variety and above par.

Strong for One Publisher

Gerhart Baumgart, German barytone, imported for the Metropolitan opera according to Ernie Golden's announcement from WMCA, is breaking his jump at the McAlpin hotel grillroom. Baumgart's vocal contribution with "Mattenata" and "For You Alone" was impressive. The Radio Franks (Bessinger and White) following close thereon clicked as usual. The boys are "laying on" one publisher's songs too much, possibly through an understanding, but their rendition of everything is okay.

L. Heller & Sons, manufacturers of pearls and other stones, have a unique manner of plugging their wares from WEAF. "Old Man Donaldson" is a radio character who croon-talks with his inquisitive "niece" relative to the charms of stones, rubies, pearls, etc.

Paul Ash Promoted

Chicago, May 4. "Paul Ash—Rajah of Jazz," is featured prominently in the new Oriental theatre sign. The Rajah title has been copyrighted.

HICKMAN UNDECIDED

San Francisco, May 4. Art Hickman, who, since his recent return from Florida, has been visiting his mother here, left this week for Los Angeles to look over real estate properties there. He expects to remain several weeks. Hickman, who is representing Flo Ziegfeld out here, says he has not decided whether he will open in the New York "Follies" in June.

Victor Herbert Memorial Program
A special program as a memorial to Victor Herbert will be presented at the Hotel Ritz-Carlton, New York, May 26 under the auspices of the American Society of Composers, Authors and Publishers. WEAF will broadcast.

SUMMER SUBSCRIPTION

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Send remittance with name and address

New Books

Two volumes on "Saturday Evening Post" serializations came off the press this week. Paul Whiteman's book on "Jazz," published by Sears & Co. is a largely elaborated work on his "Satevepost" three-part treatise on syncopation.

Frank-Maurice, Inc., are publishers of Charles K. Harris' "40 Years of Melody—After the Ball," which ran in its entirety in the weekly.

Another new volume, published by Lang, Inc., is Arthur Lange's "Arranging for the Modern Dance Orchestra."

Western Union Asked for \$14,000 Through Delay

National Attractions of New York, Inc., the orchestra booking exchange, has filed a bill of particulars in its \$14,000 damage suit against the Western Union Telegraph Co. which is charged with negligence in delivering a wire two days late which cost National Attractions a contract with the Clearwater Beach Casino, Inc., Tampa.

Ace Brigode's Virginians at \$2,000 a week for 10 to 14 weeks was offered. Plus expenses, the contract would have been worth \$20,000 to \$28,000, half of which National Attractions, Inc., alleges would have been their fee by understanding, or \$14,000. This answers one question on the bill relative to the manner in which the agents estimate their damages. M. D. Sydney Peterson is treasurer of the plaintiff corporation.

Another suit by National Attractions due to come up soon is for \$500 against Vincent Lopez for services in booking Billy Hamilton and a concert band of 25 at \$2,500 a week for fair at Trenton, N. J., and Richmond, Va. Of the \$5,000 total earnings, 10 percent is claimed.

Lopez's defense is that Jack Horn, now with Alf. T. Wilton and formerly a vice-president of National Attractions, booked the Hamilton unit (Hamilton is of Lopez's band, and also financially interested) and that Horn did not expect any remuneration in view of Horn being also in Lopez's employ. This refers to Horn's business management of Lopez which was later abrogated when Horn started the National Attractions Corp.

Euclid Gardens Reopen

Cleveland, May 4. What once was Euclid Gardens, first of the Fifth City's modern Euclid avenue dance palaces, is in operation again, after intermittent "shutdowns" and one or two other things.

The spacious hall first opened some two years ago. For a long time thereafter it went along with almost no opposition.

Last winter some troubles were encountered with the result it closed. A short time later it reopened, not as a dance hall but as a roller skating rink. This idea didn't get over at all and another closing followed.

Recently, it changed ownership, and opened this week under the new management. Johnnie Gowen and his orchestra are making the place popular.

BONIEL RE-ELECTED

Chicago, May 4. Robert D. Boniel, director and announcer of radio station WEBB, has been re-elected president of the Chicago Broadcasters' Association.

Transferring Peabody

San Francisco, May 4. Eddie Peabody closes at the Granada (pictures) as orchestra leader May 7, and is to be transferred to Los Angeles to replace Verne Buck in the Metropolitan (pictures), according to report.

RADIO "KILLS" 2 STANDARDS

Church Co. Will Restrict Them in Hope

The John Church Co., owners of the copyrights on two of the biggest "standard" numbers, "The Road to Mandalay" and "Mighty Lak a Rose," will probably restrict these numbers from radio broadcasting. At the copyright hearings in Washington the intention to so limit the songs was declared.

The sales of both numbers have dropped off to almost nothing because of radio's inroads. Originally it spurred the sales, but the promiscuous broadcasting of late has almost "killed" the songs, hence the plan to rehabilitate their chances through suspension from the radio.

Dave Silverman With Skouras

St. Louis, May 4. Dave Silverman is slated for the post of musical director at Skouras brothers' new Ambassador, when that house opens in the early fall. Until recently Silverman had been director at the West End Lyric for 10 years. Stuart Barrie, now organist at the Grand Central, will transfer to the Ambassador, too.

Low Colwell's Return

Low Colwell is with Will Von Thzer's Broadway Music Corp. He has been out of the music business for several months.

Artist Arrangements

For Dance Orchestra

Something new in really "Hot" arrangements

Arrangements include hot choruses for 3 saxophones, 3 trumpets, trombone, 3 clarinets, 3 soprano saxophones, etc.

Try my latest arrangement of "Let's Talk About My Sweetie"

and you will agree that it is a "hot" one with all the trimmings

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Other arrangements made to order. Try them once and you will play them all the time

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DETROIT'S EXCLUSIVE RENDEZVOUS

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Irving Aaronson's Crusaders now in their 2d season at Janssen's Famous Midtown, Hofbrau, New York.

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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"

PAUL WHITEMAN

Kit-Cat Club
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Direction: WILLIAM MORRIS

Rates for Cards

15 times	HALF INCH	227
20 times	"	27
25 times	"	32
30 times	"	37
15 times	ONE INCH	961
20 times	"	100
25 times	"	105
30 times	"	110

JO ASTORIA

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HOTEL ANTILLIA ORCHESTRA
Coral Gables, Fla.

ACE BRIGODE

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Hotel Congress, Chicago
Personal Management: Joe Friedman

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FRANCIS CRAIG

and HIS ORCHESTRA
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MAL HALLETT

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Versatile Entertaining Band
NOW PLAYING
ARCADIA BALLROOM
FIFTH SEASON ON BROADWAY

VINCENT LOPEZ

And His
Casa Lopez Orchestra
CASA LOPEZ
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NAT MARTIN

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"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.

CHARLEY STRAIGHT

AND HIS
Rendezvous Orchestra
Rendezvous Cafe, Chicago, Ill.
Also Jack Johnstone and His Ramover
Orchestra. (A Charley Straight Unit)
Using Conn Instruments Exclusively

MR. AL TUCKER

and his
SOCIETY ORCHESTRA
Keith-Orpheum Circuits
Direction: Bernard Burke

MILLIK CLUB MAN HELD FOR 'LIFTING' \$20 CHECK

Alfred Grill Cashed Check for \$920—Merchant Prefers Charge

Alfred Grill, 26, restaurant owner, 160 West 45th street, who said he is part owner of the Millik Club, was arraigned before Magistrate Flood in West Side Court on a charge of forgery and was held in \$2,500 bail for the Grand Jury.

According to the story told by John Mongon, manufacturer, at 55 Barclay street, he visited the Millik Club with some friends. After there a short time, he discovered his funds were low. He said he called Grill and asked him to make out a check for \$20 which he would sign and which he later did and gave it to Grill in payment of the check.

A short time later Mongon received the check from the bank and discovered the check had been cashed for \$920. Mongon charged Grill had added a "9" in front of the "20." He notified Detectives Walsh, Cordes and Daly. They found Grill and arrested him. Grill entered a denial when brought to court, waived examination and was held for the Grand Jury.

RED' HAWKINS, PIANIST, MARRIES SOCIETY GIRL

Milwaukee, May 4.

Alice Mary McCutcheon, 19, daughter of a Milwaukee oil magnate, and Raymond "Red" Hawkins, pianist and leader of the Badger room orchestra, local cabaret, eloped a week ago to Waukegan where they were secretly married.

The elopement barred the jilting of a prominent Milwaukee county real estate man, to whom Miss McCutcheon had been engaged. The jilting took place several weeks ago when the romance with Hawkins began. Plans were under way for a pompous church wedding in the elite society colony when the couple were married in the Illinois city.

It is understood that the girl's parents have given their blessings to the elopers.

WHITE'S BAND ABROAD

Allen White and his Collegians, until recently in vaudeville, will appear in Europe this summer. White's tour is under the direction of the William Morris office.

White leaves for Europe on the Aquitania today (Wednesday). The band will follow.

HARLEM PLACE CLOSED

Flo's Restaurant, colored restaurant on 7th avenue between 139th-140th streets (Harlem), is another of the uptown eateries where dancing was considered a drawing card which has been forced to close because of the unprecedented popularity of the new Savoy.

Greedy Cabaret Agents

Complaints from time to time anent the exorbitant commissions exacted by some cabaret booking agents say they range from 15 to 20 per cent, dependent on the act's lack of gumption and the agent's possession of too much thereof. Three or four of the agents are the targets of complaint from reformers.

Cases have been known of a flat \$10 and \$15 booking fee on small acts getting but \$50 or \$75 a week. The agent's alibi is that the effort expended to place the small act demands as much energy as in selling a bigger attraction.

But the fact remains an agent is liable to complaint to the Commissioner of Licenses.

WIEDOEFT BAND'S TOUR IN MOTORS—PERCENTAGE

8 Cars for 18 People—One-Nighters—Opens May 9 at San Diego

Los Angeles, May 4.

Herb Wiedoeft and his band close their extended engagement at the Cinderella May 8, to inaugurate an annual tour of one-nighters extending from San Diego to Vancouver, again under the auspices of the Brunswick-Columbia Recording Co. and the Buescher Band Instrument Co.

Dance halls will be played in practically every city visited, with the exception that legit and picture theatres are being booked for the Sunday night stands.

The tour opens May 9 in San Diego. It will be made entirely by motor caravan, eight closed cars being necessary to transport the 11 members of the orchestra, three extra men and four girls, who will make up the company. Each engagement will be on a straight percentage, with Wiedoeft dragging down 80 per cent in most instances. Dana Hayes is handling the advance.

The route as laid out includes after San Diego: San Bernardino, Bakersfield, Porterville, Visalia, Fresno, Hanford, Modesto, Stockton and Sacramento.

Fred Elizalde and his band go into the Cinderella to succeed Wiedoeft.

COLORED BANDS ABROAD

Within the past few weeks there has been considerable shifting of band placements among the American colored outfits that have been appearing abroad this year.

Claude Hopkins, who went over with the Dudley Revue, and whose band became a fixed feature at the "Folies Bergere," has returned to New York. He expects his band to play an eastern engagement this summer, and he may return abroad later.

Sam Wooding's band is not with "Chocolate Kiddies," as generally understood here in colored circles. Incidentally, Wooding was forced by the French government to leave Paris and play another French point where he had been previously contracted for; Wooding, however, now having all kinds of work in Paris for his band.

It appears that both the Wooding and Hopkins bands underwent quite a change in personnel, due to the labor conditions in France. Now and then colored members shifted to "ofay" organizations, and in this way were permitted to prolong their working permits.

"Little George," drummer with Sam Wooding, is back in the States.

It's reported that "Hutch" Hutchinson, former piano player at the Nest, New York, now with a band in Europe, was being congratulated upon the birth of a daughter in Constantinople.

SHOPPING NEWS ON COAST

Florence Hart Allen, dramatic reader and comedienne, has been signed by radio broadcasting station KMTR to give a weekly talk designated as a Shopping News Hour.

Girls From Show Placed

Beverly Perry and Lillian Dyer, with White's "Scandals," which recently closed, have joined Walter James Revue in vaudeville. Helen Morgan, of same show, is at Circo's night club.

SAM SALVIN SAILED

Sam Salvin sailed for Europe Saturday (May 1) to arrange for Florence Mills' forthcoming tour. The colored artist has been booked at the Ambassador, Paris, among other engagements.

CABARET BILLS

Current Programs in Cabarets and Cities as Below Listed

NEW YORK

Ambassador Grill
De Vega & D'Alva
Larry Stry Bd

Art Studio Club
Glorious Rev
The Glorias
Ben Glaser Bd

Avalon Club
Harry Nelson
Myrtle Gordon
Frankie Meadows
Morley & Leader
Flo Sherman
Joe Carroll
Tony Shayne
Jack Harvey
Inter-State 5

Backstage Club
Johnny Marvin
Will Hollander
Teddy King
Andy Hamilton
Larry Nadell
Eddie Thomas

Bert Lewis Club
Bert Lewis
Peggyann Burt
Mary Shan
Jane Carpenter
Bert Proham
"Jimmie" Lloyd
Maxine Henderson
Frank Victor Bd

Cafe de Paris
Ben Selvin Bd
Theo Hilsen Gypala

Caravan Club
Jane Grey
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
J Sunshine Boys
Sharkey Roth & R

Castilian Royal
Gladya Sloane
Beth Pitt
Sleepy Hall Bd
Bigelow & Lee

Chateau Stanley
Will Oakland
Chateau Band

Chie's
Cecil Cunningham
Minnie Mae Moore
Nuel Francis
Doris Dickinson
Loretta Adams
Dorothea Stanley
Marie Salisbury
Marguerite Hellwig
Crandall Sis
Hilda Allison
Ruth Cameron
LeRoy Smith Bd

Club Alabam
Johnny Hudgins
Fowler's Orch
Jean Starr
Abbie Mitchell
Clarence Robinson
Al Moore
Rocco Simmons
Johnny Vigil
Ruth Walker
Freddie Wash'gton
Lillian Powell
Ethel Webb
Ethel Moses
Vivian Harris
Madeline Odium
Gladya Bryson
Renee Harris
Gwendolyn Graham
Hyscinth Sears

Club Anatol
Grace Fisher
Rosita & Ramon
Muriel DeForest
Norma Gallo
Helen Henderson
Ruby Stevens
Dorothy Shepperd
Dorothy Charles
Claire Davis
May Clark
H Raser Bd

Club Barney
Rale Byers Bd
Ellnor Kern
Norrah Minneville
"Bubbles"
Bruslin
Kendall Capps
Edith Shpton

Club Beauville
Melody Six
Earl Lindsay Rev
Four Aces

Club Lido
Chick Under
Billy Mann
George Walsh
Tommy Purcell
Davis-Akret Orch

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
Pauline McDonald
Minnie McDonald
Jonah Dickinson Bd

County Fair
Eddie Worth Bd
Entertainers

Dover Club
Jimmy Durante
Eddie Jackson
Lew Clayton
Ryan Sisters
Mime Flieg
Ethel Craig
Margaret Hellwig
Doris Dickinson
Brad Mitchell
R Jordan's Orch

Everglades
E Lindsay Rev
Al B White
Olga McClure
O'Brien Sis
Joe Condule Bd

54th St. Club
Leal Stengel
Pearl Eaton
Geo Olsen Bd

5th Ave. Club
Robt Berns Orch
Hobbs Cliff
Mignon Laird
Mabel Olan
Albert Burke
Johnny Clare
Edith Babson
Ednor Frilling
Maryland Jarboe
Helen Sheperd
Dorothy Deeder
Richard Bennett
Brown & Sedano
Constance Carpenter

Florida
Adler Well & R
Florida Bd

Privately
Hal Hixon
Beth Chaille
Eddie Lambert
C & V D'ath
Violet White
Kitty White
Jack Denny Band

All-That Club
Arthur Swannstrom
L & F Wallace
Dorothy Dale
Peggy Dolson
Almea Rose
Marie Lowery
Jackie Heller
Chauncey Gray Bd

Hofman
Billy Adams
Marguerite Howard
Bentley Maxzola
Eddie Penning
Paul Haskon
Don Casa
Don Anteno & Mae
Frank Cornwell
Gus Guderian
Crusader's Bd

Katinka
Russian Revue
Balaika Bd

Kit Kat Kerner
Sally Fields
Art Franklin
E & M Beck
Helen Layonne
Vickie
Irv Bloom Bd

Knight Club
Lester Bernard
Futzi Brown

Mirador
Al Schembeck Bd
Moss & Fontana
Eton Boys
J Johnson Bd

MeAlpin Hotel
Radio Franka
Ernie Golden Bd

Monte Carlo
Jeanette Gilmore
Ed Hutchinson Rev
Lionel (Mike) Ames
Masked Countess
Jeanette Gilmore
Shirley Dahl
Beadie Kirwan
Carl Byal
Sir Tahar's Arab's
Buffaloniens Orch

Montmartre
Halbert's Perle
Flora La Brion
Trevis Huhn
M Goodman Bd

Moulin Rouge
Richy Craig Jr
Willson Sis
Ribel Sweet
Laurette Adams
Paul Specht Orch

Parlism
Yvonne George
Louise Hegoburu
Maria Kleva
Lee Bill
Mile Nittoja
Carlos Conte
Ning Gordan
Michel Dalmatoff
B Selvin Bd
Lucyenne Boyer

Parody Club
Joe Frisco
Gynay Byrne
Henrietta Cross
Dorothy Rainey
Athlone
Margaret Davies
Al Shenk
Cecilia Romeo
Peterson & Charlott
S S Levathan Bd

Plantation
Florence Mills Rev
Will Voderly Bd

Richman Club
Jeanette Gilmore
Harry Richmond
Yvette Rugei
E Coleman Orch

Silver Slipper
Peterson & Charlott
Dan Healy
Dolly Sterling
Irene Swor
Carlo & Norma
Cliff O'Rourke

Twin Oaks
Robby Connolly R
Billy Burton Bd
Vanity Club
Allen Walker Rev

Villa Venice
Emil Coleman Bd

Waldorf-Astoria
R & L Starbuck
H Leonard Bd

Barron Wilkes
Colored Show
Orch

BROOKLYN, N. Y.

Imperial
Robt Murphy
Charley Calvert
Frankie Meadows
Dancing Humphries
Loretta Leslie
Artie Williamson
Mae Russell
Harry Lanau Bd

Rockwell Terrace
Chas Cornell Rev
Ruck & Therin
Ethel Wolfe
Artie Williamson
Mae Russell
Harry Lanau Bd

CHICAGO

Proles
Julia Gerly
Joe Lewis
Eddie Cox
Loretta McDermott
Mirth Mack
Bubbles Shelby
Marque & Marq'tte
11 Owls Orch

Alame
Larry Vincent
Rick & Snyder
Auricle Craven
Loretta Leslie
Adelle Walker
Al Handler Orch

Frans Inn
Wells & Brady
Alice Brady
Fitz La Belle
Jack Marlow
Cotton Sisters
Reed & Duthers
Merritt Burnie Or

College Inn
Ruth Bittling
Maurie Sherman Or

BILL PARENT

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Woods Theatre Bldg., Chicago

Kenwood Village
Anita Gay
Habe Sherman
Mary Colburn
Al Reynolds
De Quarto Orch

Jeffery Tavern
Fred Farnham
Dolores Allen
It & J Gordon
Nina Smiley
Roy Evans
Kather Whittington
Roulette's Orch

Little Club
E Brown Synco's
Dora Maughn
Dora Jenkins

Parody Cafe
D & G Mason
Kid Murphy
Slim Greenleaf
Florence Sturgis
Pop Hunter
Hobbs Marcellus
Gladya Mintz
Clint Wright's Orch

Reveries
Jay Mills
Eddie Clifford
Williams Sis
Margaret White
Bernard & Henri
Le Mae & Josine
C Straight's Orch
Flo Lewis
Olive O'Neil
Wayne Allen
Mary Mulbert
Eva Belmont
Harry Maxwell
Alma Honkey
Gene Woodward

Montmartre
Edna Lindsey
Bernice Parker
Rose Wynn
Alfred & Gladys
Gladys Blair
Al Downe
Bronze Melba
Rob O' Link's Orch

Hollywood Barn
Florence Schubert
Myrtle Lansing
Marion Kane
Reed Sisters
Johnny Ryan

Deauville
O'Connor Sis
Shirley Buford
Martha Martell
Helen Doyle
David Quikano
Marque & Marq'tte
Chas Kerr Orch

Montmartre
Edna Lindsey
Bernice Parker
Rose Wynn
Alfred & Gladys
Gladys Blair
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Gladys Blair
Al Downe
Bronze Melba
Rob O' Link's Orch

Hollywood Barn
Florence Schubert
Myrtle Lansing
Marion Kane
Reed Sisters
Johnny Ryan

De Costa & Louisa
O'Connor Sisters
H Hosford's Orch

Rainbow Gardens
Frank Libuse
Vera Amazar
J Chapman Orch

Perishing Palace
Gene Carter
Bonnie Moore
Comb & Atkin
Madeline McKenzie
Carl Lorraine Orch
Southmoor
Flo Lewis
Alfred & Gladys
B Pollack's Orch

Parody Cafe
Phil Murphy
Stewart Allen
Margie Ryan
Robbie Marcellus
Nena De Sylvia
Virginia Shettell
Tex Arlington
Gladya Mintz
Clint Wright Orch

Palmer House
Ernest Evans Co
Gerald Levy Orch

Terrace Gardens
Sara Ann McCabe
Honri 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

Club Madrid
Adelle Gould
Harry Bloom

Johnny Ryan
Emerson Gills Orch

May Schapell
Laura Martin
Roy Ingram Orch

Ray Ingram Orch

Ray Ingram Orch

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HAGENBECK-WALLACE CIRCUS

Cincinnati, May 1.

Lovers of a trained wild animal circus will consider themselves fortunate if they view the exhibition offered this season by the Hagenbeck-Wallace show.

The outstanding feature is Clyde Beatty. In his early 20's, of mainly build and face, Beatty displays equal amounts of fearlessness and polish. He is a Bogar, Dudack, Swyer, Hellott, Taylor and other trainers who preceded him in gaining fame under the Hagenbeck title. He is a mixed group in his dish, and the bigger the better he likes it. He has his charges apparently in a hostile mood before he enters the arena. The frenzied pitch is heightened until he climaxes with a picture of a determined youth's glorious conquest.

The balance of the performance is in keeping with the standard set by this show in recent years. Half of the opening period was put in here this week. All of the equipment and paraphernalia has the air of newness, and the stock also appears in perfect condition. A shortage of working help was indicated by the lateness of arrival in Cincinnati and the slowness in setting up and tearing down.

The scheduled matinee for Wednesday on the Cumminsville lot was omitted, as was the case the day before in Richmond, Ind. Thursday there was a three-mile move to the lot at 11th and Central avenues, and the afternoon show was almost two hours late.

Attendance at the five performances was good, turnaways being registered Thursday and last nights. An S. O. S. to winter quarters brought Bill Curtiss to Cincinnati to resume his old duties as superintendent.

No Parade

No parades are offered. The show has cut down from 30 to 24 cars. The band, under direction of Edward Woekener, has been reduced to 16 pieces.

Dan Odom is general manager; W. E. Wells, equestrian director; Bert Cole, announcer and banner man; W. R. Kellogg and Elmer Lingo, business department; Joe Coyle, producing clown; P. J. Staunton, side show manager. There are ten elephants, with Cheerful Gardner in charge.

Program's Order

The big show program, which moves speedily, is in the following order:

Grand entry.
Football horses in rings one and three and clowns working on track.
Liberty ponies in end rings and seven polar bears, by Capt. Bernardi, in arena.
Orin and Orrie Davenport, equestrian.

high.

Three elephants in each end ring and four elephants in center ring, worked by three girls.

Davenport Family, riding act, in center ring.

Thirteen dancing horses, ridden by girls.

Flying Ward-Kimball Troupe, eight men and women, on return trapeze.

English fox hunt.
Jumping horses, introducing Clyde Beatty, working 14 lions and three tigers.

Clown band, directed by Arthur Borella.

Marcel Repert, balancing on a bicycle on a small platform, 20 feet and as many black liberty horses in opposite ring worked by Hertha Kioska.

Robert McPherson, in arena, with 14 tigers. Clowns on hippodrome track.

Eukene Brothers, comedy bar acts, above end rings. Four men in each act.

Twelve girls on swinging ladders.
Twelve sorrel liberty horses in ring one, worked by Ernest Kioska, trian acts, in end rings and clown numbers.

Clyde Beatty, in arena, working three leopards, two pumas, two lions, four bears and three hyenas. Constance Webber, programed as "America's champion lady rider." Liberty horse race, jockey race and Roman standing race.

The animal acts of Bernardi and McPherson drew close attention and much applause when reviewed.

As fast, daring and funny as ever is the work of the Davenports on the resin backs. Heavy applause on each presentation.

The Kioskas work the liberty horses in amazing fashion and were warmly received.

Refreshing Clowns

Refreshing, indeed, is the work of the clowns, with not a few new and nifty walkarounds. In this contingent, besides Coyle and Borella, are Earl Shipley, three Hardigg Brothers, Mickie McDonnell, Joe Short, Fred DeMarr and wife, Alva Evans, Jack Bennett, Jack Harris, Curley Phillips, Charlie Weber, Charlie Klein and M. Catlett.

Wild Bill Penny has charge of the Wild West concert, members of which are Charlie and George Sweet, William and Estella Kaffner, Bessie Hirsch, Edith Cooper, George and Mrs. Bennett, Ray Wells, Lefty Christian, Hank Linton and 13 Sioux Indians, headed by Chief Big Bear.

The veteran Doc Waddell is entrusted with the cares of press agent back with the show. His efforts here evidence that space grabbers of a younger day will have to step fast to keep up with him.

JOHN ROBINSON CIRCUS

Cincinnati, May 1.

For the 103rd season of the use of the John Robinson Circus title, the American Circus Corporation presents a 24-car organization with each department vested in seasoned hands.

The show hit the trail April 24, and April 29 played Covington, Ky., opposite Cincinnati. It moved to the small telephone company lot in Norwood, April 30. Matinee attendance at Covington was almost full, and at night an extra performance to accommodate the overflow. The presence of the Hagenbeck-Wallace Circus, also an American Circus Corporation unit, in Cincinnati, hurt business for the Norwood date, the afternoon performance drawing light while the seats were comfortably filled.

The big show program is much the same as last year, with the gorgeous and tinsel "Peter Pan in Animal Land" spectacle rating as the outstanding feature. The Ben Hassan Troupe is a worthy addition to the performance.

The roster includes Sam Dill, manager; R. E. Thornton, equestrian director; William B. Hayes, business manager, assisted by A. B. Bennett; Egypt Thompson, superintendent; Eddie Darling, chief of ticket staff; and Duke Mills in charge of the side show. Bob Hickox has the advance press, and E. James is publicity man back with the show. Wade Zumwalt continues as musical director.

Following the spec., stered in the arena and around the hippodrome track, appear the Aerial Kelleys on double trapeze, and Celia on single trapeze over the end rings. Charles B. DeMent, who has the King role in the spectacle, assists as chief announcer.

Running Order

The balance of the program is in the order given herewith:
Hippopotamus walkaround.
Theodore Schroeder in a snappy polar bear act in the arena, and pony drills in end rings by Robert and Ova Thornton.

Football horses in end rings.
Hanson Troups, in comely acrobatics, in rings.

Iona Carle in arena with wrestling tiger.

Riding dogs and monks on ponies in rings, presented by Bob Thornton and Dewey Butler.

Girls on swinging ladders about track.

Nellie Roth, working eight tigers in arena, and Bob Thornton and Dewey Butler presenting jumping horse and camel acts in rings.

Margaret Thompson, with tiger riding elephant in arena, and ponies and dogs (bridge number) in rings by Mr. and Mrs. Thornton.

Liberty horses, 12 in each end ring, by Rudy Rudynoff and Bob Thornton.

High-diving dogs and monks.
Iona Carle, working eight lions in arena.

Quartet of elephants in each of the three rings, by Bert Noyes, bull trainer, presented by Mmie. Lorette, Iona Carle and Pearl Weber.

Comedy riding acts in end rings by Rudynoff and Reno Macree troupes.

Wire acts: Phil Eddy in center and Tetu Harriman and Piedad Morales in end rings.

Menage act around hippodrome track, with men and women as mounts. Flashy and peppy dancing numbers.

Iron jaw acts in end rings presented under direction of Theresa Baron. Mmie. Lorette and Pearl Weber in center rings.

Picturesque fox hunt and races. A generous sprinkling of comedy by the clown alley contingent appears throughout. Silvers Johnson and Abe Goldstein head the joys, others of whom are George Harmon, Joe and German Simmons, Danny Sullivan, Joe Wyle, Walter Wellington, George Voyce, Vic Moran, Charles Fenton, Jack O'Brien and John Gilbert.

The Wild West division, which this season includes 13 Sioux Indians, is under the leadership of Carliss Carrian. An added feature is Reece, the strong man, who permits an automobile to be driven over him.

101 RANCH SHOW

Kansas City, April 28.

"Moscow" is the alluring title for the grand pagant opening Miller Bros.' 101 Ranch Real Wild West and Great Far East, which launched its 1926 season here April 26 on a three-day stay. The display was produced by Captain Newton Hardin, and introduces the show's biggest feature, the Cossack troupe, brought from Europe by Colonel Miller, which includes the Imperial Russian Band, Leopold Rathnansky, director. The Russians are headed by General Savitsky and Prince Adronkoff, of the Russian army, and they are the real thing.

It was exactly 8:15 when "Tex" Cooper, official announcer, blew his whistle and four trumpeters from the Russian band signaled the opening. The "Moscow" spectacle consisted of parading in front of the grand stands by the two show bands, the introduction of the Russian band, followed by the Cossacks, Arabs, dancing girls, elephants and camels, with riders in costumes. A special announcement called attention to the combined bands. A Russian ballet by four women and two men was given to music by the Russian band, which played for all of the Russian numbers on the bill. Next came an exhibition of fancy drilling and wall scaling by Swift's Zouaves, with a flag-waving finish which started applause. The next event was a thrilling exhibition of horsemanship by the Cossacks. A little too long.

Ben Hamid's Whirlwind Arabs came next with the usual tumbling and acrobatics. There are nine men in this act and all hard workers. Event 5 was Miller's elephants—five—clean, fast workers, put through their routine by Selma Zimmerman, who works over, under and on top of the bulls, fearless and snappy. This event was well liked, owing to the willingness of the animals to work and the speed they put into it.

Next came the wild west section, with the introduction of the Indian chiefs and Colonel Zack Miller. Probably the most impressive personage in the great group was General Savitsky, a commissioned officer in the old Russian army. Booted and bearded, his brilliant uniform covered with service stripes and decorations, the general sat his white charger like a statue—a picture of the past. Indians, Mexicans, cowboys, girl riders and the horsemen from the Far East completed the ensemble. Roping and riding wild steers proved interesting.

An Indian buffalo hunt followed by a series of Indian dances, with an exhibition of fancy riding in special ring by the Albert Hodgini Co. As Hodgini worked the Indians were grouped in the center. Trick and fancy riding by the cowboys and girls drew applause.

Pistol and rifle shooting by the crack shots of the 101 Ranch was next, and then the High School horses. The 15 riders are headed by Mrs. Art Eldridge.

The fancy rope spinning brought out more experts headed by Hank Durnell. He makes a rope perform all kinds of tricks, but the work of the Texas kids, Madie Blatherwick and her brother Raymond, who worked in front of the grand stands, was amazing for youngsters. The old familiar attack and hold-up of a stage coach, with the rescue of the passengers by a band of cowboys, is retained by the show. Bull-dogging steers and riding bucking broncos was somewhat draggy.

"Pioneer Days" was the finale. In this covered wagon, with its teams of oxen, proved a sight that many, even in this western town, had never seen, and is a real novelty.

On the opening performance the show ran over two hours, but the running time was reduced the next day to an hour and fifty-five minutes, which will be cut still more as soon as possible. The Miller Bros. have a big show, a clean show and one that all red-blooded people will like and appreciate. Everything around the lot is spick and span, the attendants courteous and the stock in the best of condition. W. B. Fowler is band director. Walter E. Mason directs the side show music. J. H. Oyler has the khl show, Fred Wilson the pit show, and Red Schultz the plat-

CARNIVALS

(For current week (May 3) when not otherwise indicated)

Alabama Amus. Co., Onelda, Tex.; Danville, Ky., 10.

Anderson-Strader, Red Cloud, Neb.; Grand Island, 10.

Anthraxite Amus. Co., Wilkes-Barre, Pa.

Barlow's Big City Shows: Streator, Ill.

Beasley-Boucher, Longview, Tex. Bernardi Expo., Las Cruces, N. M.

S. W. Brundage, Kirksville, Mo. Buck's Empire Shows, Union City, N. J.

Campbell Shows, Grand Rapids, Mich.

Capitol Amus. Co., Dassel, Minn. Checker Expo., Johnstown, Pa.

Coleman Bros., Middletown, Conn. Conklin-Garrett, Victoria, Canada.

Cooper Bros., Chaska, Ia., 5; Norwood, 6; Hector, 7; Renville, Ia., 8.

Corey Greater, Johnstown, Pa. J. L. Cronin, Georgetown, Ky.

Dehnert Expo., Covington, Ky.; Newport, 17.

De Kreko Bros., Pekin, Ill. Delmar Shows, Haslam, Tex.

Dykman-Joyce, Camden, N. J. Eastern States Expo., Danbury, Conn.

Enterprise Shows, Terra Haute, Ind. (3 weeks).

Noble C. Fairly, Columbus, O. Harry P. Fisher, Grand Rapids, Mich.

Robert Gloth, Hinton, W. Va. Gold Medal Shows, Bartlesville, Okla.

Great Sutton, Carbondale, Ill. Hanasher Bros., Milwaukee.

Heller's Acme Shows, Paterson, N. J.

Hill Greater, Alexandria, Va., 6. A. W. Howell, Elkhart, Ind.; Goshen, 10.

Isler Greater Shows, Manhattan, Kans.

Johnny J. Jones, Washington, D. C.; Pittsburgh, week 10th 17th.

Joyland Expo., Marietta, Okla. K. F. Ketchum, Carteret, N. J.

Abner K. Kline, Chico, Cal.; Medford, Ore., 10; Roseburg, 17.

Latip's Capitol Shows, South Charleston, W. Va.

M. J. Lapp, Concord, N. H. Meavitt-Brown-Huggins, Bellingham, Wash.

C. R. Leggett, Miami, Okla. Lippa Amus. Co., Fenton, Mich.

George J. Loos, Amarillo, Tex. Harry Lottridge, Hamilton, Ont. (Canada).

Mantley's Tuxedo Shows, Harrison, O.

Maple Leaf Shows, Windsor, Ont. (Canada).

Mason Amus. Co., Bellaire, O. Max's Expo Shows, Dowagiac, Mich.

May-Dempsey Shows, Aurora. F. S. McLaughlin, Binghamton, N. Y. (2 weeks).

J. F. McLeellan Shows, Kansas City, Mo. (until May 17).

McMahon Shows, Marysville, Kans.

Michael Bros. Expo., Louisville, 15.

Miller Bros., Baltimore (until May 17).

Millican's United Shows, Pell City, Ala.

Outdoor Amus. Co., Coalport, Pa. C. E. Pearson, Panama, Ill.

Pooler-Schneck, Antlers, Okla. Prairie State Amus. Co., Onargo, Ill.

Nat Reiss, Portsmouth, O. Rice Bros., Benham, Ky.; Lynch, Ky., 10.

Shore's Greater Shows, Somerville, Mass.

Otis L. Smith, West Wyoming, Pa. Sam Spencer, New Kensington, Pa.

Southern Tier, Elmira, N. Y. T. J. Tidwell, Pampa, Tex.

H. B. Webb Shows, Mt. Vernon, Ind.

Ben Williams, Pelham, N. Y. S. B. Williams Shows, Crescent, Okla.

E. G. Wilson, Wyandotte, Mich. Wise Shows, Hickory, N. C.

Wolf Amus. Co., Oelwein, Ia., 8. World at Home, Pottsville, Pa.

World's Playground, Pampa, Tex. Zara's Manhattan Midway, Linden, N. J.

Zeidman-Polle, Ashland, Ky. C. F. Zeiger, Mankato, Minn.

CIRCUSES

Ringling-B-B

Philadelphia, May 3-8; Washington, D. C., May 10-11; Baltimore, May 12-13; Wilmington, May 14;

Lancaster, May 15; Newark, N. J., May 17-18; Allentown, Pa., May 19;

Reading, May 20; Williamsport, May 21; Clearfield, May 22; Pittsburgh, May 24-25; Canton, O., May 26;

Columbus, O., May 27; Dayton, May 28; Cincinnati, May 29.

John Robinson

May 5 Fairmont, W. Va.; 6, Morgantown, W. Va.; 7, Uniontown, Pa.; 8, Charleroi, Pa.; 10, Canton, O.; 11, Mansfield; 12, Akron; 13, Youngstown, O.; 14, New Castle, Pa.; 15, Ambridge, Pa.; 17, Ulrichsville, O.

form show. The concessions are under the management of Mel Hughes. The show plays St. Louis May 5 to 8.

TIGER TOO VICIOUS

ONE TRICK OUT

Chicago, May 4.

When Sells-Floto took to the road after its 16-day engagement at the Coliseum, John Hellott was in charge of the lions, although not opening with the show as in former years. Chris Schroeder, who put the beasts through their paces in Hellott's absence, returns to his troupe of trained polar bears. Hellott is regarded as one of the best lion trainers living, having marvelous control.

Before the show had departed, Aage Christensen, Danish trainer in charge of the Siberian tigers, was compelled to discontinue one trick where a tiger made a perch-to-perch leap, using the trainer's back as a stepping stone. The cat made numerous attempts to "get" Christensen, with the circus finally ordering the trick out as too dangerous.

(Variety's reviewer in covering the opening of Sells-Floto commented on the viciousness of this particular tiger.)

LOST \$10,000 ON CALIF. MAID EXPOSITION

Los Angeles, May 4.

T. R. Gardner and George McCarthy, promoters of the California Maid Exposition, are said to have dropped \$10,000 on the affair, when a number of exhibitors welched on their share of the bargain. The big feature of the exhibition, held for a week in Shrine Auditorium, was the awarding of \$15,000 in prizes given by the booth renters to the girl winning the most votes in a popularity contest. When Teddy Winslow garnered over 23,000 votes, a number of the California manufacturers, who were to kick in with cabin sites, real estate, manufacturers' products and other prizes, refused to come through with the awards.

Left holding the sack, Gardner and McCarthy are reported to have promised to settle with Miss Winslow by giving her a \$7,500 check. Because some of the exhibitors had not paid their stall rents and because gates were composed of more complimentary passes, issued by merchants and manufacturers, than cash tickets, the promoters dropped another \$2,500 on their attempt to run a high-class exposition by carnival methods.

OUTDOOR OPPOSISH

Cincinnati, May 4.

"Wait! For the world's first and only 5-ring circus. Ringling Bros. and Barnum & Bailey Combined. It costs no more to see the world's ten times biggest and best." So read the 65-line advertisements which the management of the "big one" used in local dailies last week during the appearances here of the Hagenbeck-Wallace and John Robinson circuses. R-B. plays Cincinnati May 29. 101 Ranch Wild West is here May 17 and 18.

This week the Rubin & Cherry Shows, carnival, is playing the Cumminsville lot and the Greater Sheesley Shows are several miles away, at Hartwell. May 10-22 the Sheesley carnival exhibits on the old hospital lot in Cincinnati's downtown section.

Mammoths From Burma; 12,000 Elephants Left

Chicago, May 4.

Nine elephants are on the Pacific ocean consigned to the American Circus Corporation which will distribute them between Sells-Floto, Hagenbeck-Wallace and the John Robinson circuses.

The elephants come from the State of Burma where it is said there are 12,000 trained elephants used for heavy labor. The British government which wishes to discourage exportation of the big animals places an export tax of 33 1/3 per cent. on them.

NOUVEAU CIRQUE CLOSED

Paris, April 22.

The Nouveau Cirque, Rue St. Honore, which has been the most fashionable equestrian resort for the past 40 years in the French capital, was closed last week for the summer season and will not reopen. A large garage will probably be built on the site.

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PEEP SHOWS ON PEETET FAMILY

Pictures of Suicides of Tia Juana Atrocity

Los Angeles, May 4. The Broadway Palace, formerly Orpheum, which opened with W.V.M.A. vaudeville, has a direct competitor in a store show, which opened the following day next door. The exhibit contains about 15 little boxes with peep holes connected by a chain to the wall. They show pictures of the Peetet family who committed suicide in San Diego several months ago, after atrocities committed in Tia Juana. The exhibit is so masked that the voice of the speaker can be heard but he cannot be seen until the serpentine passage has been traversed and a big oil painting, the announcer and the money box come into view. The painting shows 10 different types of sinners and the announcer dwells upon them in a moral lecture. The pictures in the boxes are no different than the ones printed in the papers at the time of the deaths. M. C. Hutton, owner of the exhibit, moved the show over from Main street when he heard the Association was to go into the Broadway Palace. With his rent at \$40 a day and the cost of "shills" he has to drag a lot of trade away from the Broadway Palace to meet expenses.

CEDAR RAPIDS RODEO

Cedar Rapids, Ia., May 4. A rodeo and roundup are all set for Frontier Park August 3-7. Charlie Irwin, considered the only 300-pound rodeo promoter in captivity, was here last week and fixed things with the committee representing the Cedar Rapids Amusement Association. Irwin promoted last year's rodeo and got a lot of publicity through his work astride a horse.

PARK OPENINGS

Cleveland, May 4. Euclid Beach Park got away to a flying start last week. Luna Park opened this week. Others also starting were Geauga Lake Park, Geneva-on-the-Lake, Chippewa Lake Park, Cleveland Beach, Chesterland Cave and Vermilion.

Albany, May 4. Mid-City Park, just outside city limits, opened May 2. The dance hall started Sunday night. The newest addition is a silver sand beach.

Salt Lake, May 4. Jack Davis and Paul Whiteman orchestral units will be featured at Saltair park opening May 29. A big celebration will be held May 26 as a preliminary to the official opening and a special program will be offered.

Marengo, Ia., May 4. Bell's Island, beach, Marengo amusement park, opens its season May 27.

Bridgeport, May 4. Pleasure Beach started its new season here May 1. One of the new features is the new Mardi Gras.

Kansas City, May 4. Fairland Park starts its fourth season May 15, with Roy Mack producing "Palm Beach Follies" in the amphitheatre. D. Arthur Haley's orchestra will be the dance pavilion feature.

Akron, O., May 4. Geauga Lake Park, three miles east of Solon, opened May 1. W. J. Kuhlman, manager, has engaged P. R. Cirillo to direct the park orchestra.

Sandusky, O., May 4. Cedar Point opens June 13 and will run to Labor Day.

BANS MEDICINE SHOW

Canton, O., May 4. The ban is on in Canton against medicine shows. During the past fortnight Mayor S. M. Schwartz has refused two permits. The Mayor in a public statement said as long as he was Mayor he would not grant a single medicine show permit.

"Clipper" Files, Route and Programs Wanted

Major C. G. Sturtevant, of the State College, New Mexico, is compiling a history of the circus in America. For assistance, the Major, who is an enthusiast on tent shows, requests that anyone having circus data in the way of old lithos, programs, route books or files of the "New York Clipper" to forward them to him. Major Sturtevant guarantees the return of any material, if a return is desired. For complete yearly files of "The Clipper" the Major will pay \$5 for the year's papers (52). To prevent duplication, anyone intending to send a "Clipper" file to the Major should first communicate with him at State College, New Mexico. Major Sturtevant is retired from the U. S. Army and at present is a professor of Military Science and Tactics at the College of Agriculture and Mechanics Arts at State College. In writing Variety, Major Sturtevant took occasion to mention that he considered the brief on circuses drawn by John M. Kelly, attorney for the Ringlings, as the finest exposition of its nature he had ever read. The Kelly brief will be largely drawn upon for the Major's contemplated circus history.

IOWA CITY WON'T LICENSE ROBBINS CIRCUS

Iowa City, Ia., May 4. Having been refused a license by Mayor J. J. Carroll, J. R. Hervey, advance contracting agent for Robbins Brothers' circus, may take his case to citizens of Iowa City to sound out the sentiment. He will also confer with Fred Buchanan, wealthy Iowan and owner of the circus, before it is decided if the circus will come here despite the mayor's attitude. The circus, which the advance man terms an Iowa institution, having its winter quarters at Yanktown, 17 miles north of Des Moines, opened at Perry. Governor John Hammill attended and christened a baby hippopotamus "Miss Iowa."

101 Parade Prank Brings \$3,000 Suit

Kansas City, May 4. The first parade of the season brought the Miller Brothers' 101 Ranch show a lawsuit and attachment. The suit was brought by A. F. Smith, who seeks \$3,000 damages, claiming he was dragged from a fence while watching the parade here by a playful cowboy, who roped him. He says he was pulled from the fence and dragged about three feet and received severe and permanent injuries to his neck and spine. The papers in the suit were served on the owners of the show last week, and they deposited a cash bond for appearance for trial.

Labor Unions Fail to Lift Carnival Ban

Middletown, C., May 4. The labor unions of Middletown have failed in their effort to have the ban lifted on street carnivals. The Trades Council, representing 16 unions, appealed to the city commission to rescind the action prohibiting the street shows but it was ignored. The city ruled two years ago to bar such affairs.

Jones' Ballyhoo Break

Washington, May 4. The Johnny J. Jones show got a big publicity break Saturday when an elephant and a donkey from the show were utilized by the Republican and Democratic Congressmen as their respective "emblems" during the annual ball game of the members of the House of Representatives. The Jones elephant, loaded down with Republican leaders, was "shot" by all the news reels, while the donkey was caught with one lone member of the minority astride its back.

HARRY ROE, SUICIDE, 60, AND OLD SHOWMAN

Body Found Hanging in Hotel Room—Circus and Carnival Man

The remains of Harry Roe, known as a carnival promoter, publicity agent, county fair exploiter and also a circus press agent, are in the New York morgue. Roe, about 60, was found dead in his room in the Hotel Emmet, 38th street shortly after noon Monday (May 3). He had hung himself from the transom. No letters explaining his act were found. He had been living at the Emmet on and off for 15 years. His only living relative known is a sister, Agnes Roe, said to reside around Philadelphia, Pa. Roe was last seen alive Sunday night when he went to his room about 11 p. m. A maid went to the room Monday at noon to make it up. She rapped on the door, got no response and tried her pass key but could not push open the door more than a few inches. She called the manager and the two finally forced the door open sufficiently to pass in. Roe was found strangled to death and suspended from a rope which had been secured to the transom. He had evidently then fastened the other end about his neck while standing on a chair. A trunk, the only property he had, beside the clothes he wore, contained many scrap books of his exploitations and publicity work which identified him with many carnivals, etc. Some of the clippings identified him with the old time Barnum & Bailey show in Tody Hamilton's time years ago. At the hotel it was said that during the last month he had hardly missed a night in his visits to the New Madison Square Garden while the circus was there as a guest of Hamilton's successor, Dexter Fellows. Roe had claimed membership in the Theatrical Press Representatives. Failure to obtain steady press employment are cited as one of the causes of his suicide.

"Circus Twilight Service" For Dead in Cincinnati

Cincinnati, May 4. The "Circus Twilight Service of Remembrance for Their Dead" was held at Spring Grove Cemetery here by performers and managers of the Hagenbeck-Wallace and John Robinson's circuses. The tombs of "Uncle John" Robinson and his family were visited. They then in turn visited the graves of John Lowlow, famous clown; Edward Cullen, former circus manager; Johnny Wilson, noted four-horse rider; the famed Stickney family; George B. Cox, friend of the circus world; John Hawlin, theatrical man, and Dan Dale, beloved circus man. An oral tribute was given by "Doc" Waddell, circus "chaplain," for Fred Collier, chief cowboy of the Sells-Floto Circus, who died recently at Janesville, Wis.

SELLS-FLOTO OPENS

Danville, Ill., May 4. The Sells-Floto show opened its road season here with two great crowds and celebrated the day by participation in the cornerstone laying ceremonies for the new Salvation Army citadel. Victor Robbins and his band played, and a tribe of Sioux Indians, Comanches and Wild West show people of the aggregation assisted in the program. Jake D. Newman, general agent, and George Steele, veteran legal advisor, were speakers.

164 Conventions Listed For Chicago This Summer

Chicago, May 4. Chicago will have 164 conventions during this summer from the present count. It is reported that nearly every hotel in town is reserved continuously throughout the warm spell.

Hagenbeck-Wallace Open; No Parade

Peru, May 4. Hagenbeck-Wallace circus opened the season here April 26 under canvas. No parade was given, nor will there be any this season, according to present plans. The show has been condensed somewhat and will travel on 25 cars. The first performance dragged a bit, but will soon whip into shape. Three trained animal acts are featured in the one steel arena; Clyde Beatty's mixed group of leopards, pumas, lions, tigers and black panthers; 16 tigers, handled by Robert MacPherson, and 19 lions and tigers in another group by Clyde Beatty. Dorothy Johnson and Babe Gardner handled nine elephants, three in each ring. The Davenport family, led by Orrin, do the principal riding. The flying Ward-Kimball troupe appear in the one big casting act. C. D. Odom is general manager; W. E. Wells, equestrian director; Bert Cole, announcer; Edward Weekener, musical director; W. R. Kellogg, legal adjuster, and Ed Lingo, police. The show started south via Richmond, Ind.; Cincinnati, with Virginia dates to follow.

State Charleston Contest As Park's Extra Draw

Syracuse, N. Y., May 4. The new Long Branch Recreation Park, opening May 15 under the management of J. A. Miller, will have a State Charleston Championship as one of the season's features. It will be offered in connection with a Long Branch Charleston series, sponsored by Trubin Amusements, who will operate the dance pavilion. Charleston teams, representing 12 or 14 cities and amusement parks, will meet at Long Branch later in the summer to compete for the state title and a gold purse. Weekly elimination matches will be held at the Branch to determine the local team.

Elephant Tramples on Girl Trainer—Leg Hurt

Chicago, May 4. (Miss) Jacques Hart, who works the elephants with the Hagenbeck-Wallace Circus, was trampled on by one Friday while the show was in Cincinnati. The accident occurred during the matinee. It resulted in one of Miss Hart's legs being badly injured. Dr. F. J. Ellet, the regular medico who travels with the show, attended her. He says no permanent injury is likely.

TRADE EXPO IN L. A.

Los Angeles, May 4. Industrial and Trade Exposition, sponsored by the Chamber of Commerce, will be staged at the Shrine Auditorium Aug. 16-22. F. L. S. Harnan and Seward C. Simons of the chamber are co-managers.

CHINESE CONVENTION TALKS AND EATS

Banquet Follows Each Decision—Jazz Band Aside—On Leong Tongs in Cleveland

Cleveland, May 4. The national convention of the On Leong tong, in session with 500 delegates in the organization's banner-draped Ontario street headquarters, like the annual circus, is the "greatest show on earth." For comedy it can't be beaten. For mystery, baffling and amusing, a master of the dark art couldn't do more. As a first-class eating house, where tasty foods are served in quantity on the slightest provocation, you really can't do better anywhere. There's no way of telling, or even estimating, the size of audiences this convention would draw were it possible to substitute a theatre stage for the dingy attic where the Chinese assemblage grouped on stools and long wooden benches around a banquet table forever ready for use, transacts its business. The imported Oriental jazz orchestra, for instance—its harmony, or lack of harmony, alone would be worth the price of admission. One of the convention's business sessions is equally interesting. It starts some time in the afternoon, after all the boys have had their customary morning nap. It never adjourns until something definite has been determined. Each decision arrived at is followed by a banquet—a sort of celebration of the agreement. The convention opened here the first of the week. Safety Director Edwin D. Barry, who once jailed most all of Cleveland's Orientals because several Celestials killed another Celestial with a hatchet, is well pleased with the way the delegates have been behaving themselves. He said as much, adding that he "hoped the good behavior continues."

BAN HELPS STATE FAIR

Des Moines, Ia., May 4. The State Fair has a big booster in Des Moines. The City Council has passed a law barring all circuses, shows and parades from this city during the fair, Aug. 16-Sept. 6. In fact, all performances other than the usual vaudeville and film shows will be barred during that period.

ITALIAN 9-DAY FIESTA

San Francisco, May 4. In order to raise a fund with which to build a new clubhouse the Unione Sportiva, local Italian athletic association, staged a nine-day fiesta and indoor circus under canvas in the North Beach district. They have a professional circus and are giving nightly parades and performances.

INSIDE STUFF ON THE OUTSIDE

Only Track-Worker Left

Freddie Biggs with Sells-Floto is the only track worker now employed by a first class circus, all the others having spoiled their racket by overdoing it. Biggs is an artist at his line. Dressed as a somewhat goatey dame of doubtful age he accosts male patrons before the show as they come in at the main entrance. It is surprising how often he gets some unsuspecting male patron to tie his shoe lace while the people in the seats roar with laughter. Biggs' value consists in not hoking it up too much. He makes even the victims of his hoaxes apparently enjoy the laugh. The surprised look on many a wife's or sweetheart's face when the pseudo-dame approaches her "man" is exceedingly funny.

Billick's Gold Medal Shows Ruled Out

After paper was up and license procured Harry Billick's Gold Medal Shows were not allowed to play in Hot Springs, Ark., due to an unsavory reputation, local officers stated. This show during 1924 and 1925 ruined plenty of territory. The Hot Springs cancellation compelled them to lay off a week.

Sells Wondered

It is most difficult to keep big simians alive in captivity, especially with circuses continuously on the move. Several seasons ago the Ringling show made much of the gorilla "John Daniel," feature of the side show. A second gorilla with the same name was secured and also failed to thrive. Circus people say the big ape died because the English woman who brought it up did not come overseas to take care of it. The Sells-Floto outfit at one time owned a highly valued chimpanzee of extraordinary size. "Uncle Lew" Sells was a careful man about expenditures and there were no extras carded for the chimp, which started to fade. Executives went to Sells and told him of the delicacies necessary to keep the monkey alive. He gave his consent to such purchases but queried: "How did a monkey brought up in a tree in South Africa learn about such things?"

103 YEARS YOUNG

AND HAS KEPT FAITH FOR EVERY YEAR OF ITS LIFE

JOHN ROBINSON'S CIRCUS

PRESENTING A CIRCUS BEAUTIFUL, THE OLDEST IN THE WORLD

MOST GORGEOUS, UNIQUE, DAZZLING

SAM DILL, General Manager

A. R. HOPPER, General Agent

PHILIP

KAROLINE

THE EDDYS

with

JOHN ROBINSON'S CIRCUS

BEN HASSEN TROUPE

TUMBLING SONS OF THE DESERT

with

JOHN ROBINSON'S CIRCUS

NELL ROTH

*Greatest Versatile
Lady Animal Trainer
of the Age*

Now Exhibiting 10 Royal
Bengal Tigers
With

JOHN ROBINSON'S CIRCUS

HARRY LEVY

ALL CONCESSIONS

With

JOHN ROBINSON'S CIRCUS

EMMETT

EVA

THE ARIEL KELLYS

FAST FEATS ON THE
DOUBLE TRAPEZE

With

JOHN ROBINSON'S CIRCUS

IONE CARL

WILD ANIMAL TRAINER

FEATURING

The Only Wrestling Tiger
in the World

ALSO

8 Black Mane African Lions 8

With

JOHN ROBINSON'S CIRCUS

—THE WORLD'S ONLY—

CARL HAGENBECK- WALLACE CIRCUS

RECOGNIZED AND INDORSED AS THE INTERNATIONAL CLASSIC OF THE CIRCUS WORLD

C. D. ODOM, General Manager

J. C. DONAHUE, General Agent

CLYDE BEATTY

WILD ANIMAL TRAINER

8—BLACK MANE AFRICAN LIONS—8

8—BLACK MANE AFRICAN LIONESSES—8

3—ROYAL BENGAL TIGERS—3

2ND SEASON WITH HAGENBECK-WALLACE CIRCUS

8 PEOPLE

8 PEOPLE

BOB EUGENE TROUPE

AMERICA'S ONLY AERIAL COMEDY BARS

4TH SEASON WITH HAGENBECK-WALLACE CIRCUS

BILL PENNY

Presents a Troupe of 14 FULL BLOODED SIOUX INDIANS from PINE RIDGE RESERVATIONS, SOUTH DAKOTA. Also a CONGRESS OF 20 WILD WEST COW BOYS AND COW GIRLS

GEORGE DAVIS

ALL CONCESSIONS

GERALD SNELLENS, Concession Buyer

8TH SEASON WITH HAGENBECK-WALLACE CIRCUS

JACKIE BENNETT

Formerly With "THAT DIFFERENT REVUE"

"The FLAPPER FLIRT ON THE TRACK"

NOW WITH HAGENBECK-WALLACE CIRCUS

P. J. STAUNTON, Manager

World's Greatest Side Show with Hagenbeck-Wallace Circus

TICKET SELLERS

WALTER (BUSHY) MILLER
WILLIAM TANK

ALVIN HEINEMAN
LEON BUSHMAN

Prof. LEE TELLER, Lecturer

OBITUARY

JEFFREYS LEWIS

Jeffreys Lewis, 69, who resided at 24 West 60th street, New York, died April 29 in a New York hospital. Miss Lewis was a well-known actress and only a few months ago was playing in support of Crane Wilbur in "Easy Terms" at the National theatre, New York.

The venerable actress was born in London, Eng., her father being a prominent artist at that time. Miss Lewis displayed unmistakable art talent herself but preferred a stage career, entering the profession

York City, April 28, with interment in the family plot at Weehawken Cemetery, West New York, the same day.

CHARLES KLAISS

Charles Klaiss, 37 (Klaiss and Brilliant), died suddenly April 30 in Elkhart general hospital, Elkhart, Ind., following a heart attack at the Lerner theatre.

Klaiss and Brilliant went to Elkhart via Chicago W. V. M. A. booking. Klaiss had finished his act when stricken. He was rushed to the hospital, his wife being at his side when he died.

Klaiss was a musician, best known for his accordion playing. He had worked vaudeville for years, having been associated with a number of well known artists, including Ben Bernie and Harry Wayman. The remains were brought to Brooklyn for burial.

HORATIO SEYMOUR

Horatio Seymour, 56, died April 30 in St. Luke's hospital, New York. Mr. Seymour, formerly an actor, was in recent years on the Metro-Goldwyn publicity staff. His widow, Edith Edison Baldwin, survives. The funeral was held May 4, auspices Actors' Fund with interment in the Fund plot, Kensico cemetery.

JACK PERTY

Jack Perty, veteran blackface comedian, died Dec. 1 of acute indigestion in Chambersburg, Pa. Perty had left the stage to become a traveling salesman. He ap-

IN MEMORIAM

To my dear pal and partner

CHARLES KLASS

Who departed this life April 30, 1926

The sweet thoughts of our long association and comradeship will always live in my memory.

I miss you, Charley

SAUL BRILLIANT

appeared in vaudeville with the team Diney and Perty, and later worked with his wife as Jack and Kitty Perty. The widow and son, Jack, Jr., residing in Harrisburg, Pa., survive.

RUBY EARL WRIGHT

Ruby Earl Wright, 29, died April 24 at a private hospital in Hollywood, Cal., following a ten-week illness. Enlargement of the spleen was given as the cause of her death. She was a member of the vaudeville team of Wright and Earl and was with the Zeigfeld "Follies" for two years. She is survived by her husband, Armand ("Curley") Wright, comedy scenario writer at Universal City; four sisters and one brother.

CHARLES L. GAGE

Charles L. Gage, 75, well known in San Francisco musical circles, died

IN MEMORY

of my beloved wife

FRTZIE

Passed away May 10, 1926

MACK HANLEY

of heart disease, in that city. Gage was born in Providence, R. I., and went to San Francisco when a youth.

J. M. BUSBY

J. M. Busby, 62, in Los Angeles, April 26. He was formerly manager of Busby Brothers' Minstrels and Busby Brothers' Circus. Rites were held at the Inglewood Park Cemetery chapel by the Masonic lodge, of which he was a member.

Dick Wick Hall, 48, humorist and author of the "Salome Sun" series in the "Saturday Evening Post," died at Angeles Hospital, Los Angeles, April 28, from poisoning resulting from infection of the teeth. He had been a newspaperman and founder of Salome, Ariz., which he immortalized in humor. Is survived by his widow, father, brother and two children.

Henry Pell, 71, composer and song writer, died in Stockton, Calif., April 26. His best remembered songs

were "Big Romance" and "The Wanderer in a Foreign Land."

Richard Fecheimer, lyricist, died April 23. Mr. Fecheimer, with U. S. army ambulance corps during the war, wrote the book and lyrics for "Let's Go" in Paris, 1919, which was presented overseas by the soldiers; also wrote book and lyrics for the Elsie Janis "Gang Show."

Daniel R. Ford, stock actor, died in Madison, Wis., last week after a six week illness. He had appeared with the Dorothy LaVerne and Majestic Players in Madison.

The sister of Greta Garbo, screen actress, died in Sweden, April 24.

The father of Virginia Fox, screen actress, died in Florida, April 27.

Barnett Grossman, 74, father of Al Grossman, vaudeville agent, died April 26 in Rochester.

The mother, 63 of Leon Kimberley (Kimberley and Page), died May 2 at her home in Syracuse, N. Y.

TOP DOWN, MORE SHOWS

(Continued from page 43)

day on being on the \$7.70 and \$5.50 basis.

Because of the extended time, Senorita Meiler will appear out of town this season, as planned, to follow the New York engagement. She will appear in the principal stands next October.

The gross for the third week bettered \$21,000.

"SHANGHAI" MOVING

(Continued from page 43)

negotiations between Lee Shubert and Woods in regards a booking contract between them. Woods agreed to book with the Shuberts for a certain period, Woods to have the pick of any five Shubert theatres. The producer chose the Shubert under a low summer rental. Lee Shubert okayed the contract but inserted a clause allowing him to spot another show there in the fall. That caused a hitch, with Woods refusing to recede from his contractual rights. Just prior to sailing, Shubert consented to the booking without restriction.

When "The Shanghai Gesture" was produced, there was none of the five Shubert houses in the agreement available. That was an out for Woods to place the dramatic smash in the Beck, rated with the Erlanger group of theatres. The house rented outright for 18 weeks, the house being satisfied to have a tenant guaranteed for the balance of the season.

"Gesture" is the non-musical money lender having averaged over \$28,000 weekly, never falling below that mark. The Shubert has about the same capacity at the scale, \$3.85 top. A gallery permitting tickets at a lower rate than the rear of the Beck balcony is considered a further advantage.

The "Greenwich Village Follies" now at the Shubert was expectant of remaining through June but will be moved if continuing beyond May.

"FLAVIA" WITH \$30,000

(Continued from page 43)

borts, for a consideration, turned the title over to the Stanley-Crandall interests. The 4,000-seat picture house projected by the Mastbaum for the Academy site has struck a snag. This turn of affairs leaves the Stanley company with two legit houses on its hands in Baltimore (Ford's and Academy). What use, if any, will be made of the spacious Academy next season is anybody's guess.

"Princess Flavia" was a box office riot at the Auditorium. It started with S. R. O. Monday night and increased nightly. By Saturday it was a turn-away. The count-up showed \$30,000 in.

The Intimate uptown Guild is running, on a curtailed schedule of performances, the spring edition of the "Charles Street Follies." This revue failed to get the favorable notices of the winter edition, but is carrying on with no announcement so far of a closing date.

The Auditorium began a spring and summer season of dramatic repertoire Monday night. Ralph Murphy and Howard Rumsey of the American Play Co. are sponsoring the venture, and Frederick C. Schanberger, Jr., is managing. Murphy, well known locally from the George Marshall-Lyceum theatre days, is also staging the productions. The opening attraction is "Ladies of the Evening," with Lillian Foster and Ralph Morgan featured. The show is in for two weeks, with "Aloma of the South Seas," "Rain" and "They Knew What They Wanted" underlined.

BILLS NEXT WEEK

(Continued from page 37)

DAVE VINE
Society Scandals
Hibbert & Hartman
Little Lily
2d half (6-9)
Herb Faye Co
Genaro Girls
Hart Roberts & O
(Two to fill)

UTICA, N. Y.
Galeky (K)
2d half (6-9)
Faber & Margie
Herb Sundersen Co
Wheeler & Wheeler
Gosler & Lusby
Mack & Earl
Lloyd & Russell

VANOCUY, B.C.
Orpheum (O) (3)
Marion Harris
Brunson & Evans
Darryl Dare
Dare Sis
Don Valerio
Johnny Hines

STAMFORD, CT.
Strand (K)
2d half (6-9)
Jerry Dean
Better Stars
Jean Miller Co
Anthony & Rogers
(One to fill)

STEUBENVILLE, O.
Capitol (K)
2d half (6-9)
Ross & Mayo
Jack Strauss
Ideal
Ideal Earl
Schwartz & Clifford

SYRACUSE, N. Y.
Keith's
2d half (6-9)
Denby & Dawn
Allen Stanley
J. Stanley
Mellie Dunham Co
(One to fill)

Temple
2d half (6-9)
Francis & Hume
Willie Bros
4 of Us
Spoor & Parsons
(One to fill)

TACOMA, WASH.
Pantages (10)
Murand & Leo
Toby & Toy
Jane Counthorpe
Al Bernivici
Mahon & Cholet
Cyclone Revue

TAMPA, FLA.
Keith's
1st half (10-12)
(St. Petersburg's split)
Anthony & Marcellie
Higher Up
Kenney & Nobody
Romas Troupe
(One to fill)

TRE HUTE, IND.
Indiana (KW)
1st half (10-12)
Sankus & Silvers
Ann Gold
Edwards & Beasley
Hollywood Revue
2d half (10-12)
Judy & Lorenz 2
Al K Hall Co
(Three to fill)

TOLEDO, O.
Keith's
2d half (6-9)
Canary Opera
The Wager
Deesser & Balfour
Christy & Nelson
Owen McGivney
Thornton Sis

1st half (10-12)
Gardner's Dogs
A Rasch Co
Anger & Fair
T & V Pate
(One to fill)

2d half (12-16)
Roger Williams
2 Melvins
Premiere Klaiss
(Two to fill)

Rivoli (P) (10)
Paul Hops
Warren & Corbett
Mason & Cole
Exposition Four
Hersdorf Sis

TORONTO, CAN.
Pantages (10)
4 Clavellys
P & P Hansen
P & T Hayden Rev
Sister to Sister Co
Ellen & Marjorie

Shea's (K) (2)
The Sherwoods
The Merdiths
Dr Geo Brockwell
Ann Suter
Sybil Vane Co
Stephens & H
Pasquale Bros

Yonge St. (L) (10)
7 Rainbow Girls
Debee & Weldon
Butler & Parker
Al Hines
Royal Pickin Tr

TRENTON, N. J.
Capitol (K)
2d half (6-9)
Hunford
Dave Gardner
The Earls
C Withers Co
B & E Gorman

TULSA, OKLA.
Orpheum (H)
1st half (10-12)
Pase & Glas
Bennett & Clark
Clayton & Lennie
Fenton & Fields
(One to fill)

2d half (12-16)
Wigat 3
Van & Tyson
Wackerbarth
Williams & Young
Stanley & W Sis

WHEELING, W. VA.
Victoria (K)
2d half (6-9)
Janton Sis
Earl & Rial Rev
Jack Jangle
Lady Alice's Pets
Lyons & Wakefield

WINDSOR, CAN.
Capitol (KW)
1st half (10-12)
Marg Morrell Co
Revue Comique
6 Tip Tops
(Two to fill)

2d half (13-14)
Pickards Seals
Olga Kan Co
Harry Coleman Co
Covan & Ruffin
Operatic Tid Bits

WINNIPEG, CAN.
Capitol (Pe) (3)
B B B
King Sis
Rondellen

Orpheum (O) (2)
Avon Comedy 4
Carr & Lynn
Paul Gordon
W & G Ahearn

W'DHAVEN, L. I.
Willard (L)
1st half (10-12)
Elsie Clark Co
Carle & Inez
Blason City 4
Margo Beth Co
(One to fill)

2d half (13-14)
3 1/2 Arleys
Allman & May
M & A Clark
Harry Fox Co
(One to fill)

WOBURN, MASS.

Pall (K)
2d half (6-9)
Holden & Graham
Ex-Wives
Nargent & Lewis
Four Camerons
Bernard & Marcelle

YONKERS, N. Y.
Proctor's (K)
2d half (6-9)
Bob Bob & B
(Others to fill)

3d half (6-9)

Three Variants
Morris & Shaw
Fulton & Parer
Night in China

YORK, PA.
Opera House (K)
2d half (6-9)
Bob Bob & B
(Others to fill)

"SUNNY" PASSES TOTAL

(Continued from page 43)

Admittedly one of the rawest shows in years, it started jumping after the opening and grossed nearly \$8,000 the first week. Starting with capacity this week, takings may reach \$12,000. Either figure is big for a show of the kind, as it was shoe-stringed.

"Beau Strlings," by the same author as "At Mrs. Beam's," failed to land at the Mansfield, getting about \$3,000 the first week. "Bunk of 1926" got \$7,000, not profitable for a revue, and cut rates were liberally supplied.

"Last of Mrs. Cheyney" got \$17,000 to \$18,000 last week, with "Cradle Snatchers" a bit over \$15,000; "Kongo" climbed to the \$10,000 mark; the same figure is credited to "Alias the Deacon," with "Craig's Wife" and "The Patsy" slightly less. "Pomeroy's Past" bettered \$9,000 at the Longacre, principally a lower floor show as is "Love in a Mist" at \$8,500; "The Wisdom Tooth" eased off to about \$8,000, with "Young Woodley" at \$8,000, but both making money; "Not Herbert" got \$6,500, and may have made a profit, but "Love 'Em and Leave 'Em" a bit under that mark, lost and is due to stop next week; "The Jazz Singer" holds to paying business at over \$10,000, with cut rates a big factor; "What Every Woman Knows" is a revival success, again beating \$10,000 in a small house.

"Artists and Models" leaves the Garden this week. "Temptations" due in shortly; "The Great Gatsby" closing, too, will leave the Ambassador dark; "Rainbow Rose" stopped at the Forrest last Saturday, house also dark.

The second annual production of the "Garrick Galleries" at the Garrick is the only premiere carded for next week, with "Fast Life" mentioned as a possibility. "The Gorilla" will return to the Selwyn right off the subway circuit for four weeks; "The Great God Brown" will move from the Garrick to the Klaw, "Not Herbert" moving from the latter house to the 49th Street.

"Naughty Etiquette" closed at the Majestic, Brooklyn, last week, out all season, but not playing on Broadway; it topped the subway circuit with a gross of about \$14,000; "What Price Glory" also stopped, winding up at the Riviera for a gross of over \$10,000; "The Poor Nut" got \$11,000 at Werba's and holds over this week; "Butter and Egg Man" about \$9,000 at the Broad, Newark; "Kitty's Kisses," a new musical comedy at the Shubert there, got around \$7,000; "Kosher Kitty Kelly" got \$3,500 at the Bronx opera house and made money.

The regulation list includes "Lulu Belle" (Belasco); "H. M. S. Pinafore" (Century); "The Last of Mrs. Cheyney" (Fulton); "No, No, Nanette" (Globe); "Tip-toes" (Liberty); "The Wisdom Tooth" (Little); "Pomeroy's Past" (Longacre); "The Cocoanuts" (Lyric); "The Shanghai Gesture" (Beck); "Cradle Snatchers" (Music Box); "Sunny" (Amsterdam); "Iolanthe" (Plymouth) and "The Girl Friend" (Vanderbilt).

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Papa and the family probably went out autoing in the country Sunday. Those few who did prefer to steam in the Majestic theatre walked out looking like they had slept in their clothes.

Too bad that it was such ideal outdoor weather, as there was more fun in the house than there has been for some time.

Two acts managed to pull through this handicap. Alexandria and Olsen were one and that human skit known as "Al's Here" was the other. Alexandria and Olsen, as usual, employed one or two characters from the other acts to help them along with their riot of laughs. House managers must welcome this act, as it helps the audiences to forget the weaker numbers.

"Al's Here" has a certain appeal to it that very few other skits have. Its setting, a typical barroom that the oldtimers have not by any means forgotten, is sufficient to set the act is right at the start. From the time the curtain goes up until that gripping moment when the four slightly soused men and the bartender burst into "Sweet Ade-

those to appear in the Alexandria and Olsen rowdism.

Fitzsimmons and Flory took well in the sixth spot. The character work by the "aged" man is dazzled now and then by the girl's construction and appearance in general, but it is outstanding at the close. Took a well-deserved encore.

The Lillian Faulkner marionettes were an ideal opener. Picture houses are overlooking a bet in not calling for this one. The baseball game, in particular, gives the act a real element of class. There are some easily recognized stage and screen star replicas, including the Pickford, Frisco, Charlie Chaplin, Gilda Gray, the Sheik himself and even Gump and Jiggs.

Cartoon comedy and Pathe News closed.

An old-fashioned small time vaudeville bill was unfolded last Thursday night at the American; an old-fashioned quartet, an ancient sketch, a single man who imitated (seriously) Teddy Roosevelt, and a Chinese "flash." The opening act, Gertrude and Boys, was modern to

R. Ball, with a girl in support, was also on the bill.

The show opened in "one" with Roger Williams, imitations of a wide variety of vehicles, birds, musical instruments and mechanical devices. Roger is a clever entertainer, "belongs," and got over in great shape.

Bud Snyder and Co., a threesome of a bike rider and two clowns, one of them proving to be a woman, deuced. Johnny Berkes and Sheila Terry followed, going from "one" to full and back. This ability to adjust their act to backstage convenience gives them added desirability for the booking gentlemen. A nice man and woman team embracing song, dance and clowning.

Comedy honors were about equal between Shone and Squires and Ann Codee and Frank Orth. Both acts are standard and familiar. The Juggling Nelsons closed in ninth position.

"Those days are past," said the W. V. M. A. booker with the leather neck, "when acts were judged partially by the reception they get in the showing houses. In these hectic times we judge an act solely by the way it looks to us, and let the rest of the audience deposit itself in some near-by lagoon."

The leather-necked booker may be right, but still there is room to wonder when you visit the Academy theatre, for instance. This house gets an audience of foreigners of all assortments. It is vain to hope that these people will welcome any act heartily other than pantomime and burlesque comedy skits, and it must materially hamper the style of any song-and-talk affair which is striving to be listed among the "class" acts.

This week, however, any song-and-talk acts that were not appreciated didn't deserve it. Caryl and Gilbert were one of the weak numbers. Their voices aren't bad individually, but they're murder when they get together. If this man and woman team must sing, they should confine themselves to solos entirely. Songs were up to date and personalities okay, but the team will be in the overnight stands as long as it blends voices.

Adams and Edler looked better. Another man-and-woman team, opening with a sax duet. A song solo by the girl and a violin number by the man are both very well done. Took surprisingly well for the Academy.

Pero and Wilson, openers, presented a miscellany of juggling and balancing feats in a special oriental setting. Feats are done almost entirely by the man, outfitted as a tourist. Very good for the small houses.

The Casetta Rydell company, six-person dance flash, deserves better booking. Routine is featured by a whirling toe dance executed by a boy and three girls, adagio by Casetta and Rydell, a Russian specialty, and an ensemble apache number. Costumes have lots of class.

Friedlander Bros., real old-timers, were substituted for a missing act. These gentlemen still have the familiar act—one of them in cork and outfitted with all sorts of mechanical contraptions, with the other acting as minstrel interloper. They play all sorts of musical instruments, including a miniature callo and a set of bells. This act will refresh your memory as to the old days of vaudeville. Was a wow at the Academy.

The "prize" candy hawker furnishes hot competition for the feature picture. He sells his wares in the dark and guarantees anything from silver serving plates to large cameras. Most of the customers drew collar buttons.

Lubliner & Trinz Theatres, Inc., have signed to run Harry Rogers'

CORRESPONDENCE

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line" the act is as near perfect as could be desired. Its sudden change at that point to a song act, however, transforms a masterpiece into just a very good bit of entertainment. A revision of the post-climax would greatly help an act that is already way above average.

Jane and Guy Harrick were in the deuce with their comedy and did well enough in that position. Mr. Harrick seemed much more at home in Alexandria and Olsen's act later on, though.

Natalie and Darnelle and girls suffered somewhat because of the indifferent audience. There is no question about the act's quality. As dance flashes go it is well in the running. Its Egyptian number, executed by the entire cast of the four girls and the featured team, is ultra-classy. Recommended for picture houses which use cooling systems.

The "Bluebird Song Revue" mixed quartet stands out as an act brave enough to employ opera for a close—and get by with it in fine style. The quartet was in formal dress, with one of the girls doubling at the piano now and then. It has its necessary jazz moments, but goes into serious vocal work majorly with surprising success. Very good.

Green and Gale (New Acts) have what can best be described as a blackface gag act. Talk is clever—almost too clever at times for the Majestic Morpheuses—but it pulled through. Green also was one of

a degree. It brought together a number of acrobats dressed in wide trousers and collegiate sweaters.

Harry Fiddler was the up-to-date single with the T. R. imitation. He did a Chinaman for a finale, getting laughs by garbling the English language. Facial contortions are the basis of Mr. Fiddler's career as an entertainer.

Jim Fulton and Company snacks somewhat of the type of sketch put out by Harry Holman, but is not as clever. There are none of the Holman nifties. And the lines are read at a fast gallop, some of them being swallowed in the actors' throats, others in the ether. Mr. Fulton is the mayor of the town whose son has had a college boy affair with a college widow who tries the shake-down. No element of genuine sketch-writing has entered into the assembling of the dialogue. The chap who plays the son looks to be about 16 or 17, which is pretty young even for a college boy.

Then the Four Volunteers. Jack Potsdam used to produce these kind of quartets for the Loew Circuit six years ago, only the Potsdam acts were a lot better. The four members possess real pipes, but are so intent upon making the greatest possible volume of sound that it is almost impossible to recognize the merit of their voices. This is the sort of act that frequently, as at the American, wows a small time audience, but never gets any real money and seldom any consistent bookings. These efforts at comedy are of the vintage of 1909, utterly banal if not downright annoying.

Ah San and Jo, Chinese girl dancer and boy violinist, closed, revealing little.

Half a house Sunday matinee at the Palace. Just because the sun was shining outside. And yet the Orpheum circuit expects to be able to fill their new 3,000-seat house when they can't sell all the seats in the 1,200-seat Palace. The significance of this observation is best understood when it is borne in mind that there are 3,000,000 people in Chicago and the Palace is the only two-a-day theatre.

Anna Fitzlu, prima donna of the Chicago Civic and Metropolitan opera companies, headlines the current week. Miss Fitzlu has class and dignity, but not a "name" familiar to the general public. Vaude patrons cannot fail to appreciate her, but it is questionable if she can pull at the box office. Miss Fitzlu possesses, besides an exquisite voice, a world of charm. Very wisely, too, her songs are popular and familiar. A gentleman with a monocle, Mr. Paul Martin, provided skilled accompaniment.

Harry Carroll opened for the Orpheum circuit in spite of his supposed presence on the blacklist of the Keith-Albee office in the east. Harry has a large troupe with him, but it's not the act the original "Everything Will Be All Right" act was. Another songwriter, Ernest

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The New Morrison, when completed, will be the largest and tallest hotel in the world, containing 3,000 rooms

musical comedy tabs as the stage show in their Harding and Senate theatres.

The Convict Ship "Success," which was docked at State street bridge all last summer, is now tied up at Madison street bridge for a repeat engagement.

George Glvot has returned from appearing in presentations on the coast and will be featured at McVickers again.

Sam J. Park, vaudeville author, has put out a tent show under the auspices of the stage hands' locals in this territory. It will be out 14 weeks starting at LaSalle, Ill. A. Raymond Gallo is handling publicity.

The Garrick at Fond du Lac, Wis., has been remodeled and will open May 11 with a picture-vaudeville policy. It will be booked by the International agency, Chicago.

Isham Jones and his orchestra will open a summer tour of the Orpheum Circuit May 24.

George Junkin, former field secretary of the Drama League, has resigned and is now connected as announcer with a broadcasting station in St. Louis.

The John Robinson Circus will show in Detroit Decoration Day.

George Christos and Van Nomi-kas have purchased the Rainbow theatre, 1,000-seat movie house at Halstead and 120th street, from the William Dorschleg Estate, for \$18,000.

Harry Munns, Equity lawyer, suspended business for the day and rushed homeward in a frenzy of excitement when his wife phoned him that Jessie Munns, their year-old infant, had swallowed a button hook. The child is none the worse for the experience.

George Mence, associate of the Jess Freeman Agency, has started

suit against Ford and Glenn, radio singers, for an accounting of their earnings, based on an alleged contract to run five years signed before the act and himself in 1924. Mence claims he signed them up under his management and is entitled to commission on all their income. Recently the act has been booked in various independent vaudeville, picture and other theatres by P. J. Boyle. They broadcast regularly one night a week over WLS.

The Great Northern Hotel is reported to have been purchased by William M. Collins, president of Henric's, for \$3,500,000. The land is owned by the estate of Eugene S. Pike and is leased to the hotel for 99 years.

Charles F. Bassett, an instructor in geology at the University of Illinois at Urbana, was expelled from the First Presbyterian church choir because he defended Sunday movies in a letter to a local daily. Sunday movies were defeated there recently by nearly 500 votes.

CINCINNATI

By MELVIN J. WAHL

Shubert—"What Price Glory."
Grend—"Candida."
Cox—"Irene."
Keith—Vaudeville.
Palace—Vaudeville and "Million Dollar Handicap" (film).
Empress—"Band Box Revue."
Boulevard—"Heimgemacht."
Photoplays—Capitol, "Mike"; Lyric, "The Greater Glory"; Walnut, "Sea Horses"; Strand, "Let's Get Married"; Family, "Stop, Look and Listen."

Edward Bellstedt has been engaged by the National Players to direct the music of the National Players' production of "Irene."

Stuart Walker, director of the Walker Stock, announced that George Somers will remain in Cincinnati as his assistant, instead of managing Walker's Indianapolis

company. Alexander Dean will be in charge of the Indianapolis forces. George Pat Wood will be scenic artist with Michael Fitzgibbon as technical director. Paul Hillman will be business manager of the company here.

Freda Sanker's Orchestra has been booked to play this season at Chester park. Helveys Players will play in the Palm Gardens of the same amusement resort.

Beginning May 9 the National Players will move to their new quarters in the Shubert theatre, the Cox probably remaining dark for the summer.

Frank Van Der Stucken, director of the Cincinnati May Festival, has been decorated for the third time. The King of Belgium has conferred on him the title of "Officer of the Crown."

Forrest Lamont and Joan Ruth have been signed by the Zoo Opera Company for the coming season at the Zoo.

Fritz Reiner, director of the Cincinnati Symphony Orchestra, will go to Budapest to direct a season of opera there. He will then go to Turin, Italy, to direct two performances at the English Festival.

NEWARK, N. J.

By C. R. AUSTIN

Shubert—San Carlo Opera.
Broad—"Creaking Chair."
Proctor—Vaudeville and "The Unnamed Woman."
Loew's State—"Fine Clothes" and vaudeville.
Newark—"Prince of Pilsen" and vaudeville.
Mosque—"Oh, What a Nurse" and vaudeville.
Randford—"Mlle. Modeste" and vaudeville.
Fox Terminal—(1) "The Fighting Buckaroo" and "Secret Orders." (2) "Yellow Fingers" and "Lure of the Wild."
Rialto—"The Lucky Lady" and "The Splendid Road."
Goodwin—"The Sea Beast" (2d week).
Capitol—Triple change; double features.
Miner's Empire—Powder Puff Revue (Columbia).
Lyric—Hollywood Scandals (Mutual).
Orpheum—Colored vaudeville.

Palace (Orange) — "Mismates" (stock).

The Orlanti in Hackensack opens Friday. The new house, which is now under control of the Fabians, seats 2,200. "Lady Windermere's Fan" is the initial bill.

Dreamland park opens today under the new manager, C. E. Elrod. Among the new features at the park is a menagerie, which will be on view somewhat later. Besides many animals it includes an alligator pond and a monkey island.

Olympic park is open now for dancing Saturdays, but will not open its season officially until May 29.

DETROIT, MICH.

By GEORGE WINTER

New Detroit—"Out of the Night."
Shubert-Detroit—"A Great Little Guy" (Joe Laurie, Jr.).
Garrick—"Tarnish" (stock).
Lafayette—"The Arabian" (Walker Whiteside).
Bonstelle Playhouse—"The Squaw Man" (William Faversham, guest star; stock).
Temple—Vaudeville.
Cadillac—"The Speed Girls" (Mutual).
Adams—"For Heaven's Sake" (2d week).
Broadway-Strand—Outside the Law.
Capitol—"The Skyrocket."
Madison—"Stella Dallas."
State—"Monte Carlo."

Peggy Hopkins Joyce is making a personal appearance at Kunkin's Capitol this week.

David Nederlander (Shubert-Detroit) announces there will be no stock in his theatre this summer.

The Detroit "The Student Prince" returns for a brief engagement this month, before closing for the summer.

mer. This show has played two dates this season at the Lafayette, totalling 15 weeks.

Ann Harding announces she will do "The Taming of the Shrew" during the summer at the Garrick.

MILWAUKEE

By HERB ISRAEL

Davidson—"Lombardi, Ltd. (Lee Carrillo).
Pabst—German stock.
Palace—Vaudeville.
Majestic—Vaudeville.
Miller—Vaudeville.
Gayety—Jack La Mont's Gang (burlesque).
Empress—"Jazzland Revue" (burlesque).
Alhambra—"Cohens and Kelleys."
Garden—"Outside the Law."
Merrill—Dane's "Torrent" (2d week).
Strand—"The Barrier."
Wisconsin—"Kiki."

Sherman Brown (Davidson) announces that in partnership with the Stadler hotel and Daniel Frohman interests a \$4,000,000 theatre and hotel will be built here, the theatre to be a legit house.

Jacob Adler's only motion picture, "In Flight for Freedom," was shown one day (Sunday) at the Garrick, direction of Paul Horwitz.

Another \$2,000,000 theatre and office building project in Milwaukee's southern residential district is planned by a South Bend (Ind.) firm.

Morris Zeldin, former treasurer and manager for Fox & Krause, is in a local hospital recovering from appendicitis.

"Abie's Irish Rose" repeats here at the Garrick May 7. On its last visit the Nichols show stayed 12 weeks.

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Orpheum here is a \$3,000,000 monument erected for the Orpheum Circuit by a number of local capitalists. When this edifice was in the embryo it was planned to have the best of its kind for entertainment purposes, both from the structural and interior standpoint as well as the stage. There is no doubt that the promoters of the house have done their bit and well, but looks as though the circuit is not living up to its bargain of coming through with entertainment that merits a \$1.65 top.

The show last week smacked very much of being a dedication to the inception of the Association (Chicago) shows in the old Orpheum, now the Broadway Palace. Probably the bookers wanted to raise the standard of this small time house by paying that its acts were one a par with the bigger house and that the customers were getting big value for 40 cents.

If that was the purpose they succeeded, as several acts on the bill last week at the Orpheum smacked very much of having graduated or been loaned from the Association's ranks. Possibly the Orpheum bookers figured that the Hilton Sisters, "Sammy Twins," were enough to draw them in and satisfy. The audience did not calculate from the same dir. etc. even though they were not disappointed in seeing this freak novelty. The cash buyers were just sore, and if this stuff

keeps up they will probably hitch themselves to the old Orpheum and take the potions handed out there for much less and call it a day. Then, again, there are other houses giving entertainment at one-fifth the price, and they probably will act trade, too, with the Orpheum working itself into the "groove" where it will have to compete with the three-a-day show houses. It is that is the case it will not be the fault of the Orpheum's builders, who have constructed the house for picture purposes to make sure, but of the people back in the Palace building, New York.

Bill started with the Gabberts, man and woman gymnasts, who submitted a ragged routine. Then came the Trado Twins, male, with an eccentric dance routine that can click anywhere. However, the boys seem to take their work too seriously and perform it in a fashion that reminds one of a locomotive getting up steam.

Jenny Rubin for the second week explained "How It Happened," aided by May Usher and a mixed quartet of players. The Rubin act is a comedy wow, with Rubin well liked here, possibly more so than his vehicle, which is on the second lap. Eddy Brown, concert violinist, certainly handles his bow in masterful fashion interpreting the classics. But Brown is not a salesman for vaudeville and does not get over his artistic endeavors as they should be. He has a competent male pianist, who has the task of announcing the numbers to be played. Brown should study stage deportment and selling mannerisms, and he will find himself sure fire in straight vaudeville or picture houses.

Closing the first part were Flo Irwin and Co. in the George Ade farce of a decade ago, "Mrs. Peckham's Carouse." It deals with the temperance question of a decade ago in farcical form, with the woman tricker falling into a trap which involves her and throws a most satirical light on the prohibition problem long before folks thought it would become a reality. There are a trio of male and one feminine in support. The woman was the only ad Miss Irwin had in the skit when it scored heavily at the Writers' Club recently. The other players added for the vaudeville tour are rather of mediocre acting ability. Miss Irwin plays very well and gets the high spots over. Her support could be strengthened to advantage if she contemplates proceedings in the big houses, as otherwise the small time spots will have to be the place where the performances must be given. Folks here liked the skit and others elsewhere will do likewise if it is brought into the 100 percent acting class.

Hilton Sisters opened the second part after the audience was compelled to sit through Topics of the Day that were run to flickering projection. Might be a good idea for the management to correct this, especially if they are preparing to run feature pictures one of these days. The Hiltons having been heavily advertised in advance delivered. The audience liked these two little personalities, appreciated their talents whether singing, talking or dancing, and really considered them legit so far as entertainment was concerned. The Trado Twins, who appeared earlier on the bill, did a little dancing with the girls that went over well.

Next to closing came Miller and Mack, with their comedy talk, songs and hoofing. Just a push over for these boys in the right spot with their old sure-fire offering. Closing were Roth and Drake, man and woman, on the Roman rings and aerial apparatus. The man very much resembles Max Gordon, Orpheum chief booker, but that cannot be held against him, as he is a corking good gymnast and sells his stuff in a daring and thrilling manner which is bound to hold an audience until the last trick is accomplished, rather a hard task for one of those "so so" shows when the mob are ready to walk at anything.

With a throw-away handbill announcing "World's Greatest Bar-

gain," and "Ten Big Features" (seven acts and three screen numbers) "Death Trail" Association (Chicago) vaudeville gum-shoed last week into tenancy of the old Orpheum, retitled Broadway Palace, following Will King's musical "Tab."

Orpheum Circuit seemingly felt secure in turning over their former home to the unrelated King policy, never doubting but what the old gag, "Don't bite the hand that feeds you" would hold good. Events proved, the "don't bite" stuff to be Greek as far as King was concerned. Not only did he "bite" into the Orpheum's State Lake policy baby, the Hill Street, to the tune of a third of their regular gross, but took a considerable nip at the cheaper section of Orpheum's new "glit and tinsit" big time temple.

Moral: Exit, Will King and his girl show! Enter, the Orpheum circuit step-child, "Association" class four times daily vaudeville and pictures, with fair crowd of curious on hand to see this first bill to come over the long, long trail.

Mann Bros. were the first to greet the noonday curious, pleasing with their tight rope and ground acrobatics.

Draper and Hendrie, black and tan mixed gender, grabbed the first laughs in "one" with an ordinary pre-nuptial comedy argument, going into "two" for a minstrel first part sequence, during which the woman flashed a scoring cornet solo, which gave way to an off-stage bugle call "to arms" that built a nice dramatic "Old Black Joe" march off for the man. It registered for several bows.

Catherine Redfield and Co., three-three aggregation, with nice blend of voices, staged a half dozen short operatic scenes, with the Madame Butterfly aria "One Fine Day" the highlight, as sung by the lyric soprano, and the finish number the sextet medley of opera airs clicking for a near tie-up which forced an encore.

Charles F. Seamon followed, with his novelty musical props registering the bill's novelty hit. The Scotch kilts and breakthrough musket which give way to bagpipes, landed forte. His standby of years, the folding clothes hanger, proved a riot as a whistling finish.

Blanche and Elliott, full stage dance team, were the let-down flashing an amateurish attempt at the tango, a man's single eccentric, girl's toe dance, and a double adagio, all passing quietly.

Waimsey and Keating were a bill saver, with this sure-fire comic turning on the snickers on his entrance and building from snicker to a good-sized panic of laughs as they flashed their two little black books for the gagging song comedy finish. They versed themselves into several minutes of wows and a tearaway finish.

"Making Movies on the Stage" closed, with the director, straight, guiding three audience plants through a rehearsal and shooting of an eternal triangle scene. It scored on its broad "hoke." For a finish, an announced making of a movie of the audience is used as a possible comeback draw of those anxious to see themselves on the sheet later in the week.

This first "Death Trail" Orpheum step-child show, gives evidence of proving an ungrateful offspring, due to bargain B. O. scale and close proximity to the Hill Street, with its higher B. O. scale and sickening policy of repeat of big time acts.

Pantages' last week's lay-out was such as to more than appease for the slipping of a notch with the previous week's fare. It held a "Jim Dandy" blend of variety turns, with several clicking as show-stoppers with the hard-boiled opening show jury.

Medini Trio, unsupported ladder novelty, in the getaway spot, are another leaf in a well-deserved laurel headpiece of Pantages' foreign booking connection. The cream of European novelty acts has paraded this big-small tour this season. This two man and woman trio, perched a full dozen feet atop of unsupported ladders, offer a program of string music with a tone and selection which belied their precarious position, the backboard bridge of the woman top-mounter from the shoulders of men riding the tops of ladders had every pair of hands doing double duty at their finish.

The deuce held a local colored quartet, consuming enough time dying a horrible death to allow for set of a horrible full stager.

Leates La Monte, female impersonator, programed "A Novelty Surprise," made a transcontinental New York-to-coast leap to show his paper dress fashion parade. A lay-out of special numbers, nice appearance, fair falsetto, a master piano accompanist and a flash colorful display of paper wardrobe make of this youngster an "in" as far as

these intermediate houses are concerned. Judicious program rearrangement with something other than a pop song finish and the discarding of such obvious "asking for it" as his mother bit encore will set him for both route and spot.

Boyne and Leonard, with a cut-out ship deck scene drop in "one" for the licensing of a filmy comedy plot, clicked wholeheartedly, with Sunny Boyne's cute stuff still a standout among the cute ones. Leonard does a neat straight and has made of this new combination a nicer blend of teamwork than Miss Boyne's previous tie-up.

Gibson Navigators lived up to the program copy, "Utah Co-eds of Versatility," with the eight Salt Lake Misses out-jazzing many a male "hot" mob. Nicely arranged program of the pop variety and a keen sense of solo ability makes this winsome aggregation a sure-fire show stopper for vaudeville, with picture house possibilities a cinch with any sort of exploitation.

Paul Howard, a locally-booked next-to-shut, has been trouping the local small houses. With a likable personality and an ability to convert the human body out of all semblance to the real along with laughs grabbed while clowning his unnatural extraordinary postures, this youngster is a single novelty, only needing connections to play the best.

Gus Hornbrook's Rodeo Revue closed with a big compact display of "wild and woolley" rodeo. Real bronco riders, the comedy of western corral enlivening specialties and a varied assortment of western roping, from a double lariat dance to a three-high pyramid build-up atop three horses for a giant swing rope closing, brought down the asbestos to well-earned slapping.

"Nancy," the new Tom Wilkes musical, will open at the Mission, Long Beach, May 16. A week later it is expected at the Mason, Los Angeles. The Irene Bordoni show was booked in for the Mason, but plans have been shifted so that it goes into the Biltmore.

Florence Roberts will play in "Charm," John Kirkpatrick's comedy, which opens at the Egan May 10. Diane Esmonde, Harvey Stephens, Beulah Maldel Turner, James Bradbury, Jr., Marvel Quivey, Oscar Briggs, Raymond Whittaker, Leslie Gage, Gordon White, Wendell Wilson and Gladys Heaney are in the cast.

Construction has begun on the Hollywood Playhouse on Vine street, near Hollywood boulevard. The house will play legit attractions. Ed. Rowland, formerly of Rowland and Clifford, Chicago, will be managing director. The theatre is being backed by 100 business men of the film city.

Cinema Text Book, Inc., filed articles of incorporation with the secretary of state in Sacramento to use pictures as educational mediums. Val C. Lane, Los Angeles, and E. J. Zerr and Frank Zerr of Glendale are directors.

Charles Grapewin, author, obtained judgment in Superior Court from Tom Wilkes for \$300, 25 shares of Wilkes Amusement stock and the return of the manuscript of "All For You," musical produced by Wilkes, which was authored by Grapewin and the late George V. Hobart.

Grapewin said he advanced Wilkes money and was to have a share in the profits of "White Cargo," which the producer staged on the coast. He claimed to have loaned Wilkes \$10,000 and was to receive the stock as bonus.

Bernard Potter, Los Angeles attorney, was elected president of the B. & H. Circuit, the corporation which owns the Forum, succeeding Dr. Breckendell.

Two of the big comedy companies are getting new press agents this week. John LeRoy Johnston will replace Mary Hunt with the Mack Sennett Co., after concluding a year

of service with the Corinne Griffith Productions.

Ray Coffin will leave the Samuel Goldwyn fold also, after a little more than a year of labor, to hook up with Hal Roach outfit.

Dewey Leonard Johnson, billed as the "African Caruso," has been added to the "Blackbird Revue" at Lyman's Alabama cafe in town here. The colored tenor sings grand opera.

Due to the illness of Walter Henry Rothwell, Sylvain Noack, concertmeister and assistant conductor, directed the Saturday and Sunday programs of the Philharmonic Orchestra last week.

Mrs. Abbie Morton Jamison was elected president of the California Federation of Music Clubs at their convention at Santa Monica.

The Lyric, Monrovia, was purchased by a syndicate of San Francisco capitalists who leased it to the National Theatres Company, \$350,000 was involved in the deal. It plays pictures.

Agnes Christine Johnson (Mrs. Frank Dazy), Metro-Goldwyn-Mayer scenario writer, is expecting the stork in July. She has two children.

The Gamut Club theatre building has been sold and will be torn down within a year to give way to an office building. At present,

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stories they all hand me Make my bed and light the light I'll ar-rive late to-night

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1. 2.

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By HARDIE MEAKIN

Belasco—Dark.
National—"White Collars"; next, "Thank U" (stock).
Pol's—Dark.
President—Dark.
Wardman Park—"Weak Sisters" (stock, 2d week).
Keith's—Straight vaudeville (Ruth Chatterton).
Earle—Pop vaudeville, pictures (Danceland).
Strand—Loew vaudeville, pictures, Dark.
Gayety—Dark (Columbia).
Mutual—Kudding Kuties (Mutual); next, pictures.

Columbia—"For Heaven's Sake" (3d week); next, "The Blind Goddess."
Metropolitan—"Other Women's Husbands" and Gene Austin; next, Corinne Griffith in "Mile. Modiste" and Bernardo de Pace.
Palace—"The Runaway"; next, Richard Dix in "Let's Get Married."
Rialto—Fritz Schaff and "The Gilded Butterfly" (planned for two weeks).

The Circus Fans of America, an organization of those liking the circus, are to meet here on May 10, coming from all parts of the country. Following a banquet at Sam Steinberger's Arlington Hotel, the whole crowd will take in the Ringling-Barnum and Bailey Circus, playing here on that date.

Meyer Davis has put J. W. Wood in charge of Chevy Chase Lake. The two dancing pavilions will have the Peck-Mills orchestra holding forth in one while a Meyer Davis unit with Ben Levine and Ray Kendrick, featured, will preside in the other.

Waring's Pennsylvanians completed their stay in the Crandall

houses on Saturday night at the Tivoli, the current engagement having run four weeks, making 18 weeks in all that this orchestra has rotated in the Crandall picture houses.

With the switching of Lefty Sherman from the Savoy to the new Colony, Ashley Abendechein, formerly assistant manager at the Metropolitan, was placed in charge of the Savoy. Nelson Smith, formerly floor captain of the Metropolitan, was promoted to the vacancy there.

"Weak Sisters" is being held over for a second week at Wardman Park.

"The Two Orphans," scheduled for Pol's the week of the 10th, has been canceled.

ATLANTIC CITY

By VINCE

Apollo—"Great Temptations"; next, "Judge's Husband."
Strand—"A Social Celebrity."
Strand—"Borrowed Finery."
Virginia—"The Road to Glory."
Colonial—"Rainbow Riley."
Capitol—"The Sea Beast."
City Square—"The Golden Strain."

Sam H. Harris opens his new production, "We Americans," at the Apollo theatre week May 17. Followed by George Arliss in "Old English."

Negotiations are now under way between the Stanley Company and the Shuberts for the booking of several of their ensemble numbers from their last season's successes into the picture houses for presentations. The booking would include the big ensemble chorus from "The Student Prince" and "Princess Flavia," with a mixed ensemble from "Blossom Time," and a possibility of the male ensemble from "Pinafore" after its closing. There is also a possibility of several of the leading singers from these various companies being booked along with the ensembles to take care of the solo work.

ST. LOUIS

By LOU RUEBEL

American—"Naughty Cinderella."
Empress—"The Unseen Way" (stock).
Orpheum—Vaudeville.
St. Louis—Vaude, "The Little Irish Girl" (film).
Grand Opera House—Vaude, "Hearts and Fists" (film).
Garrick—"Stolen Sweets" (Mutual).
Liberty—Burlesque stock.
Shubert Rialto—"The Big Parade."
Missouri—"A Social Celebrity."
Loew's State—"Brown of Harvard."
Kings and Rivoli—"Red Dice."
Grand Central, West End Lyric and Capitol—"Mile. Modiste."

101 Ranch show opens a five-day stand Wednesday. Frank Braden, in advance, has done some heavy paper plastering.

The Devereaux Players will pay their annual visit Friday, Saturday and Sunday at the Artists' Guild in a repertory of Ibsen's plays.

The American will close for the season after this week, re-opening in September with "Ben-Hur." "The Big Parade," current at the Shubert, is in for an indefinite run.

NEW ORLEANS

By O. M. SAMUEL

St. Charles—"Apple Sauce" (Spencer Players).
Crescent—"The Marcus Show."
Strand—"For Heaven's Sake."
Loew's State—"Dance Madness."
Liberty—"The Song and Dance Man."
Tudor—"Made for Love."

Rather drab entertainment at Loew's State last week, with the returns not so large as during the preceding fortnight. The vaudeville end contained little color, and the feature, "The New Klondike," was not a "rave" by any manner of means. The act section was particularly remiss.

Francis and Wilson meant very little at the start. The couple whiled away much time unnecessarily, and when at last realizing their fol de rol was gaining little response, tried to recoup, but their late efforts were in vain. Ja Da Trio failed to pick them up. The boys certainly looked vigorous, and the sluggish tempo of their turn was in direct contrast to their appearance, which fact militated against them. Again, the stuff projected was ultra-conventional, the composite impression being only of three boys in naval uniforms, which hardly makes an act. Beeman and Grace ran along as did the others. In "one," during the opening minutes, they lost considerable. Getting into full stage for the skating found the people in front almost frigid.

Carson and Willard started well, but lost them midway. The old-timers emitted many wise cracks at the beginning, when they were really in high, but eventually were unable to locate the applause accelerator. Truly, vaudeville has a psychology all its own. "Fifty Miles from Boston" closed. It's an old act that has been called a lot of things. For quite a few years it was known as "Rubeville," then, as now, with Harry B. Wats. and Reg. B. Merville featured. The band is smaller and there are two new cigarette signs, but otherwise the act is the same. The locals sounded taps for it.

The Orpheum's pictures have come to be a laugh along the Rialto. They are booked in Chicago by Asher Levy, who has absolutely no idea of what Orleanians like or dislike. The theatre has not had a film of drawing qualities in months, and most are so poor in content they actually lose patrons for the house. Last week's feature, for instance, was "The Sap," with Kenneth Harlan. That title is terrible. Mr. Levy, and Kenneth Harlan, Mr. Levy, might as well be Kenneth Jones or Kenneth Smith as far as the residents of this city are concerned. That may have been the reason, Mr. Levy, there were whole rows of empty seats at the Orpheum Monday evening of last week. The vaudeville could not be blamed.

Fred and Daisy Rial opened, running to the usual in athletic fare. They bowed off graciously. Green and Lafell were something of a "snag." At first it was "thumbs down" for the duo, but as the man submitted, neat clowning at the piano, the few that were in "warmed" perceptibly. Clayton and Lennie stood out cameo-like, in a real vaudeville act, with the locale a soda shop in Piccadilly. One of the boys does an Englishman, remarkable in concept and the niceties of delineating British humor, while the other aids and abets in splendid fashion. The best two-man act around in a year, and they were the hit of the show without question of doubt.

Harry Kahane is doing something with the idea he borrowed from Kajiyama. He has "pushed" it up for regal scenic effect and is displaying showmanship in several ways. What bows! Those bows would have done credit to John Barrymore. They liked Harry. Fenton and Fields, from whom much was expected, fell by the wayside in the next-to-closing position. Their flop seemed to stun them. John Barry clowning his way into the affections of the crowd at the end with foolery of a different sort.

ROCHESTER, N. Y.

By H. D. SANDERSON

Lyceum—"Big Parade."
Corinthian—"Smiles and Kisses" (Mutual).
Gayety—Dark (Columbia).
Eastman—"Wanderer."
Piccadilly—"Girl from Montmartre."
Regent—"New Klondike."
Temple—(K-A), dark.

Mutual burlesque closes here with current week. No announcement regarding possibility of summer stock burlesque.

A "pre-Broadway" showing of Zoe Atkins' newest, "Pardon My Glove," with Louis Walheim in the lead, will open the summer stock at the Lyceum week May 17. Chief feminine role will go to Rosamond Pinchot, who alternated with Lady Diana Manners as the madonna in "The Miracle." Philip Merivale and Ann Andrews will have the other leads. The supporting cast in-

cludes Ernest Cossart, Ilka Chase, Cecil Yapp and others to be selected.

Negotiations are under way between George Croucher, of the Crescent, Newark, N. Y., and officials of the Schine Theatrical Corporation, operating the Capitol theatre, by which the Crescent may be leased to the Capitol.

Sparks Brothers' Circus is billed into Hornell May 28; John Robinson's at Seneca Falls, June 12; 101 Ranch at Oswego, July 21.

Another year will find Rochester the center for high-class singing acts for picture houses and vaudeville, according to Arthur T. Kelly, publicity director of the Eastman School of Music and the Eastman theatre. "Dixie Melodies" (reviewed under Presentations) is the first to be sent out with the sanction of the Eastman organization. Because of the necessity of keeping the personnel in Rochester it has been considered inadvisable to send out acts this year, but this will be taken care of before the year is out, according to Mr. Kelly. Fifteen picture house owners from surrounding towns looked over 14 singing acts from the Eastman at the Regent, Thursday morning. These acts are not available for booking outside of the vicinity, most of them filling in over the week ends only. The Eastman studios are equipped to turn out complete acts, with their own props and directors. William J. Callahan is handling the booking end.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—Frank Wilcox stock in "The Fall Guy."
Savoy—"Song Box Revue" and "Shadow of the Law."
Eckel—"Girl from Montmartre," week.
Strand—"Vanishing American," week.
Empire—"That's My Baby," week.
Harvard—"Mike."
Regent—"Memory Lane."
Swan—"Cowboy and Countess."
Crescent—"Peacock Feathers."

Helen Dupont, colorologist, known in the lecture field, has been booked for 16 weeks over the Pan time as "The Mystic Vibra." She recently tried out the act here at the Crescent, picture house.

After 40 years in the newspaper field as editor and publisher of the Brockport "Democrat," P. J. Wilson has purchased the State theatre, Oswego. He will operate the theatre personally.

SEATTLE

By DAVE TREPP

President—"My Son" (stock).
Strand—"Sea Horses."
Columbia—"Outside the Law."
Liberty—"Mike."
Colosseum—"The Song and Dance Man."
Blue Mouse—"The Cave Man."

The annual Apple Blossom festival at Wenatchee, always a statewide attraction, opened April 29.

Definite announcement had been made that the new Orpheum theatre will be built forthwith. There has been some delay in adjusting title to the ground where the building will be erected, near Times Square. This is several blocks from the main theatre center, and likewise several blocks from the new DeMille house now being built, as well as the recently announced Paramount theatre.

BUFFALO

By SIDNEY BURTON

Majestic—"Scandal," McGarry Players; "13th Chair" next.
Tack—"Daughter of Rosie O'Grady."
Buffalo—"Infatuation" (film).
Hip—"Beautiful City" (film).
Loew's—"Beverly of Graustark" (film).
Lafayette—"Heart of Siren" (film).
Gayety (Columbia)—Stone and Pillard.
Garden (Mutual)—"Whiz Bang Revue."

Rumors are current that Shea's Court Street (K-A), closed for the season Sunday, is to be taken over as a legitimate house by the Shuberts. It is also stated the Tack, which previously housed the Shubert attractions, will go into the presentation of big picture features. Bad business this season for the latter house, which is situated well uptown, and also the flop of big-time vaudeville this season at the Court Street, would seem to make credible the report. The Court Street is in close proximity with the new Statler theatre which is being built for Erlanger.

No confirmation of the report could be had, despite the fact that the Buffalo "Times" ran the story as a certainty. The Shea representatives here stated that no confirmation of the report was in order. The Shea people are known to be anxious to dispose of the Court street real estate.

The Gayety (Columbia burlesque) closes Saturday. House has been a consistent money getter all season, with Manager Perry's theatre reporting to be one of the best along the Columbia circuit.

Variety's exclusive story on the Shea-Public controversy on names versus presentations was widely reprinted in the Buffalo newspapers.

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half; "That's My Baby" (2d half).
Keith's—Vaudeville; "Hogan's
Alley."

Empire—"The Blind Goddess."
Elm—"Cohens and Kellys."
Jefferson—"Some Baby" (stock).
Portland—"Red Kimono."

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As a special feature at the Strand
this week the Herlihy Festival
Dancers (12) are presenting the
"Blue Danube" Ballet, also "What's
Your Hurray."

MONTREAL

Princess—"The Gorilla."
His Majesty's—Three Bags Full,
the Dumbell.
Imperial—Vaudeville, "Memory
Lane."
Amherst—Vaudeville.
Francois—Vaudeville, pictures.
Palace—"What Happened to
Jones."
Capitol—"Kiki."
Strand—"The Dixie Merchant."

Montreal's newest amateur dramatic
society, the St. James Play-
ers, made its first production Tues-
day night with "Rosalind."

An international fiddlers' contest
will be held at Ottawa, Ontario,
the last week of May open to amate-
teur fiddlers from Canada and the
United States. All contestants
must be at least 60 years old. The
Auditorium, seating 7,000, has been
leased by Louis H. Tasse, Ot-
tawa, for the contest.

A quartet of singers from the
Metropolitan Opera, including Florence
Easton, Jeanne Gordon, Ed-
ward Johnson and Edmund Burke,
appear at the Rotary Club's concert
at the Forum, May 11; Wilfrid
Pelletier, conductor and pianist.

BALTIMORE

By BRAWBROOK

Baltimore musicians will stage a
testimonial concert to Hobart
Smook at the Lyric on May 20.
Smook has been prominent in the
music field here for many years.
At one time he was on the stage in
"The Prince of Pilsen."

Gustav Klemm, conductor of Ra-
dio Station WBAL's Sunday Twi-
light Orchestra, has arranged with
Witmark for the publication of his
spiritual, "I Feel That My Time."
This is the third spiritual by
Klemm taken by that house.

The identity of "Leffingwell Pratt,"
mysterious dramatic critic of the
"Observer," is still undetermined, but
gunshoers uncovered new clues

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last week. Edna Rawls, music and
movie critic, Hearst's "American,"
previous to the general let-out on
that paper, was previously regarded as
a Pratt possibility. Soon after the
retirement of Miss Rawls from the
Hearst paper, she married and
left the city. The following Satur-
day the Pratt column was missing
from the weekly "Observer." Miss
Rawls that was is still honey-
moon and the Pratt column is
still out. Last Saturday the "Ob-
server" referred to the "illness" of
"Leffingwell Pratt."

CLEVELAND, O.

By C. S. GREGG

Ohio—"Desire Under the Elms"
(3d week).
Palace—"Vaudeville."
Hanna—"The Big Parade."
Keith's E. 105th St.—Vaudeville;
"Red Dice."
Reads's Hippodrome—Vaudeville;
"Red Dice."
Loew's State—Vaudeville; "The
Dancer of Paris."
Empire—Frank Cummings' "Fol-
lies." Robinson's Ritz Serenaders
and Lull.
Loew's Allen—Olga Petrova, in
presentation, and "Old Loves for
New."
Loew's Stillman—"Stella Dallas"
(3d week).
Loew's Park and Mall—"Partners
Again."
Loew's Cameo—"For Heaven's
Sake" (5th week).
Circle—Pantages vaude; "Why
Girls Go Back Home."

"For Heaven's Sake" (Harold
Lloyd) is having longest run of any
movie here this year. At Loew's
Cameo the film is in its fifth week.

The second annual show of the
Cleveland Magicians' Club was
given here this week.

The 62-piece band of Al Koran
Shrine of Cleveland appears in con-
cert in Masonic Auditorium, May
30. The concert, direction of R. D.
Gilliland, occurs just before de-
parture for the Shrine convention
in Philadelphia.

Mike Speciale and recording mu-
sicians, who came here last March
to the Bamboo Gardens, return to
New York June 1 for the summer
Emerson Gill and orchestra replace

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Double from \$2.50

HOTEL PORTLAND

132 West 47th St., N. Y.
Single Rooms from \$1.50
Double from \$2.50
Special Spring and Summer
Rates to the Profession

Speciale here. Speciale returns in
September.

The Circle (Pantages) inaugu-
rates a new policy this week, here-
after starting the new show Sun-
days instead of Saturdays.

The winter season for road shows
in the Hanna terminated with the
performance of Thurston. The
playhouse, inaugurating its sum-
mer policy, has "The Big Parade"
at \$2. Thurston's final perfor-
mance in the Hanna likewise was his
final one for the season.

MINNEAPOLIS

Metropolitan—"Rain" (Jeanne
Eagels).
Shubert—"Applesauce" (Bain-
bridge Players).
Palace—"A Pair of Sixes" (Mc-
Call-Bridge Players).
Gayety—"Spring Follies" (Jack
La Mont Co.).
Hennepin-Orpheum—Vaudeville-
pictures.
Pantages—Vaudeville-pictures.
Seventh Street—Vaudeville-pic-
tures.
State—"The Untamed Lady."
Garrick—"His People."
Strand—"The Greater Glory."
Lyric—"Miss Brewster's Millions."
Aster—"Tony Rins Wild."

The "Tribune" commended "Bozz"
Bainbridge in its editorial columns
for putting on an open season, and
urged theatergoers to give it the
proper support.

Bainbridge staged a big adver-
tising campaign on Tuesday "The Wild
Duck" with Elaine Yurka as a
guest star. He ran large display
ads, sent out thousands of letters
and had lecturers address various
organizations and speak over the
radio. He follows "The Wild Duck"
with "Hedda Gabler."

Loretta Shea, local university girl,
who replaced Pauline Jennings with
Walker Whiteside in "The Arabian"
when Miss Jennings took ill, remains

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permanently with the company. The
show went to Detroit and then into
Chicago for an indefinite stay at
the Studebaker.

PITTSBURGH

By JACK A. SIMONS

Shubert Alvin—"The Student
Prince" (3d week).
Shubert-Pitt—"The Big Parade"
(8th week).
Davis—Vaudeville.
Academy—"Her Gang" (Mutual).
Harris—Vaudeville.
Sheridan Square—Vaudeville.
Loew's Aldine—"The Barrier."
State—"The Night Cry."
Grand—Mlle. Modiste.
Olympic—"The Runaway."

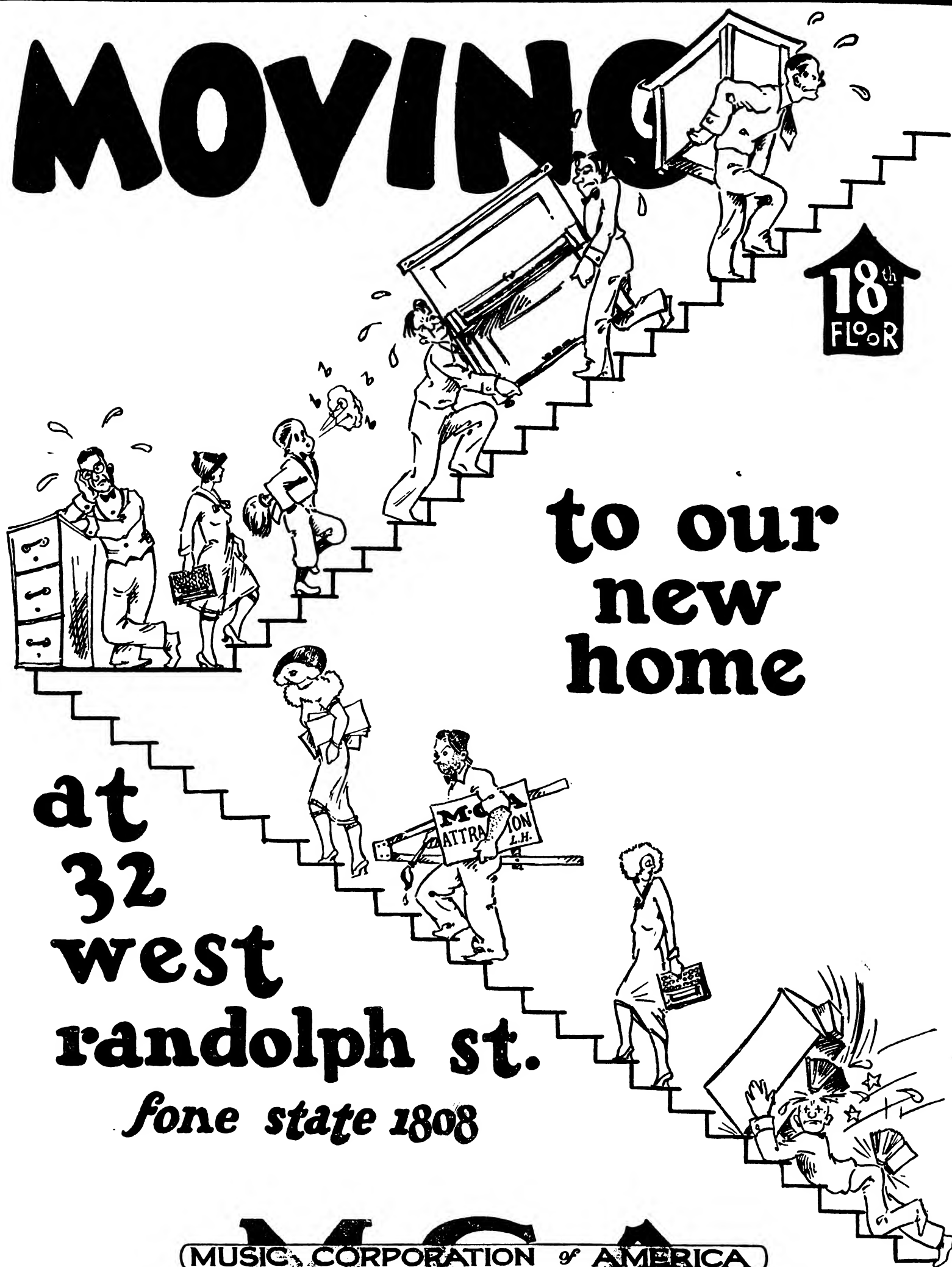
Both the Nixon and Gayety thea-
tres closed their regular seasons last
Saturday night, the Nixon packing
them in solidly for every perfor-
mance of the San Carlo Grand Opera
Co. The Nixon has been leased for
the greater part of the summer sea-
son for amateur productions.

Rin-Tin-Tin, Warner's famous
dog screen actor, is appearing this
week at the State Theatre in con-
nection with the showing of his
latest picture, "The Bark Cry."

Charles R. Baker has been en-
gaged as business manager for Cha-
rlemagne and his grand opera company,
which will make a coast-to-coast
tour in "The Barber of Seville."

Mrs. F. F. Rohrer, local composer,
was honored at Philadelphia last
week in the final session of the Penn-
sylvania Federation of Musical
Clubs, when her march, "Pennsyl-
vania," was selected as the official
song of the organization.

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VARIETY

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VOL. LXXXII. No. 13

NEW YORK CITY, WEDNESDAY, MAY 12, 1926

64 PAGES

THEATRES 97% PICTURES

"ABIE'S IRISH ROSE" 5TH YEAR; EVERY RUN RECORD TAKEN

4th Year Ends May 22—No Prediction Possible at End of Unprecedented Consecutive Engagement on Broadway—"Abie's Children" as Sequel

"Abie's Irish Rose," with every run record for non-musical plays in her cap, establishes a new mark in theatrical history when Saturday of next week Anne Nichols' world's champion comedy enters a fifth year on Broadway at the Republic. "Abie" is technically in the

(Continued on page 38)

OVER \$160,000 SUNK IN TWIN OAKS FLOP

B'way's Elaborate Cellar Cabaret in Receivership—48 "Founders" Lost \$3,500

With "too many bosses," a common complaint from the performers and musicians at the Twin Oaks restaurant, in the basement of 1560 Broadway, New York, cornering 46th street, the place has run into business difficulties and is in receivership. It suspended suddenly last week.

The room was founded by 48 investors with \$2,500 each, from reports, including H. H. Frazee, Col. Jacob Ruppert, one of the Ward baking people, and others. A Mr. Zolner who runs the White Horse Tavern on 45th street, opposite the Piccadilly-Rendezvous where the White Horse people were formerly affiliated, was also chief executive

(Continued on page 62)

LEAGUE OF NATIONS PICTURE CONGRESS

Paris, May 7.
An international convention of the moving picture industry is being organized in Paris, Sept. 27-Oct. 3, by the International Institute of Intellectual Co-operation, under the auspices of the League of Nations.

Fred Cornelissen, Institut International de Co-operation Intellectuelle la Societe des Nations, 2 Rue de Montpensier, Paris, is the organizing secretary, who will on application mail printed details as soon as published.

The use of pictures in education will be an important item to be studied by the Congress, but all subjects pertaining to the industry will be discussed by various committees to be formed later.

RADIO FAN LETTERS FALL DOWN 75%

Gratis Entertainers Expecting Glory Get Little of It—Spring Laziness

Fan mail to radio entertainers has dropped off 75 per cent these balmy days, and the result the gratis performer is somewhat disappointed.

Some looked upon it as a serious indication of their fall from public grace as popular entertainers, but when the general apathy toward writing the entertainers became known it was dismissed as natural spring laziness.

Broadcasting officials are phased by this turn. Insistent calls for public response to the acts, to "let them know how they pleased" is propaganda to stimulate and maintain interest from the free talent, that has but the glory as a reward.

Airdomes About Through; Several Good Reasons

The outdoor picture places in and around New York will not be numerous this summer. It's due to the increase in building, installation of cooling plants in the regular film houses and the passing of many "airdomes" through other interests acquiring the sites.

Not many summers ago one could find an outdoor picture show on almost every corner in the residential districts. A few are still getting primed for warm weather, but proximity to the bigger houses with the "cooler than the street" slogans and tied-up film services are expected to eventually eliminate them.

Elephants by Express

Monmouth, Ill., May 11.

Robbins Bros. circus officials were out several pencils in the American Express company office here trying to figure transportation for a couple of untrained elephants, shipped from New Orleans to join the show on its western Illinois itinerary.

The animals are reported to have cost \$6,000; express bill between \$900 and \$1,000.

UNDER 500 IN U. S. WHOLLY AWAY FROM FILMS

3% Remaining Include's Legit, Straight Vaudeville and Burlesque—Not 100 Picture Houses in This Country Charging Above 85c. Top Admission—Little Building Nowadays for Anything but Films—All Theatrical Managers Are Dubious About Future in Raging Picture Craze

20,000 THEATRES

Of the estimated 20,000 theatres in this country 97 per cent, are devoted to pictures to a greater or minor extent. The remaining 3 per cent, are wholly divorced from the films. The latter comprise the legitimate, straight vaudeville and burlesque theatres.

In the estimate of 20,000 theatres are included 17,000 houses admittedly for pictures, 2,500 playing a combination entertainment policy in

(Continued on page 14)

Longest Boardwalk

At Coney Island work is under way to extend the board walk to Manhattan Beach. Coney claims it will then be the world's longest boardwalk.

There has been a decided increase for walk space, with the majority running to something in the eats or soft drink line.

Marion Davies' "Miracle"

Los Angeles, May 11.

Marion Davies wants it known that she has purchased "The Miracle" for pictures and that when it goes into production she will play the role created on the stage by Lady Diana Manners, that of the Nun.

Absent-Minded 'Legger

A bootlegger backing one of the Broadway shows is picking up most of his knowledge of the show business hanging around the box office.

He was inside the other afternoon, when a woman walked up, saying, "I want two. How much?"

With the bootlegger answering: "35 a case."

CHINESE RESTAURANT ON B'WAY DOING \$25,000 WEEKLY TRADE

Insight on Chinese Operation—Many Failed American-Managed Restaurants in New York Turned Into Winners by Chinamen—Low Food Cost

FIELDS FOUND SUMMONS LYING ON HIS CHEST

Comedian Served in Bed at Home in \$150,000 Contract Breach Action

W. C. Fields, the comedian, now making pictures for Famous Players-Lasky Corp., woke up the other morning at his Bayside, L. I., home and found a summons in a \$150,000 suit pinned on his chest like a lily, as a final and, this time, successful effort by O'Brien, Malevinsky & Driscoll, Charles Walton's lawyers.

(Continued on page 58)

DeWolf Hopper's Debut; Radio Paying Him

DeWolf Hopper joins the ranks of the commercial radio advertisers as a paid artist via WEAF with the Eveready Carbon Co.'s weekly program, starting May 18. This marks Hopper's debut on the radio.

Bucky Harris Marrying Miss Sutherland of W. Va.

Washington, May 11.

It is well authenticated here that Bucky (Stanley) Harris, manager of the champion Washington baseball team, is to wed the daughter of former U. S. Senator Sutherland of West Virginia.

Senator Sutherland is the present Alien Property Custodian.

Musical "3 Weeks"

Elinor Glyn's "Three Weeks" will be converted into an operetta with score by Rudolf Friml and produced in San Francisco in August. The librettist and lyricist have not been decided upon.

The production will be financed by a California syndicate with Ross Miley in charge. The company will be assembled in New York and taken to California for rehearsals.

A Chinese restaurant on Broadway doing \$100,000 gross business monthly, with 55c. lunch, \$1.50 dinner and cabaret, without couvert charge.

Vaguely, the American cabaret and restaurant men, particularly in New York, have been decrying the

(Continued on page 29)

NON-EQUITY CAST FOR 'FRENCH MODEL' SHOW

Revival with 45 People—Paying Off Weekly with Certified Checks

"The French Model," running for a single performance at the Cort, New York, last season is to be revived and spotted at the Frolic, New York, after a preliminary week at the Metropolitan, Bronx, May 17. The cast will be 100 per cent non-Equity, making the first non-Equity musical coming into Broadway since the actor-managers strike six years ago.

Alexandra Baccari, author-sponsor of the piece has rounded up a

(Continued on page 53)

RAN \$1,000 CONTRACTED SALARY UP TO \$5,000

Los Angeles, May 11.

A four-year agreement was made between Jean Hersholt and Universal, after the character actor threatened to break his contract. Hersholt complained he had to battle to get the right stories and recognition and that he was getting \$1,000 a week from Universal who were turning him out for as high as \$3,500.

By the terms of the new agreement, Hersholt will get \$3,000 weekly for the first year, \$3,500 during the next and on a sliding scale up to \$5,000 for seven days.

IF IT'S
COSTUMES
COWNS OR UNIFORMS
LEARN TO SAY
"BROOKS"
1437 BROADWAY - TEL 5500 PEN.

AUSTRALIA

Sydney, April 14.
All managements reported great business during the Easter season, which lasted about two weeks. The city is now getting back to normal since the departure of country folk, who, owing to a splendid harvest, came to the city "farin' to go."

Two shows will leave town this week for a tour of other states. Both have enjoyed remarkable runs. They are "Katja" and "Give and Take."

Pavlowa opens her season here April 17 at Her Majesty's under the Williamson-Tait management.

"White Cargo" is still doing business at the Royal. The show has broken box-office records. Leon Gordon is the star.

Nellie Bramley and company, playing a musical version of "Uncle Tom's Cabin" at the Grand O. H., are doing nicely.

Wirth's Circus is here and doing very good business. The show is about the same as last year.

"The Iron Horse" is still at the Prince Edward. Special morning matinees had to be given.

"The Phantom of the Opera" is still featured at the Crystal Palace under Union Theatres direction.

"No, No, Nanette" is playing to absolute capacity at the St. James under Fuller-Ward management.

A very good bill at the Tivoli is doing capacity. Bob Albright is playing a return season and got across; Niobe, making first appearance, created great interest with her feats under water; Gaudier's Bricklayers, dog act, very good; June Mills and Will Innes passed; Reader and Armstrong, piano act, hit; Fluvio, balancing, nice. Great interest was created in the first appearance on the stage of the champion woodchoppers of Australia. Act is a novelty.

Good business is being done at Fuller's with the Jim Gerald revue and Veterans of Variety, a company of old time English stars.

The most important opening of the month was "Polly With A Past," Renee Kelly featured. Scored hit due to personality of the star. Splendid company in support including Tony Holmes, George Barrard, Paul Plunkett and Dorothy Fane. Williamson-Tait have given piece a new mounting.

Melbourne
Pavlowa is finishing her remarkable season at His Majesty's under Williamson-Tait direction.

"Mercenary Mary" has opened at the Princess (Fuller-Ward management). Although not in the same class as "Nanette," the critics spoke well of it. Cast includes Mal Bacon, Jack Morrison, Flo Hunter, Tony O'Brien, Eddie Jaye, Phil Phillips, and Edith and Dick Barstow. Produced by Eddie Jaye and Harry Hall.

"The Nervous Wreck" opened at the Palace under Frank Neil management in conjunction with Fuller-Ward.

"Lilac Time" (Blossom Time) is finishing a great run at the Royal with Harriet Bennett and Claude Flemming. Show will be followed by Guy Bates Post in "The Bad Man." Both attractions under Williamson-Tait management.

"Quality Street" is being presented by Dion Boucicault at the Kings. Will be followed by "The Admirable Crichton." Players are: Angela Braddley, Mary Jerrold, Violet Sterne, Betty Schuster, Brian Aherne, Rupert Harben, Sara Darterey, Mary MacGregor, Norman Macowan, Joan Radford, Ronald Ward, Stephen Thomas. Williamson-Tait management.

"The Sport of Kings" is at the Athenaeum and "The Wanderer" (picture) showing at the Capitol.

E. J. Carroll will do "The Best People" at the Athenaeum May 8.

Don Cossack's choir of male singers will commence their season at the Auditorium, April 17, under E. J. Carroll management.

Acts playing Tivoli include Billy Judge and "Jackie," Valentine and

\$25,000 DEPOSITED FOR MILLS CO. PROTECTION

Low Leslie has completed final arrangements for the Paris appearance of Florence Mills and the "Blackbirds" company. The company will sail for France Saturday. Guarantees were posted by the management of the Ambassador theatre, Paris, with the American Express in that city.

A sum of \$25,000 was deposited in Leslie's name at the express office. That money covers transportation both ways, the company's fares being about \$6,000 and two weeks' salaries.

The Paris booking of Miss Mills and the colored revue was made by William Morris. The engagement is for four weeks, with an extension optional.

It will be Miss Mills' debut in France. She appeared in London two years ago and the "Blackbirds" may play there following the Paris engagement.

Deaths Abroad

Adolphe Loyer, 73 French journalist.

Mme Darmaine, French vaudeville singer (Sarah Dunhamel).

Paul Monceusin, French playwright.

Eugene Bourdeau, 76, organist and professor at Paris conservatoire of music, died at Levallois-Perret. Florence Este, 66, American landscape painter, died suddenly in Paris, April 25.

PARIS POPULATION

Paris, May 1.
The population of this city, according to the latest census, is 2,338,416, a decrease of over 25,000 compared with the census of 1921. This is accounted for by the number of people settling in the suburbs, the foregoing figures counting only those within the walls of the city.

Bell, Four Kargays, Dollie and Billie, Franky, Bruce Green, Katrina and Joan.

Playing the Bijou are Irving's Midgits, Grace and Keats, Romano Brothers, Four Kellys, Murrayne, Huntings and Barclay.

Notes

Young Ben Fuller, son of Sir Ben Fuller, has married one of Sydney's society girls. The couple have gone to Europe for their honeymoon.

Harry Green, American comedian, has made a very decided success with "Give and Take," now playing the Palace. Williamson-Tait figure to use Green in other productions.

Tote dal Monte will begin her Australian concert tour May 8, in Melbourne, under Williamson-Tait management.

Rigoletto Brothers and the Swanson Sisters have been engaged for a tour over the Tivoli circuit by Williamson-Tait.

Harry Muller, San Francisco representative of Williamson-Tait, has been sending some splendid acts across the Pacific lately. All American acts have more than made good here. Variety's representative will be glad to be of service to acts during their stay in this country.

"Nanette" is very big at the St. James. This new theatre is absolutely the best in Australia. The production is drawing the elite of this city.

All records were broken at the last Royal Fair in Melbourne during Easter week. The carnival workers and side-show people did a tremendous business.

Lee White and Clay Smith have returned to Sydney for the hearing of their bankruptcy appeal. Their time of grace is nearly up, as they must appear before the registrar in connection with the claim of Wilfred Cotton.

The Americans will at the same time appear at the Palace in "Keep Smiling," a revue.



FRANK VAN HOVEN was his usual comedy sensation at Keith's Capitol, Union Hill, Monday, Tuesday and Wednesday. Off now for the Davis, Pittsburgh, where they will last and last and last. This fellow FRANK VAN HOVEN takes all slaps and likes them. It's only the weak that give in. FRANK VAN HOVEN has been given credit for giving in lots of times but such a thing coming from an offspring of the Barry family is too silly for words. And his father THEODORE VAN HOVEN, who married the IRISH lass, was born in Amsterdam, Holland.
Direction EDWARD S. KELLER.
FRANK VAN HOVEN

Cancellation—Lawsuit

London, May 11.
"Whispering" Smith may have invited lawsuits through failing to open Monday at the Coliseum (vaudeville). Jack Henschel, the agent, who booked Smith, may sue; also the Stoll offices, operating the theatre.

Henschel has an agreement from one Kemp, who claims to have booked Smith in America, authorizing Henschel to play him here.

Smith repudiates the agreement, saying he holds an exclusive playing contract with Prince's restaurant.

Smith admits he is due to appear at the Victoria Palace week of May 24.

'Bigamist' New; Ordinary

Paris, May 11.
"Le Bigame" ("The Bigamist") had a poor debut at the Potiniere after having been intended for the Maison de l'Oeuvre, Jean Blanchon is the author, presented by Jean Charlot. The latter is reported quitting the Potiniere next month for a more sizeable edifice.

A slender plot concerns a bachelor having two mistresses and alternately preferring the absent woman. Although the script is an indifferent writing it is well played by Bebucoart, Mme. Corciade and Joannine Morrey.

Americans Abroad

In Paris: Chauncey Olcott, Doris Keane, Miss Glenna Collett, golf champion; Grace Laughlin, Jane Provins (Chicago "Daily News"), Christine Ferry ("Modern Priscilla" editor); Miss J. La Violette (picture actress), Mme. Isadora Duncan, Mrs. J. Curtis (Fontainebleau School of Arts); Stewart Smith (polo player), Lee Simonson, J. George Frederick (New York lecturer).

Dollys for Picture-Making

Paris, May 11.
The Dolly Sisters are currently negotiating to do pictures in America next season.
If the overtures are successful they will sail but otherwise the understanding is that the girls will remain here.

English Co. Back in Paris

Paris, May 1.
The company of Edward Eirling will again appear at the Theatre Albert 1, commencing with "White Cargo" in English. Frank Reynolds will be in charge.

SAILINGS

June 5 (New York to Rome) Barney Gallant (Conte Rosso).
May 22 (New York to Paris) Louise Groody (Leviathan).
May 22 (New York to London) Nora Bayes, Lou Alter (Leviathan).
May 15 (New York to London). Ashton Stevens (Majestic).
May 15 (New York to Paris) Morris Gest (Majestic).
May 19 (New York to London). Daisy Leon (Roosevelt).
May 8 (London to New York) Carle Carleton (Mauretania).

WHAT LONDON LOOKS LIKE

By HANNEN SWAFFER

London's Fakir Race

London, April 30.

We have just had a fakir race to London. Archie Selwyn was bringing Rahman Bey to show, Sunday night, before a lot of doctors, so A. R. Abrahams, who had arranged to bring Tahra Bey, his great rival, to London, next July, rushed Tahra over to show, last Wednesday night, in front of Rahman. But Rahman flew over, and gave a private view first.

"Revoltin'" said the distinguished doctor, sent by the "Daily Express" to see Rahman's show.

I did not see it, but I found Tahra's exhibition the dullest I have ever seen.

The "Holy, Holy" Dope

Really, you would believe it was as holy as Morris Gest and "The Miracle." You know, Lady Diana and all that sort of thing.

"Dr. Tahra Bey is a delegate of the Chavk of the East Psychic Union," said Abrahams. "The seance is being given in the interests of science and is not a profit-making enterprise."

"No money is being or can be made out of this demonstration," said Archie Selwyn. "It is purely an experiment in which Mr. Selwyn is interested, and in which Rahman Bey is glad to conduct because he has been sent to Europe by an Egyptian Psychic Society to propagate their amazing philosophy—religion one might almost say—of the power of the will, or the soul working in concert with certain psychic forces, completely to subjugate the body and the accepted laws of nature."

The truth is, of course, that money or not, soul or not, it is about as commercial as Houdini. Archie does not believe in all this soul stuff.

Fakirs Fake Rivalry

Selwyn offered Abrahams the first £1,000 of the gate, and when Abrahams would not accept, the two fakirs faked in rivalry.

The R. S. P. C. A., hearing that rabbits were going to be done things to, stepped in, and that part of it was soon stopped. Then Lord Chamberlain acted. That was the end of the bunk.

I don't think it could go in New York.
Why religious societies should send a couple of negroes to Europe to stick hats in through their cheeks—well, ask Archie Selwyn.

Whiteman Sighs for the Prince

Paul Whiteman is not so happy in London, this time. He misses the Prince of Wales, who is in Biarritz. Besides, the Kit-Cat Club has not provided enough stage room for his band. In the Grafton Galleries, last trip, he was "King Paul." Now, after carting a band of 30 around the meagre hotel accommodation of the English provinces, Paul does not like the arrangements at the Tivoli, where he shows twice a day, or the arrangements at the Kit-Cat, where he plays from 11 p. m. "until unconscious."

Besides, the prospect of appearing on the same bill as "The Big Parade," which will probably be attacked because it really shows how America did win the war, after all, in spite of what the Czecho-Slovaks say, does not look pleasing.

Paul is the nicest fat man I know, and the fattest nice man I know. But the craze for jazz is dying in England; not even Paul's unusual gifts, personal popularity, charm of manner and bigboyishness have repeated the sensation of his last trip.

The Prince of Wales, who recently rescued another huntman in Biarritz, when the other fellow fell off a horse, for a change, is said to be hurrying home, to hold Paul's hand.

"I shall never bring a band back to England," Paul tells me. You wait till the Prince comes home. He will change his tune, then.

I Kiss Both the Shuberts

I do want to remove from your minds any suggestion that I have any feeling against the Shuberts. I state this deliberately, because R. H. Gillespie, and other Englishmen who have returned, say that Lee does not like me any more.

Another reason is that I have received a letter from an American, whom I do not know, saying that, if I went to New York, I should be billed as "the biggest headliner ever known at the Palace"—"The Man Who Beat Jake Shubert," is his idea of my bill-matter.

I have tried to do nothing of the kind. I merely told, with the utmost restraint, about certain mistakes they made at His Majesty's theatre. I did not tell them all, refraining from hurting the Shuberts more than was necessary.

Who on earth would hurt poor little Jake Shubert? He looks such a nice kind little fellow.

Wanted—A Comedian

Do please send us another nice comedian. W. H. Berry has gone on the balls; so I do not know what we shall do. He has never made me laugh once in his life. But then he is a comedian. I have often sat in the stalls and wondered how he earned \$1,500 a week. I cannot remember one epoch-making success he has been in, for some years; but that is equally true of several of our leading comedians.

Are yours any funnier than ours? Frank Tinney made me laugh; but that was off the stage. Tom Mix made me laugh when in London he referred to "our great English novelist, Charles Dickens," but that was by mistake.

The Prince of Wales' Accent

St. John Ervine started telling us, the other week, of the terrible effect of the Oxford accent on the stage. Then, the other day, he and Nigel Playfair, the Hamlets, the highbrow, debated about it in public, so that the wireless could listen in. I have not seen Ervine's opening words reported in any newspaper.

"When I spoke on this subject on the wireless some time ago," he said, "a lady wrote me from Lincoln saying I talked with a vulgar Irish brogue, and that good English was only spoken by the best people in the South of England, especially the dear King and Queen." Now, the King and Queen roll their 'rs'. The Prince of Wales doesn't; he speaks with a Cockney accent. As for one of his brothers, I heard him, on the wireless.
(Continued on page 21)

SATIRICAL ODEON REVUE

Paris, May 1.

Much interest is felt in the revue by Jean Bastia and Andre Lang, which P. Abram and F. Gemier are producing at the classical Odeon. It will be the first show of its kind ever presented in this state theatre, and will be more satirical than spectacular.

FRENCH REVUE IN ITALY

Rome, May 1.

A French troupe is listed at the Theatre Adriano in revues from the Moulin Rouge and Cigale, the names comprising Pearl White, Camille Bos, Ernest Ricoux, Janine Merrey, Barson and Jean Behari.

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ENGLISH STRIKE'S TURMOIL

TAXIS QUITTING WORST BLOW TO THEATRES

Picture Houses Hurt by Light Conservation—Cabarets and Hotels Desolate—Butt and de Bear in Wordy Battle Over Closing All Theatres—Only 17 Legit West End Houses Open—All Provincial Road Shows Closing May 15—Film Service in Bad Way.

STRIKE'S FIRST WEEK

London, May 11. Only 17 legitimate theatres open, cabarets playing to \$40 grosses nightly, film houses bucking lighting conservation orders, and the big hotels serving diners who number anywhere from four to 14 at a sitting, sums up the local amusement situation, after one week of England's general strike.

Outstanding sidelights include the theatres' terrific crash when the taxi drivers walked out on the third day, James Bernard Fagan's intention of producing "Plough and the Stars" tomorrow (Wednesday) night, the bitter correspondence exchanged between Sir Alfred Butt and Archie de Bear and general provincial notice of all road shows closing May 15.

Dramatic Incident
The first dramatic incident as labor laid down its tools was the closing of the five Gaunt-Shubert West End (legit) theatres, with the sixth already dark. Horace Fry, general manager for Gaunt, explained that Gaunt had 115,000 factory hands idle in the north of England and believed it best to shut down on all of his business.

This action closed "The Student Prince" where business was improving. Other plays of this firm to cease operation were "Is Zat So?"

turning in a consistent profit; "Wildflower," descending financially at the time, and "Kid Boots," which had a library deal for another month but had not been a big success. The fifth Gaunt piece to quit was "The Great Lover," which was also forced to close during the last coal strike in 1921.

Arguments Over Closing

On the first day of the strike the West End managers held two meetings. During these gatherings Sir Alfred Butt said that as a Conservative member of Parliament he felt it his duty to ask the Home Secretary to close all theatres. Basil Dean stated that the closing of the theatres would be a gesture to the world. Gillespie and other managers supported this view. John Gatti declared he would carry on and if his theatres were forced to shut down by a majority ruling he would resign from the association.

Frederick Harrison announced he would continue as long as possible, and C. B. Cochran, although not a member, but in attendance, supported the faction favoring closing. He had a very small advance sale for that night's performance of his current revue, but the twist came when Cochran, later in the evening, discovered that his show was playing to a \$2,000 house.

After the second meeting de Bear offered to forego his royalties and managerial salary in the "R.S.V.P." revue at the Vaudeville, suggesting that the cast would consent to half salaries. Gatti, presenter of this attraction, replied: "No, we carry on as usual and don't pay half salaries here." The result was that "R.S.V.P.," including the library deal, did \$6,260 on the week.

Questioned Billing

The Butt-de Bear crossfire on paper was the sensational inside episode of the week. This was instigated through outside billing at both the Palace and Hippodrome carrying the names of eight theatres which were open, a similar announcement also appearing in the Hip's program. The houses so displayed were those controlled by Butt, Gillespie, Clayton and Waller and Cochran.

Alleging such billing implied that all other theatres were closed, the various managements protested.

To this end de Bear's letter, addressed to Gillespie and Butt, was very bitter in tone. It intimated that some managers had taken advantage of the tragic conditions. Butt replied in rude terms calling de Bear's letter impudent and insolent. The reply from de Bear on this was equally frank, and so it went.

Some shows are continuing at reduced salaries, notably "Loose Ends" and "The Unseemly Adventure." The former piece, which gave much promise of success, got \$390 one night early in the week, but suffered further, as did the others, when the taxicabs ceased to operate. Following this dent in transportation, receipts fell to \$105 for this show.

Alban Limpus, whose "Cat's Cradle" was a hit, hurried home from Monte Carlo to carry on at all costs and found his first week's gross \$5,125. Limpus was accorded remarkably good will on the part of the musicians who offered to take pay for seven performances instead of the eight played.

Libraries' Request

Henry Ainley's "Prince Fazi" had a fortnight's further deal with the libraries at \$2,250 weekly but the ticket agencies asked the management to cancel this arrangement. The theatre's reply was "that if you pay us back the \$1,755 we have already paid you on this play we will cancel altogether."

"Saint Joan" has closed its normal run at the Lyceum doing \$6,000 on the week while Miles Malletson's "The Fanatics" has postponed its premiere at the Ambassador's. Leon Lion is putting in "Riverside Nights," transferred from Hammersmith (where there has

been more rioting than in any other adjacent district).

Meanwhile five future productions are continuing with rehearsals. "Downhill," "Aloma," "They Knew What They Wanted," "Yvonne" and "Secret Service."

Sir Barry Jackson has closed his miracle play at the Kingsway but continues with "The Farmer's Wife" at the Court where Lord Lathom, the owner, offered to cut the house rental in half.

Profitable Plays

"Lady, Be Good," "The Best People" and "Mercenary Mary" are playing to good business but "The Ghost Train" is on half salaries and slumped to practically nothing. "Doctor Knock," at the Royalty, has announced its temporary suspension, "Scotch Mist" was withdrawn four days before its time but "The Ringer," which looked a "smash" at Wyndham's held to three capacity audiences last week and finished to a total of \$7,500. "Rose-Marie" did about half of its capacity and "No, No, Nanette" was fair.

Behind J. B. Fagan's intention of opening Sean O'Casey's new play, "Plough and the Stars," tomorrow night on a commonwealth plan, is said to be a disagreement with the Victor Sheridan management. Fagan is under contract to terminate his tenancy after the production of his next play. Despite everything he is producing this piece in the midst of the turmoil. He is within his rights to call off the play at his discretion.

Cabarets Hardest Hit

The cabarets have really been more affected by the strike than the theatres. On the eve of the walk-out there were only four people in the "Midnight Follies" at the Metropole hotel and this room closed immediately. The Cavour dragged along for five nights, but the Kit Cat, where business was bad, continued with evening dress optional and Paul Whiteman personally performing free although his band is being paid.

The Piccadilly's cabaret receipts for Saturday night totaled \$40. Prince's remained open but postponed the advent of "Whispering" Smith and the Dodge Sisters announced for last night (Monday). Smith, incidentally, has also put off his opening at the Coliseum (vaudeville).

Film Service Crippled

Film service is badly crippled and cinema business is generally bad except in a few local neighborhoods where the houses can get delivery. The Plaza was crowded Sunday but business was ghastly during the week. The Capitol is "way off" and the Tivoli has postponed its showing of "The Big Parade" until after the strike. Among other things the film houses must overcome the conservation of light orders issued by local authorities.

Provincial theatres (road shows) are in a very bad way with no scenery available and the companies making their jumps by automobile. All theatre managements have given their staffs provincial notice of closing May 15.

Hotels are deserted. Americans coming over are switching their destination to the Continent. Last Thursday night the Ritz had four diners, the Savoy grille six, and Prince's restaurant 14. This is typical of the times.

William Berry's Reception Better Than Sketch

London, May 11.

William Berry, musical comedy star, made his vaudeville debut at the Coliseum yesterday (Monday). He was accorded a good reception in a poor "dream" sketch entitled "Where's Miss Jackson?"

WILL ROGERS WON'T PLAY

London, May 11.

Will Rogers, here, says he is not going to appear professionally. It is his intention to obtain strike material for magazine stories, says Rogers, who is going to the Geneva conference.

Cafe Revue Transferred

London, May 11.

Chef Pyscher has transferred its floor revue to the Cafe De Paris.

BERLIN

By C. HOOPER TRASK

The terribly bad condition of the vaudeville performers here is shown by the fact that their union is arranging a series of performances for their benefit. These will take place in beer halls and the profits will be divided among the performers. The vaudeville managers thought first of objecting to this but the condition of the performers is so bad that they have allowed it to pass.

Ferdinand Meyzel is taking over the Wallner theatre in the fall and will present Berlin farces at popular prices.

The number of theatres in Berlin today is less than in 1911, it was stated by Julius Hirsch, secretary of the Managers' Association. This was in answer to the charge by the tax officials that there were too many theatres in Berlin and that therefore they have been unable to pay their taxes.

In 1896 there were 30 theatres; in 1911, 46; today, 41. The seating capacity has also decreased in the same proportion. Meanwhile the population has continually increased from 2,000,000 to 3,750,000 to 4,030,000 today. In other words, the proportion of first class theatres has gone back 15 percent.

Picture houses have increased tremendously in number. Within a block's walk around the Kaiser Wilhelm Church in Charlottenburg, only eight theatres have a capacity of 21,000.

The UFA Film Corporation has again been adding to its holdings by opening new theatres in Stuttgart and Budapest by the taking over of the Theater am Nollendorfplatz in Berlin.

The house in Budapest was successfully opened with "Charley's Aunt" and variety. It looks like a good proposition. The same may be said of the Stuttgart house, seating 1,300, which opened with "Waltz Dream." The Nollendorf theatre is a very dubious proposition.

Hugo von Hofmannsthal, Reinhardt's chief dramatic helper, has written a pageant play called "The Magician and the Virgin," and the director will bring it out at the Salzburg festival this summer. The "Great World Theatre," by the same author, has been one of Reinhardt's most successful productions there.

Ivan Mosjoukine, who has been engaged by Carl Laemmle for Universal, will not leave for America for some time. He will complete at least one film in Europe before starting. His contract is with the Deulig Film, of Berlin, and the Cine-Alliance Film, of Paris, who are financing the picture together.

It has been definitely announced by President Rickelt of the German Actors' Union that John Emerson will attend the International Actors' Congress to be held in Berlin July 23rd. Also the president of the French association, Haribaur, has promised to attend. The Scandinavians, Russians, Roumanians, Bulgarians and the Poles are coming; only the Italians and the Spaniards have not yet sent in a definite affirmative. The congress will last only three days, but will be preceded by important conferences. The chief subject of the debates and decisions will be the giving of mutual information and the discussing of the social and artistic problems of the modern theatre. The congress is looked forward to with great interest here and elaborate plans are being made to entertain the delegates.

A sign of German optimism about the coming season is the title which Rudolf Nelson has given to his fall revue, namely, "Es Geht Schon Besser" (Things Are Getting Better). In opposition to this the well-known dramatist Arnold Bronnen is calling his next play "Reparations"; it is to be a tragedy.

"Variety's" Bulletin Of Theatrical News

London, May 11.

During the strike Variety's London office is getting out a mimeographed 4,000-word bulletin of inside theatrical strike news.

It is being distributed, gratis, throughout England.

LANDED IN PARIS

Paris, May 11.

Upon his arrival here Marcus Loew was informed by wireless of the postponement of "The Big Parade" London premiere at the Tivoli.

The strike is the reason, with the early influx of Americans to Paris also being attributed to this cause.

Most of the American show people on the outgoing "Leviathan" landed at Cherbourg, going on to Paris. Marcus Loew was on the boat.

Wireless messages were sent from this side, suggesting that Paris be made the destination in view of the British strike.

PALLADIUM MATS OFF

London, May 11.

For the duration of the strike the Palladium has called off its matinees.

Empire, Paris, May Be Dark

Paris, May 11.

It is probable that the Empire theatre will be dark from June to August.

Chevalier Back in Revue

Paris, May 11.

Maurice Chevalier, absent from the Casino de Paris for a week due to illness, has resumed his place in the current revue.

Danger Going Into Cabaret

Paris, May 11.

Dufor Danger has been booked for three weeks at the Perquet cabaret commencing May 21.

ACTS IN "ROYAL" BILL

London, May 11.

The official program for the Royal Variety Performance in aid of the Variety Artists' Benevolent Fund at the Alhambra, May 27, is in abeyance.

The list includes 11 names, the only one considered an "American act" being Rich Hayes, the comic juggler. Others named are Billy Bennett, Lillian Burgess, Carr and Parr, Dick Henderson, Houston Sisters, Jack Hytton's Band, Kenna Brothers, Tiller Dancing Girls, Bransby Williams and Robb Wilton.

In the selection of this Royal Performance list none of the artists has taken part in a similar program.

The "Performance" is regarded as a strictly all-British bill.

Rich Hayes has appeared so long on the American vaudeville stage that he has been looked upon as an "American act."

3 LUCKIEST SHOWS

London, May 11.

Three current shows are the most fortunate in feeling the strike the least.

They are "Lady Be Good," "The Ringer" and "Mrs. Cheney."

COSTUMES FOR PRODUCTIONS PICTURES GOWNS FOR INDIVIDUALS
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PICTURES' WHIRLING RACE AROUND TAKING IN SWEEPING FORMATIONS WITH BANKERS BEHIND

First National Combination of Theatres May Reach to Pacific Coast, Taking in Other Circuits En Route—Keith-Albee and P. D. C. with Many Side Possibilities—Saenger Company Yet Unheard From—North American Theatres Has Indirect Connection

Developments in the past week in the picture producing and exhibiting field have had the industry veritably on its ear. The combination of the First National franchise holder operated houses with the holding of its initial booking meeting in New York is replete with significance. The combination represents in the merger some \$30,000,000. It is understood that the theatres coming into the combination will bring their owners 60 per cent. in cash and 40 per cent. in stock of the corporation that is to be formed to handle the circuit.

As against this development the deal between the Keith-Albee-Orpheum circuits and the Producers' Distributing Corp. was also completed. It was reported that the Keith-Albee organization joined with P. D. C. without any considerable cash consideration. This, however, has been denied. The affiliation will give P. D. C. a first run outlet for its product and it will assure the Keith-Albee-Orpheum houses of a supply of picture product.

There were rumors during the past week that the Palace, New York, would have its policy changed next season to three-a-day and play a picture in conjunction with its vaudeville and thus enter the ranks as active opposition to Loew's State, which is but two blocks away, or retain a \$1.50 top scale and bill "six big acts."

With the affiliation of the Keith-Albee-Orpheum interests there will be an outlet for P. D. C. production in about 400 houses over the country. This affiliation, it was stated by one of the executives of the P. D. C. organization, is the first step (Continued on page 21)

Too "Good" to Last; Bruce Mitchell Now Ex

Los Angeles, May 11. Bruce Mitchell, former head of the Bruce Mitchell Productions, who was asked for an accounting recently by disgruntled stockholders, was sued for divorce by his wife, Mrs. Carolyn Mitchell on charges that he drank.

"He would get a good job, then a good jag, then he wouldn't be any good," Mrs. Mitchell testified. She got the divorce.

So. Amer. Presentations

Washington, May 11. South American picture houses are going in for presentations on an extensive scale with the newly opened theatre, Nove Odeon, in Rio de Janeiro.

The house seats approximately 1,000 and is scaled at \$2.85, top.

JACQUELINE LOGAN'S FUTURE

Los Angeles, May 11. Jacqueline Logan has left for New York and Paris with Robert Gillespie, her husband, for a six weeks' vacation. Before leaving Miss Logan declared she was undecided whether she would return to picture or not.

After the trouble Miss Logan had on the Fox lot, when she was given her release after having started in a picture, producers have not been very forward in offering contracts to her.

JAP STAR VISITING

Los Angeles, May 11. Yaeko Midzutani, Japanese stage and screen star, has arrived here for a month's study of the film industry. She was accompanied by Chikushi Midzutani, her brother-in-law, who is in the Japanese Ministry of Education. They are stopping with Sojin, Japanese character actor.

F. P. FILES ITS EXCEPTIONS TO TRIAL

Commission Will Pass Upon Them—No Time Limit Set

Variety Bureau, Washington, May 11.

Insisting upon all exceptions noted in the record and submitting same to the Federal Trade Commission for "consideration and final decision by the Commission" counsel for Famous Players-Lasky, and the others named in the complaint, have filed a "Bill of Exceptions" totaling 292 pages with the individual exceptions running into the thousands.

It was upon these exceptions that Robert T. Swaine, counsel for F. P., devoted his entire argument during the final hearing on the F. P. investigation wherein the government is attempting to sustain the charge against the picture company of attempted monopoly and restraint of trade.

Mr. Swaine claimed these exceptions support his contention that F. P. did not have a fair trial. Following a preamble wherein the case is reviewed, the picture attorneys state:

"For the convenience of the Commission, respondents herewith present most of their exceptions made upon the taking of the evidence herein wherein the trial examiner excluded evidence offered by the respondents, struck out evidence introduced by them, or overruled their motion to strike out evidence introduced by counsel for the Commission, said exceptions being classified under general headings with respect to the subject matter of the testimony involved."

The evidence which F. P. is now asking be considered touches first (Continued on page 15)

Hawkins Restored as Counsel in F. P. Case

Washington, May 11. Following Variety's exclusive story last week that Gaylord R. Hawkins had been relieved as counsel in the Famous Players investigation by the Federal Trade Commission, Mr. Hawkins was restored to his capacity as the commission's counsel in that case.

The restoration was confirmed today.

Another peculiar phase of the entire matter is that some of the Democratic commissioners on the Federal Commission did not know of Mr. Hawkins' transference out of the F. P. action until reading it in Variety. It is said to have started a commotion in the commission's offices here that only ended when Mr. Hawkins was again given charge of the proceedings. It is not denied that Mr. Hawkins, long with the commission, is more conversant with the show business and especially the picture branch than any executive official associated with the forces of the Government.

Goulding Directing Comedies

Los Angeles, May 11. Alf Goulding has been added to the Mack Sennett staff, to direct short subject comedies.

FLEW UP SALARY

An ace among the stars of one picture concern found himself with greatly increased drawing power and a \$500 weekly contract with some time to run and no sympathy expressed by the employer.

Knowing further verbal persuasion would be useless, the star made it known that he had developed a fondness for aerial planeing. He went up a few times and then said it had become a craze with him—he had to live in the clouds.

That sent a panic over the main works. When calm reigned once again the film comedian held a new contract for \$2,500 a week and a sliding scale upwards, provided he didn't go up himself again.

'TOO MUCH PUBLICITY'—'FAKE COMPETITORS'

N. W. M. P. T. O. A. Makes Other Protests—Wire to Will Hays on Contract

Minneapolis, May 11. The Northwest Motion Picture Theatre Owners' Association, in convention here, attacked monopoly in pictures, exaggerated publicity for screen stars, and "fake competitors who compel exhibitors to buy them out."

A telegram was dispatched to Will Hays protesting against proposed changes in the standard film contract. The organization went on record refusing to buy pictures on other than the agreed standard contract and refusing to submit to arbitration on any other contract.

Charges were made that small communities were being deprived of popular pictures by distributors' efforts to reserve big hits for road showing after first run rights have been purchased.

W. A. Steffes was re-elected president of the organization.

MAY FIGHT FOR 'KONGO' ON SCREEN

Metro-Goldwyn-Mayer will make an issue of the banning of "Kongo" for pictures, as that firm desired it as a special vehicle for Lon Chaney. It is reported greatly disappointed at the Hays barring edict.

The Hays position is that if the bars are let down for "Kongo," it would mean that other firms which have fought for "White Cargo," "The Green Hat," and "Rain," would renew their efforts to have them released for pictures, something which Hays has steadfastly refused to consent to.

Jessel's Services Claimed; Sherman Asking for Order

George Jessel, and the Warner Brothers, Inc., have been served with summonses, but no complaints as yet, in an injunction and damage suit by Harry Sherman, who claims a written agreement for Jessel's film services for five pictures.

Jessel was to have done "The Cherry Tree" for Associated Exhibitors' release as the first picture under Sherman's management, until signing with the Warners for "Private Izzy Murphy," a forthcoming screen production which will mark "The Jazz Singer" star's film debut.

Sherman is represented by Benjamin Barondess.

POLA NOT GOING

Los Angeles, May 11. The European trip planned by Pola Negri, between pictures, was called off definitely because of the illness of Mrs. Eleanor Chalupetz, mother of the actress, who is too ill to travel, it is said. She is resting at a mountain resort near here.

PAT POWERS IS O. K.'D BY PRICE

Statement Everything Is Serene Around A. E.

Whatever internal differences existed a week ago in the Associated Exhibitors seem to have been ironed out during the last few days. That is indicated in a statement issued by Oscar Price, president of the A. E. corporation.

It is possible that the financial interests behind the organization managed to wield the whip hand in such a fashion to bring those jumping over the traces into line.

It is said that P. A. Powers is to return to the coast shortly and will supervise the studio operations and likewise keep an eye on the making of the Von Stroheim production and the Nellian picture to be released through Famous Players and in which he is interested.

The price statement issued yesterday said:

"Oscar A. Price, president of Associated Exhibitors, made formal announcement today that there had (Continued on page 16)

"BEN-HUR" LEAVING COHAN FOR EMBASSY

Moves May 23—Stop Clause Reached—Will Have Done \$325,000 on Cohan Run

"Ben-Hur" is to end its engagement at the Cohan theatre Saturday night of next week (May 22) and move to the Embassy theatre for a continuation of the run. At that time the picture will have had a run of approximately 20 and a half weeks to a gross business of almost \$325,000.

The contract at the Cohan provided that when the picture fell below \$14,000 in gross receipts for two consecutive weeks, notice to vacate could be given. Week before last the take was \$12,362 and last week \$11,110.

The move to the Embassy is one that the Loew people were desirous of making as it will place the picture in a house that they solely control and where it can run along to business of \$10,000 weekly for an indefinite period and show a profit for both theatre and picture. The Embassy has but 600 seats as against the 1,000 at the Cohan.

Next season there will be 10 companies of "Ben-Hur" on tour. As a play it earned its greatest money in the smaller cities and towns and it is believed the picture will duplicate.

May McAvoy Opposite Ray

Los Angeles, May 11. May McAvoy has been chosen by Metro-Goldwyn to play the lead opposite Charles Ray in "The Fire Brigade."

DE MILLE SAYS P. D. C. CREATING STARS—NOT BIDDING FOR THEM

Convention at Los Angeles—K-A and Orpheum Affiliation Mentioned by Frank Munroe—'Motion Pictures Will Never Die'—De Mille

Los Angeles, May 11.

The keynote of the Producers' Distributing Corporation International Convention held here last week was sounded by Cecil B. De Mille, who stated his organization was striving to create its own stars instead of invading the ranks of other producers and starting a competitive warfare.

He said the purpose of the organization was to sell itself 100 percent through the bringing out of new stars with novelty and variety in pictures.

De Mille utilized a greater part of one of the three days set aside for business sessions in the Ambassador Hotel. He declared during his talk, "Movies are dead; motion pictures will never die." He stated that the public were not fools nor morons, and that the sloppy, obvious movie entertainment has passed out because the public decee and will continue to demand that they be given consistent logical and unusual drama.

Frank C. Munroe, president of the organization, spoke of the distribution tie-up made with the Keith-Albee and Orpheum interests, which would allow distribution of the product in centers they have not been able to reach before. He informed those present that he and General Sales Manager W. J. Morgan were going to remain here and get De Mille's views on the new tie-up that had been made by John C. Flinn in New York, and then they would go to that place to take up the matter of handling product by their new affiliation.

Munroe explained also that on account of the K-A and Orpheum tie-up that the regional meetings which had been scheduled to follow the convention here were cancelled, so far as home office executives would participate in them, and stated they would be held by the respective district managers in their territory.

All of the supervisors from the De Mille and Metropolitan studios attended one of the sessions and explained the stories that they intended to interpret for the screen during next season. Those who

spoke were C. Gardiner Sullivan, Bertram Millhauser, Elmer Harris, Beulah Marie Dix and Jeannie MacPherson from the De Mille plant, and Jack Cunningham, F. McGrew Willis and Will Ritchey from Metropolitan. William Slatom, general manager of both studios, also spoke.

Sales Manager Morgan announced that it was the policy of the organization to make promotions from within its ranks and that of 17 new branch managers the company had, 15 were former salesmen.

Mochrie's Salesmanship

The C. B. De Mille perpetual trophy, which is a plaque and given for the best sales record, went to Robert Mochrie, former manager of St. Louis, who is now in charge of the Pittsburgh exchange. The prize for the salesman with the best record of 1925 was in the form of a wrist watch and went to Clarence Phillips of the Chicago office. Harry Lorch of the Chicago office got the manager's prize for best record in inducing accounts to properly advertise, while H. Walker of Oklahoma City got the prize for his un-

(Continued on page 36)

FORVM

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Production

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75 MOVIE SCHOOLS DOOMED BY DRIVE OF CAL. OFFICIAL

**Pupils Being Fleeced, Claims Labor Commissioner—
Improper Advances Toward Women Mentioned
in State Investigation**

Los Angeles, May 11.
Declaring that the 75 schools of movie acting located in Hollywood are a menace, Deputy Labor Commissioner Charles E. Lowery has declared that he will make arrests and close them.
He claims that pupils of the schools were fleeced invariably and that in some instances, they were "taken" for several thousand dollars.
In another instance statutory charges will be preferred against the head of a particular school on the ground that a girl of 15 was mistreated by several men.
Women detectives employed by Lowery to investigate the cases have been approached for "boozie parties," as well as having improper advances made to them.
Lowery, who is set on quick action, has declared that a week will see everyone of these "institutions of learning" closed and the owners taken into custody for violation of the labor and other laws.

Rowland & Clark Deny They Are in Merger

Pittsburgh, May 11.
James B. Clark, president of the Rowland & Clark theatres, has denied that the Stanley-Mark-Fabian theatrical merger involving his company's chain of theatres here had been consummated.
"As far as we are concerned the whole matter is purely conversational," Mr. Clark said. "We have discussed the proposals from time to time, but so far no definite action has been taken."
He admitted that such a merger may be made and that negotiations have been in progress.
The Rowland & Clark chain includes the Liberty, Regent, Manor, Belmar, Strand, Blackstone, Capital, Arsenal and Colonial theatres. Construction of two new theatres, one in the downtown district and the other in Wilkensburg, a residential suburb, by the Rowland & Clark company has been started. Mr. Clark said that these new theatres would be included if the merger goes through.

Rockliffe Fellowes Hurt In Mysterious Crash

Los Angeles, May 11.
Mystery surrounds the possibly permanent facial disfigurement of Rockliffe Fellowes, actor, severely cut about the head when his automobile crashed into a parked car in Santa Monica.
Fellowes is at Martin's Hospital and claims that he was not driving but was asleep beside the driver at the time of the crash Sunday morning. He declined to say who was driving.

Will Hutchins, secretary to Fellowes and who lives in Venice, said the actor left his home last Saturday with \$390 in his pocket, but when taken to the hospital, 91 cents was all that could be found.

Miss Short's Short Contract
Los Angeles, May 11.
The contract recently signed between Gertrude Short and F. B. O. studios was dissolved by mutual consent. Miss Short expressed herself as dissatisfied with the story selected for her first picture under the new contract.

**SUMMER SUBSCRIPTION
to "VARIETY"**
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New Treatment Passed For 'American Tragedy'

A new treatment, radically altering the story, but considered okeh for passing by the Hays organization, has been prepared for the filming of Dreiser's "An American Tragedy," which Mal St. Clair has been assigned to handle for F. P.
It is understood that the selections for the roles of Clyde Griffiths and Roberta Alden, the leading parts, are Charles Emmett Mack and Dorothy Mackall.
Miss Mackall is a First National featured artist.

STANLEY'S AND ROXY'S LATEST B'WAY RUMOR

**Hitch Reported Over Operation—Otherwise Each Side
Reported Favorable**

A late Broadway rumor this week was that the new Roxy's theatre might find its berth in the lately organized Stanley-Mark-Fabian theatre combine.
A hitch is said to have arisen through the Stanley combination expecting to operate the new building Roxy should it align with S. F. Rothafel, promoter of the house named after him and who holds a long term contract as its director at a reputed annual salary of \$125,000, is insistent that he alone shall pilot the new project.
Should the Roxy be added to the newest theatre chain, it would give the combine an ultra-important Broadway theatre (6,000 capacity) at the same time clearing the matter of picture service for the Roxy.
Through the Moe Mark association, if the Roxy passes to the Stanley circuit under agreeable terms, Mark no doubt would pass along his First National service franchise, exclusive for New York city, to the Roxy. Such a move would permit the Mark people to rebuild on the Mark-Strand Broadway site or place that theatre of around 2,800 capacity on another policy.
Up to yesterday none of the interested parties would comment. Each admitted the lined-up deal had its advantages, with the pivotal Roxy the Gibraltar center.

"TAKE A CHANCE WEEK" AT RIVOLI, ON B'WAY

Two additional Frank Cambria units are slated for Public Theatres routes before July. They are to be known as "Take a Chance Week," opening at the Rivoli May 30, and "Circus Days," June 13.
Each of the attractions will be routed for 15 weeks.

"Pacific" Thriller

Los Angeles, May 11.
Warner Brothers will produce George E. Blaney's Spanish American War story, "Across the Pacific," with Monte Blue starred.
The picture will be a thriller. It will not be photographed as a costume picture but will be a modern version of the story.

NO DISTRIBUTOR IS PROTECTING SINGLE HOUSES

**Not Over 6,000 Purely Independent Theatres Left
in Country—Others in
Circuits of More Than
Two Theatres—Eventually
Will Be Forced Into
Opposition or Out of
Picture Business—Small
Towns No More Secure
Than Big Cities—Opportunity
at Present to Find
Salvation—Later May Be
Too Late**

CHAIN COMBINES

Lone picture exhibitors, operating one or two theatres throughout the United States, are helpless under present conditions.
It is the opinion of disinterested film men that unless steps are taken for their salvation, that the one-two house exhibitors must succumb, either to the ever increasing opposition or pass out of the picture business.
Salvation for the little exhibitor can only be accomplished through a guarantee of picture service. It must be a service that neither the opposition nor chain circuit can steal away, either through pressure upon the distributor or paying a higher rental for single or bulk bookings.
There is no American distributor at present systematically protecting the smaller exhibitor who most needs that protection, while at the same time the distributor, in view of current conditions, will just as badly need the detached film houses.
Of the 17,000 or 18,000 picture houses in the country, not over 6,000 are under the control of really independent exhibitors, those who have one or two theatres at the most. This takes in all of the big cities, sticks and tanks. Of the 6,000 there can not be figured over 4,500 individual exhibitors.
With the other 11,000 or 12,000 picture theatres there may be 1,000 exhibitors operating over two theatres, with some of the chains running into the hundreds.

Maybe Not Over 2,500
At the present rate of absorption of single holdings the current gross number of small exhibitors, 5,500, may be reduced within a comparatively short time to not over 2,500.
It is said that there is not a day that Famous Players has less than 100 deals on for theatres. These are deals in the main outsiders never hear of, nor are there statistics on how many or what percentage of these deals go through.
Within the past week there has been feverish activity in the vicinity of New York as far as the independent (Continued on page 18)

Chadwick's Inde. Deal With Sax, Kahn, et al.

Los Angeles, May 11.
A deal pends whereby I. E. Chadwick will distribute annually the independent productions of Sam Sax, George Kahn and Henry Ginsberg. Chadwick is now en route to New York for a conference with the Messrs. Sax, Kahn and Ginsberg. If the deal should go through, it will place Chadwick in the position of heading the minor independents.
About 40 features a year, a large number of comedies and short subjects including westerns that Joe Rock is under contract to turn out for Kahn are included in the negotiations.

Anita Loos on Story Selling for Films

Chicago, May 11.
"The psychology of the movies is that if a thing has been written before, in a book or play, it has been done better than a scenario writer could do it."
Speaking to a group of newspaper writers, Anita Loos gave that as her reason for quitting the scenario business. "I can sell my stuff somewhere else first and then let them buy it," she explained.
With her husband, John Emerson, Miss Loos came to Chicago to see how her "Gentlemen Prefer Blondes" was coming along at the Selwyn. They returned to New York Saturday.

CORINNE GRIFFITH WILL GO TO 1ST NATIONAL

**Present Contract Bought Up
—New Sliding Salary Scale
to \$12,000 Weekly**

Los Angeles, May 11.
E. M. Asher, Edward Small and Charles Rogers are to receive a large sum from First National for turning over to that organization the contract they have with Corinne Griffith. Negotiations, it is said, will close for the transfer this week in New York with Asher and Miss Griffith present.
Miss Griffith has a contract with Asher, Small and Rogers whereby she has two more pictures to make before December. Clauses in this contract also provide that for the next five years the trio has the right to meet any offers that other producers are willing to make Miss Griffith for her services. Her present contract calls for \$5,500 a week. It is said that First National is prepared to give her \$7,500 a week for the first year contract and then raise this amount \$1,500 a week each year until it reaches \$12,000 a week.
When Richard Rowland, general manager of First National, was here last month he had several conferences with Miss Griffith and her producers. It is said that Miss Griffith was endeavoring to get away from her producers, as she was having trouble from time to time with one or two of them.
Rowland suggested that First National take over the contract. Miss Griffith favored that idea.
The Griffith pictures were not among the biggest money makers for First National, but were profitable. It is figured by First National that the amount paid A. S. R. will be easily made up for with the distribution of her future pictures.

ALICE BLUE SEES RED

Los Angeles, May 11.
Alice Blue, screen actress who married Charles Laughlin eight years ago in Tennessee, has brought suit in the Superior Court here for divorce, alleging desertion.
Mrs. Laughlin said that her husband had a sweetheart in Tulsa, Okla., and that she found letters and telegrams from "the other woman" among his effects.
They have been separated for three years.

\$1 to Hit Manager

Des Moines, May 11.
Ludy Boston, employee of a film distributing corporation here, paid a fine of \$1 and costs in Municipal court for assaulting Marnie Gottlieb, manager of the Universal Film exchange.
Boston alleged that Gottlieb had slandered him and offered that as the provocation which caused him to strike the first blow. The court declared both were to blame for the fight, and made the fine nominal.

EXPORTS FELL OFF IN MARCH

**Drop of Nearly 8,000,000
Feet in Month**

Washington, May 11.
Following the recent report from the Department of Commerce that the "Invisible Exchange" in pictures disclosed exports of \$300,000,000 in the last fiscal year of the Government, comes another from that department disclosing a decided drop during March, 1926, as compared with that month last year.
Film exports for March, 1926, totaled but approximately 14,800,000 feet compared with 24,500,000 feet in March of last year. This includes negatives and positives.
In face of this drop in the exposed films, however, the raw stock discloses an increase of approximately 100,000 feet. March, 1926, totalled 1,965,000 feet of the unexposed film compared with 1,892,000 feet in March, 1925.
Australia again led in the footage of negatives and positives secured from this country during March of this year, the total exports in that country exceeding 2,590,000 feet. This also was a drop from March of last year, when the footage reached 3,091,000 feet.
Canada was second during the current March with 1,922,000 feet, Argentina next with 1,672,000 feet, while Mexico with 1,020,000 feet and Brazil with 1,108,000 feet were next in the order named. All were decided drops from March of last year.

Skouras' Prefer "Names" And Acts to Presentations

Chicago, May 11.
It is said that since Mike Shea insisted that something be done to fill those holes in his house that presentations don't seem able to fill, the same demand is being voiced by Skouras Brothers of St. Louis, who also have been playing only the Public theatres presentations as the stage attraction.
Last week the Skouras tried to strengthen the show by putting in Ruth Etting, but this action created so much hard feeling that they were forced to withdraw her.

NO PATHE-K-A DEAL

A report this week that Keith-Albee is in negotiation with Pathe for the purchase of the latter was denied in quarters believed to have proper information.
The story said Pathe had set a price, with K-A countering at one half of the amount asked.
Pathe is a maker and distributor of what are known in picture circles as "shorts," films of two reels or less.

Ulmer Breaks Contract

Los Angeles, May 11.
Edgar Ulmer, assistant art director for Universal, has broken his contract. He is said to have become dissatisfied with the agreement he signed when brought over from Germany as a protégé of Carl Laemmle. The instrument stated that Charles Hall, art director, was to be mentioned on all credit lines for Ulmer's creations. Another sore point was that Ulmer was farmed out, doing that work in addition to his own designing without receiving anything additional.
Ulmer may go with Metro-Goldwyn-Mayer or Cecil B. De Mille.

COSTUMES FOR HIRE

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LANGDON'S 1ST FEATURE IN L. A. GETS \$31,500—TAKES 2 RECORDS

Chaplin's "Gold Rush," 1st Time at Pop Prices, Does Flop—U's Re-Issue with Lon Chaney Money-Maker for Criterion—'Parade' Finished to \$20,000

Los Angeles, May 11. (Drawing Pop. 1,350,000)
Harry Langdon proved a record-breaker at Loew's State with his first feature picture, "Tramp, Tramp, Tramp," by breaking the Sunday high with \$7,012.25 on the day. It is about \$800 over what was corralled by "Never the Twain," which had the record up to that time through Hearst publicity.

The Langdon picture started off like a cyclone on its first three days, doing around \$17,000, overcapacity for the house, with five performances daily. Had not the house record been made with two holidays in one week the Langdon opus would easily have made the top by its start. The balance of the week was a turnaway for the picture at night, but matinees were a bit light, saying this new star is more of a male than female favorite.

While Langdon knocked them over, Charlie Chaplin's "The Gold Rush," which had its first popular-price showing after a \$150 run at the Grauman Egyptian, took what was considered a flop. Seems as though the Grauman prolog was the selling point of this picture at the high top, as at the Million Dollar at the picture house scale and without a prolog the gross fell at least \$10,000 on the week below the average first week draw of any run picture in this house.

George Beban's "The Loves of Ricardo," presented in conjunction with the personal appearance of the star himself, did fairly well at the Metropolitan. It got off to a fairly good Saturday and Sunday showing, but, due to the probable fact that the house did very little exploiting on it, did not draw so well toward the end of the week. Though the attraction drew around the \$26,000 mark, the house did not show any profit, as Beban is said to have received a guarantee of \$7,500 for the picture and the services of himself and company.

Criticism cut loose again last week with a reissue Universal picture, "Outside the Law." This is one that was made featuring Priscilla Dean. With Lon Chaney in this picture, all of the exploitation was on his name. Result was that the house broke a record under its low admission scale by playing to around \$6,000 on the week.

Grauman's Egyptian saw the final week of "The Big Parade," which had been in the house for half a year. As Grauman concentrated heavily on its departure and gave three shows Sunday, business climbed up considerably on the week.

Estimates for Last Week
Metropolitan—"Loves of Ricardo" (Beban) (3,595; 25-65). With star appearing in sketch in person, did far better than average attraction. Fairly good at around \$26,000.

Million Dollar—"The Gold Rush" (U. A.) (2,200; 25-85). Much disappointment in first week at local pop prices for this Chaplin. No prolog and interest very slim. Poor at approximately \$17,000.

Grauman's Egyptian—"The Big Parade" (M-G-M) (1,800; 50-11.60). Final week brought rush. About \$20,000.

Loew's State—"Tramp, Tramp, Tramp" (F. N.) (2,300; 25-41). Harry Langdon best of comics so far as draw is concerned to play this house. Initial feature appearance broke two of daily house records, Friday and Sunday, with final gross \$31,500.

Criterion—"Outside the Law" (U) (1,600; 25-35). Reissue a darb. Drew more people to this house than any other since low admission scale resorted to. Close to \$6,000. Plenty of profit for house. Lon Chaney heavily starred.

Forum—"Stella Dallas" (U. A.) (1,800; 25-75). Hopped ahead of fourth week and finished the fifth close to \$8,500. Leaves Wednesday (May 12). "La Boheme," at \$1.65 top, opening Thursday (May 13).

Figueras—"Fifth Avenue" (P. D. C.) (1,650; 25-75). Good picture without names to draw them to this neighborhood house. Trade very light, only about \$5,000.

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Sea-Battle Mishap

Los Angeles, May 11.
Sixteen actors working in a battle scene in "Old Ironsides" were rescued from the ocean when a ship participating in the fight (filming the battle of Tripoli) crashed on a reef and sank immediately. Rescues were made by the crew of the D. M. Riston.

Thirty-eight wooden ships were used in this battle, and 3,000 extras were employed.

BRITISH WAR FILM SHOWS IN CANADA

'Ypres' Has Canadian Forces—\$4,000 Last Week at St. John's Imperial

St. John, N. B., May 11.
Daylight saving time became effective here last week, another trouble for the exhibitor. Owing to chilly weather, particularly at night, there was little effect on the box office. The major effect of the daylight saving time will develop in about two weeks, when the weather becomes warmer. Amateur twilight baseball on city dumps and motoring will become the chief opposition.

High spots in local bills last week were "Ypres," historical film produced in England of Canadian soldiers in action during the war.

Estimates for Last Week
Imperial (1,600; 35-50). "Ypres." Produced under supervision of British War Council in England, and based on defense of Ypres, Belgium, by Canadian Expeditionary Force. Opening and closing Thursday, and reverting to 35c. top, "Skinner's Dress Suit" (U.), one of the few single day showings at this house. Friday and Saturday, "That's My Baby"; \$4,000.

Unique (850; 25). "Heart of a Siren" (1st N.), first half. Second film starring Barbara La Marr here since her death. Final half "Range Buzards" (Lariat), western; \$1,100. Queen Sq. (900; 25). "Too Much Money" (1st N.), for Monday and Tuesday, despite acting of Lewis Stone uninteresting film. Wednesday and Thursday, "Paris at Midnight" (P. D. C.). Final shift, "Fighting Buckaroos" (Fox). Buck Jones western, plus comedy and news weekly, all-Fox bill; \$1,000.

Palace (550; 20). "My Son" (1st N.), Monday and Tuesday. "Three Faces East" (P. D. C.), Wednesday and Thursday. "All Around Frying Pan" (F. B. O.), Fred Thomson western, for week's finale, together with "The Love Bug," Pathe comedy; \$500.

Gaiety (500; 20). "The Bad Lands" (P. D. C.), Monday and Tuesday, plus "Sneezing Beezers," comedy. "My Son" (1st N.), Wednesday and Thursday. "Three Faces East" (P. D. C.) and "Bankrupt Honey-moon" (Fox), short comedy, Friday and Saturday; \$500.

Opera House (1,200; 25-35). "Pleasure Buyers" (P.), opening half week. "The Night Cry" (Warn.) and Larry Semon short comedy last half. House announces an old-time fiddling competition, the first here, although small centers all through eastern Canada have been arranging these contests since last fall; \$1,200.

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BUFFALO, FILM, ACT AND PRESENTATION, \$22,000

Buffalo, May 11.
Takings fell off slightly again last week, all of the downtown houses receiving about an even break at the hands of the public.

The Buffalo, which looked for heavy business by virtue of the Van and Schenck special engagement, which failed to hold up to the preceding week's figure. Some part of this fall-off was due to the fact that the feature act did not receive the proper publicity, the picture being billed above the singing attraction in all of the publicity.

Last Week's estimates
Buffalo (3,500; 30-40-60). "Infatuation" Van and Schenck, "Erlie's Fantasy" (presentation). Business dropped over preceding week. Van and Schenck took precedence over everything in the show. Matinee business light, which probably accounts for drop. Would seem that with heavy-sailed feature act such as Van and Schenck coupled with a weak picture vaudeville feature should have received more attention in the publicity. Not over \$22,000.

Loew's (3,400; 35-50). "Deverly of Graustark" and vaudeville. Picture generally pronounced one of best seen at the house in weeks, failed to excite much in way of additional takings; \$14,000.

Hips (2,400; 50). "Beautiful City," first half; "Bluebeard's Seven Wives," second half. First split week house has played in several months, with majority of business going to first-half feature; \$13,000.

Lafayette (3,400; 35-50). "Heart of Siren" and vaudeville. Bill just another show. Little to upset usual order of business; \$16,000.

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Mildred Harris on Small Time

Los Angeles, May 11.
Mildred Harris took to the small time vaudeville route last week when she played the Broadway Palace, local Ass'n. house in her sketch, "If Husbands Only Knew." Harry Von Meter and Harold Waters were in support.

\$29,000, CHICAGO LAST WEEK, LOOP'S LOWEST FOR MONTHS

"Stella Dallas," 2d Week, Fell to \$17,000, from \$28,000 1st Week—McVicker's, \$22,000, Only, Healthy One Last Week—New Oriental Open

2D SUNDAY IN PROV. SAVED BY LATE RAIN

Majestic High Last Week With \$8,500, But Rialto's \$6,000 Better Showing

Providence, May 11. (Drawing Population, 300,000)
Despite ideal spring weather, local houses grossed satisfactory figures last week. The impetus given the show business here by the innovation of Sunday movies May 2 seemed to last throughout the week. How much longer the "Sundays" will remain profitable is being measured by the managers in terms of hot weather.

Perfect weather last Sunday sent most of the city folks out into the parks and on the roads, but a spring shower set in about 3 o'clock and brought them all home again. The movie houses, in consequence, stood them up without exception during the late afternoon and evening. It was even a bigger Sunday than the first one a week before.

Final checkup at the end of the week showed the Strand way up in the lead. With "Clothes Make the Pirate" and Mike Arlen's "Dancer of Paris." Manager Reed banked as considerable a sum as the box office has taken in for some time. Local opinions differed about "Clothes Make the Pirate," some contending that it was simply silly, but the majority asserting that it was a wow.

The Majestic and the Rialto ran neck and neck. Comparing the size of the theatres, the Rialto, with "Oh, What a Nurse!" and "The Night Cry" drew far more heavily than the Majestic, which showed "The Blind Goddess" and "Hearts and Spangles."

Estimates for Last Week
Strand (2,200; 15-40). "Clothes Make the Pirate" (1st N). Leon Errol liked on whole. "The Dancer of Paris" (1st N) with Dorothy Mackall variously received, but success with majority. Extra big at \$8,500. Majestic (2,500; 10-40). "The Blind Goddess" (F. P.) not so good as deserved. "Hearts and Spangles" (Columbia) adequate second-feature; \$6,000.

Rialto (448; 15-40). "Oh, What a Nurse!" (Warner) liked by all. "Night Cry" (Warner) with Rin-Tin-Tin; good, according to whether you like animals. \$6,000. Victory (1,950; 15-40). "The Exquisite Sinner" (M. G.) far-fetched, but appealing. "Lazybones" (Fox) poorer half of bill; \$5,500.

This Week
Strand, "Mile, Modiste," "Test of Donald Norton"; Majestic, "Social Celebrity," "Out of the Storm"; Rialto, "The Hat," "Racing Romance"; Victory, "The Barrier," "Early to Bed."

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"HUR" LEAVING BOSTON

Hanging Around \$10,000—"Parade" Will Linger, \$13,000

Boston, May 11.
"Ben-Hur" is due to leave the Colonial the end of this week. It has not been announced, however, if another picture will go into the house for the balance of the summer.

"Hur" picture has not been holding up; the past few weeks it has been dropping off steadily. Last week the gross was reported at \$10,000, without any indication that business would increase.

"The Big Parade," which came in a little in advance of "Ben-Hur," is being kept at the Majestic, with nothing as yet to indicate that it will be withdrawn. Last week the business was reported at \$13,000.

The Fairbanks picture, "The Black Pirate," opened at the Tremont last night, with the house scaled at \$150 top and with two performances daily. It is scheduled to stay four weeks.

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Bebe Did a Wales

Los Angeles, May 11.
Bebe Daniels' next picture, "The College Flirt," won't go into production until May 31, instead of May 18. The delay is caused by the recent accident in which Miss Daniels fell from her horse.

Chicago, May 11.
Loop topsy-turvy last week. Its bottom fell out and grosses dropped to the lowest in 10 months, with the Chicago down to \$29,000. "Stella Dallas," after a big first week at the Roosevelt, tobogganed to \$17,000. Orpheum, the Randolph and the Monroe, first-run houses, all topped, while "Ben-Hur" and "The Big Parade" went out at the lowest figure of their runs.

McVicker's was the sole exception. The house registered \$22,000, the same tally as the week previous, and it looks as if the new policy will find favor. It seems a matter of Paul Ash, and it is the Oriental, not McVicker's, that will be the hard house to put over, according to early dope following the Friday night invitation opening of the new house. The Oriental will need all of the prestige of Paul Ash to put it across, and Paul Ash in the Oriental will hurt the Chicago, around the corner, more than it will hurt McVicker's, from the present perspective on the situation.

The weather, very warm and out-of-doorish, was partly responsible for last week's bad business, but commonplace film attractions helped. The Chicago had "The Barrier"; not liked by the fans because of its trick photography, which occasioned unfavorable comment.

Estimates for Last Week
Chicago—"The Barrier" (M-G-M) (4,100; 50-75). \$29,000, as against \$35,000 week before.

Garrick—"Big Parade" (M-G-M); 15th and final week). Strongest \$3 film to play Chicago in years. Went out at \$12,000, completing great picture run. House gets "Betty Dear," musical comedy.

McVicker's—"High Steppers" (F. P.) (2,400; 60). Intelligent handling of house since Paul Ash left may get definite clientele that will offset loss of maestro. Henri Gendron and Jesting Jazzer's liked, but continuance problematic, due to trouble with musicians' union. Last week again \$22,000; very good, in view of general slump, and equalling gross of previous week.

Monroe—"Hell's 400" (Fox) (973; 50). This Fox program feature couldn't draw against depression; \$3,600.

Oriental—"Tramp, Tramp, Tramp" (F. N.) (2,900; 50-75). E. K. opened house with job still unfinished, as at Uptown last summer. Made young fortune Saturday grinding from 9:30 a. m. until midnight. Private opening night before. Harry Langdon's first full-length comedy first feature.

Orpheum—"Hell-Bent for Heaven" (Warner's) (776; 50). Toothless version of Pulitzer prize play seen here last season; \$7,400; weak.

Randolph—"Watch Your Wife" (U.) (650; 50). \$4,600.

Roosevelt—"Stella Dallas" (U. A.; 2d week) (1,400; 50-75). Terrible drop on this one; \$17,000. Fell from \$28,000 first week.

Woods—"Ben-Hur" (M-G-M; 13th and final week). \$8,000; house dark this week, and maybe longer.

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Peggy Joyce with Film Asking \$5,000 Weekly

Buffalo, May 11.
Peggy Hopkins Joyce appearing in person with "The Skyrocket" at the Lafayette Square here this week is reported as receiving \$3,500 for the week in addition to \$700 for the picture rental.

Added to this the house guarantees to spend \$2,000 in extra publicity during the week. Local experts figure that the theatre will have to do at least \$800 per day extra in order to take care of the additional overhead.

This is the second week of Miss Joyce's personal appearances, her first week in Detroit reported as having opened heavy but falling away before the end of the engagement.

The attraction is known to have been offered to other Buffalo houses at a figure around \$5,000 for both picture and the star.

John Waters' 5-Year Contract

Los Angeles, May 11.
John Waters, who recently directed "Born to the West" for Famous Players, has been placed under a five-year contract with that organization.

'BEN-HUR' FALLS UNDER \$14,000; LEAVING COHAN FOR EMBASSY

Last Week a Dropper for All Broadway—"Parade" Also Felt It—Other Specials Out—Capitol Got \$49,000—Strand, \$33,000

Fine weather of last week with racing and baseball as counter attraction resulted in a general falling off in the Broadway picture palaces around Times square. Only two houses maintained anything like their near average for business: Capitol, which, with "Brown of Harvard," pulled \$49,000, and the Strand, with "The Greater Glory," a picture panned by the press, with the receipts \$33,000.

Everything else in town was off. Even "The Big Parade," dropped about \$500 from what it did the week before and registered the lowest receipts the picture has had since opening on Broadway. It is now in its 25th week at the Astor and the current week should find it nearly hitting the \$500,000 mark in receipts at that theatre for the run thus far.

In the other regular picture houses the Rivoli with "Skinner's Dress Suit" got \$23,300 while at the Rialto Harold Lloyd's "For Heaven's Sake" finished with \$21,800 to its credit at the end of the fifth week. The Colony with "The Midnight Sun" in its second week at legitimate house prices did \$13,527 and the picture was withdrawn Saturday, followed by a revival of the eight-year old "Outside the Law" Sunday, with the house reverting to a grind policy and popular prices. At Warner's where "Hell Bent for Heaven" held forth the box office showed \$12,225, the lowest the house has had since "The Sea Beast" left and it returned to a grind. "The Sea Beast" at the little Cameo in its second week got \$4,469.

Two of the specials left Saturday after extended runs. "The Black Pirate" finished at the Selwyn with business down to around \$10,000, and "Stella Dallas" slipped out of the Apollo after 24 weeks with the final week under \$5,000. "The Volga Boatman" in its fifth week at the Times square finishes Sunday (May 16).

One of the big wallop of the street is that "Ben-Hur" has dropped two weeks running under the top limit of \$14,000 set for the Cohan theatre and leaves the end of next week, going to 600-seat Embassy where the same \$1.10 and \$2.20 scale of prices will be maintained. Last week the gross at the Cohan was down to \$11,110.

"La Boheme," which leaves the Embassy next week, will have completed 13 weeks at the house. Last week's receipts showed \$6,727, while at the Criterion "Mare Nostrum" got \$7,723.75.

Estimates For Last Week
Apollo—"Stella Dallas" (Goldwyn-U. A.) (1,300; \$1.10-\$2.20). Closed Sunday after completing 24-week run. First eight weeks had fairly good box office return, but balance was about an even break or worse. Final week found receipts under \$5,000. Picture goes into the Capitol next week.
Astor—"Big Parade" (M.-G.-M.) (1,120; \$1.10-\$2.20) (25th week). Current week will undoubtedly find this picture hitting almost \$500,000 in receipts at this house. Last week business went to \$18,902, lowest thus far on run.
Cameo—"Sea Beast" (Warners) (649; 50-75). Second week did \$4,469.

Capitol—"Brown of Harvard" (M.-G.-M.) (5,450; 50-\$1.65). Well received but with general depression on street failed to touch mark entitling hold over. Showed \$49,346.45.
Cohan—"Ben-Hur" (M.-G.-M.) (1,112; \$1.10-\$2.20) (20th week). Nearing the end of run at this house. Stop limit at Cohan \$14,000. Dropped below for two successive weeks and will move to Embassy after next week, opening at smaller house May 23. Last week \$11,110.

Colony—"Midnight Sun" (U.) (1,980; \$1.10-\$1.65). Special pulled to hold up here for more than two weeks. Revival of 8-year-old "Outside the Law" at pop. prices and grind policy reinsaugurated Sunday. Last week, \$13,527.

Criterion—"Mare Nostrum" (M.-G.-M.) (608; \$1.10-\$2.20) (12th week). Dropped about \$300 last week, returns showing \$7,723.75.

Embassy—"La Boheme" (M.-G.-M.) (600; \$1.10-\$2.20) (12th week). Next week final for picture here. \$7,727.

Rialto—"For Heaven's Sake" (Lloyd, F. P.-L.) (1,960; 35-50-75-99). Sixth and final week for Lloyd comedy. Last week about \$21,800. This gave picture total of \$163,060 on five weeks. Gilda Gray in person and on screen in "Aloma" opens

LANGDON SHOT AHEAD IN PORTLAND TO \$8,500

Early Warm Weather Too Much Opposition—Light Grosses Generally

Portland, Ore., May 11. Local houses did not fare so well this week, for the warm weather drove them to the parks and beaches. The week's money leader was Harry Langdon's "Tramp, Tramp, Tramp" at the Liberty. It got near \$8,500 in spite of the heat. "That Royle Girl" at the Majestic, which created much publicity, owing to the Censorship Board's decision in canceling it, could not click big, as expected. Got \$5,000 for the week, though, and held over.

Estimates for Last Week
Liberty (2,200; 35-50). "Tramp, Tramp, Tramp" (1st N.). Harry Langdon looks like money for this town, having draw from local vaudeville fans. Around \$8,500.
Columbia (822; 35-50). "Skinner's Dress Suit" (U.). Did not pull as big as previous Denny's features. This house is using an act, usually operatic type, and proving highly satisfactory. Around \$5,200. Held over.

Rivoli (1,210; 35-50). "Beverly of Graustark" (M. G.) Drew well at \$7,400.
People's (936; 30-45). "Kiki" (1st N.). This 900-seater evidently becoming second-run for circuit's local theatres. Pictures going big at Liberty rushed in here following week. Do better than under ordinary run. Gross jumped to \$4,000.
Majestic (1,000; 35-50). "That Royle Girl" (1st N.). Picture cut by censors, with public discouraged, with girls' band brought fair rating at \$5,500. Held over.

Blue Mouse (850; 25). "Sea Beast" (Warners). John Barrymore great draw. Film at Heilig for three days at advanced scale earlier in season. At this house at 25c. drew in hordes; \$5,100 exceptional. Held over.
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HEAT IN WASH.
With Film Grosses Tumbling Last Week
Washington, May 11. (White Population, 380,000)
Everything did a terrific tumble here last week. Got away to a fair start before the heat hit.

Estimates for Last Week
Columbia—Harold Lloyd in "For Heaven's Sake" (F. P.) (1,232; 35-50). Third week. About \$6,500.
Metropolitan—"Other Women's Husbands" (F. N.) (1,542; 35-50). No one particularly excited over film. Had some appeal with women. Gene Austin on stage. About \$7,000.
Palace—"The Runaway" (F. P.) (2,432; 35-50). Pleasing picture. Near \$7,500.
Rialto—"Gilded Butterfly" (1,978; 35-50). Fritzl Scheff on stage; \$8,500.

This Week
Columbia—"Blind Goddess"; Metropolitan, "Mile. Modiste"; Palace, "Let's Get Married"; Rialto, "Still Alamin".
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with special midnight performance Saturday.
Rivoli—"Skinner's Dress Suit" (U.) (2,200; 35-50-75-99). Reginald Denny in this remake comedy drew \$23,300 last week, below average for house, although about \$3,000 better than week previously.

Selwyn—"Black Pirate" (Fairbanks, U. A.) (1,080; \$1.10-\$2.20). Last week final one, dropping to almost \$10,000.
Strand—"Greater Glory" (F. N.) (2,900; 35-50-75). Although daily paper notices had did \$33,200.

Times Square—"Volga Boatman" (DeMille, P. D. C.) (1,036; \$1.10-\$2.20). Final week. It will give total of five weeks on Broadway. Around \$7,300 last week.

Warner—"Hell Bent for Heaven" (Warners) (1,360; 50-75). Pulitzer prize play in screen form made by Stuart Blackton turned in worst gross this house has had since returning to grind policy. \$12,225.
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"GOLD RUSH" CUT SHORT

Los Angeles, May 11. The unexpected flop of "The Gold Rush" has cut its stay in the Million Dollar to three weeks. "Kiki" is scheduled to open May 20. The Chaplin picture was to have been held in for six weeks.

STANLEY, \$26,500, AND FOX, \$19,000 BIG GAINS

Philly Houses Picked Up Last Week—Not Sensionally Though

Philadelphia, May 11. Nothing notable in the film business downtown last week. As a whole the week wasn't quite as noticeably bad as the previous one had been.

The Stanley staged a comeback, though not a great one, with Colleen Moore in "Irene," which did about \$26,500.
The Stanton held its own with the third week of "For Heaven's Sake." About \$10,000. This Lloyd picture, however, has not been as notable as some of his others. Its run is listed to end this week.

The Fox had a great surrounding bill and also gained, both Ukulele Ike and Aaronson's Commanders pulling more strongly than the picture, "Stella Maris," which was panned by most of the critics. The combination did about \$19,000—great for this time of year and a further tribute to the fine comeback this house has staged recently.

The Arcadia did so well with "The Dancer of Paris" that it was unexpectedly held over.
Business was surprisingly satisfactory without being big. Film people are again encouraged for summer continuance by all houses with the possible exception of the Arcadia.

The Stanton has "The Bat" to follow "For Heaven's Sake," which means that "Stella Dallas" has been again held up. Many believe that this indicates that "Dallas" will eventually come into the Aldine, seemingly the best house for it.

This Week
This week's lineup of pictures holds out a fair amount of promise. Stanley has "The Blackbird," Karlton "The Lucky Lady," Fox "Si-bertia." This, together with "Boheme" and the two holdovers, "For Heaven's Sake" and "The Dancer of Paris," completes the lineup.

In the matter of presentation, the Stanley has Tom Brown and his minstrels as the big feature, also Helena March, soloist. Fox has Aunt Jemima, Aaronson's Commanders (held over) and Hazel Bond, soloist.

Estimates for Last Week
Stanley (4,000; 35-50-75)—"Irene" (1st N.). Colleen Moore big following here. Although picture panned by some critics, business good, with about \$26,500; nice gain.
Stanton (1,700; 35-50-75)—"For Heaven's Sake" (F. H., 3d week). This week last for Lloyd comedy. It has done well but not tremendously. Last week about \$10,000, maybe bit under.

Aldine (1,500; \$2)—"La Boheme" (M.-G.-M.). Opened this week, but not figured for longer than a month at outside.
Big Parade—"Made gain and got \$12,000 in last week of long stay.

Fox (3,000; 99)—"Stella Maris" (Fox). Picture not very well liked, but stage bill, including Ukulele Ike and Aaronson's Commanders, held up business to fine gain; about \$19,000.

Arcadia (800; 50)—"The Dancer of Paris" (F. N.). Unexpectedly good business, with \$3,500.
Karlton (1,100; 50)—"Crown of Lies." Just so-so, with about \$2,000 reported.
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S. A. DISTRIBUTION
New Orleans, May 11. The Saenger Theatres and Robert Wilcox, distributor of pictures in Panama, have formed a corporation to be known as the Wilcox-Saenger Company, Inc. Wilcox is president; E. V. Richards, vice-president; Frank Scott, secretary, and L. M. Ash, treasurer.

The new corporation will handle theatres and the distribution of films in Panama, West Indies and Central and South Americas. Wilcox books and operates 36 theatres in Panama. He is a pioneer distributor there.

PAPER THEATRES EXCITE BALTO; EVEN K-A PICKING UP HABIT

Chaplin's "Gold Rush's" Thud on 2d Run, \$8,000—
"Tower of Lies," with 2 Stars, Not So Good—
\$10,500 for "Nurse" Best Showing Last Week

Baltimore, May 11. This town is in the midst of the greatest picture theatre construction boom known here since the passing of the 5-cent picture parlors. Most of the activity is still in the blue print stage, but allowing for the usual discount, the city stands a good chance of acquiring 6,000 or 7,000 more seats within the 18 months.

Following persistent rumors and a local press story to the effect that the projected Stanley-Crandall theatre on the Academy site was indefinitely delayed, a Washington official of that organization announced that work of clearing the site would begin within the next several weeks. A local representative of the Maatbaums declared he had not been advised of any change of plans and that the reports of insecure foundation on the Academy site were groundless. An earlier report had declared that the Stanley-Crandall engineers reported only five feet of foundation, whereas the projected theatre calls for 12 feet.

Meanwhile Frederick C. Schanberger, head of the Kernan Theatrical Enterprises, announces the Keith-Albee people will erect a large picture theatre in Baltimore. The report followed closely on the heels of the K-A announcement of a buy-in on P. D. C. No announcement of a site was made.

Another up-town site now looms as a possible picture house location. The big lot on North and Maryland, bought from the State of Maryland for a Hotel Shelton project, has been taken over by a new holding company. Plans for improvement are still indefinite, but a persistent rumor points to a combination hotel and theatre with William Fox taking the theatre end of it.

Spotty Last Week
Last week was spotty in the box offices. The majority were off, only the Rivoli and the Warner-Metropolitan reporting outstanding weeks. At the Rivoli the picture had little to do with it. Waring's Pennsylvanians were on the program, and did their usual capacity business. Warner-Metropolitan found Syd Chaplin in "Oh, What a Nurse" fine b. o. material, and the week was big. The Century eased off somewhat with "Tower of Lies" and Charlie Chaplin failed to ring the box office bell at the big Hipp.

The Embassy has not yet recovered from the box office nose dive of several weeks back. Following a difference with Berman over policy, La Rose retired from the management of the Embassy and is succeeded by Cherry. The house dropped to 65-cent top scale. This conforms with the across-the-street Rivoli. The management an-

nounce this as a summer cut only. It was what La Rose had asked for. When refused, he quit.

Estimates for Last Week
Century—"Tower of Lies" (3,000; 30-65). Critics lavish in praise of Chaney in new type role. Norma Shearer popular here, but combination of stars failed to develop draw expected. Around \$11,000.
Rivoli—"Reckless Lady" (2,300; 35-65). Pleased, but not picture that got house practically capacity throughout. Waring's Pennsylvanians on stage and deserve credit for draw. Started capacity and hit nightly.

Warner-Met—"Oh, What a Nurse" (1,300; 25-50). Syd Chaplin got Warner Brothers' local box office largest week's gross cash business since first week of "Sea Beast." Excellent. About \$10,500.
New—"For Heaven's Sake" (2d week, 1,800; 25-50). This Harold Lloyd not up to "Freshman" standard and failed to touch hold-over week's figures of earlier comedy. Heavily exploited and adroitly handled; with second week \$8,000.

Embassy—"Let's Get Married" (1,500; 35-65). Richard Dix film previously announced for previous week, but changed at last moment for "Count of Luxembourg." Arrived week late, but failed to develop outstanding b. o. potentialities. House not yet out of rut into which it plunged with "New Klondike" several weeks back. Business still decidedly off.

Hippodrome—"Gold Rush" (2d run). (3,300; 25-50). Following disastrous second week in crack Rivoli when playing first run little expected of Chaplin film in big combination house and little realized. Off week with picture handed most of blame. About \$8,000.

Parkway—"Storm Breaker" (1,400; 25-50). Business eased off after good showing previous week with second run "Beverly." House averages fair business, and got just about that with this one. Say \$2,500.
Garden—"Under Western Skies" (3,000; 25-50). Big combination house missed leading cowboy heroes and business lightened sympathetically. Week far from bad. About \$9,000.

Ford's—(50c). "Naked Truth." Legit season over and a sensational booked in to pick up change from shock absorbers. Found pickings anything but good. Returns light.

This Week
Century, "Brown of Harvard"; Embassy, "The Wanderer"; Garden, "The Phantom Bullet"; Hippodrome, "Wild Oats Lane"; Warner-Met, "Why Girls Go Back Home"; New, "Desert Gold"; Parkway, "For Heaven's Sake"; Rivoli, "High Steppers".
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\$11,000 Is Very Low For Maistreet, K. C.

(Drawing Population, 600,000)
Kansas City, May 11. Lewis Stone, Adolphe Menjou, Lon Chaney, Lionel Barrymore and Rod La Rocque last week. But box office reports just middling. The alibi was weather and roads too good, with gasoline cheap.

The Newman is spending a bunch of money for publicity for the Public entertainment trade-mark, etc., and is using elaborate display notices in the daily press.

In addition to its "Isle of Retribution," on the screen Pantages offered one of the best vaudeville bills of the season, with Charles Athoff drawing the greater part of the applause.

The Liberty's feature, "Outside the Law," relapse, did as much as a newer picture in the off week. It would have taken something unusual to get 'em in.

Estimates for Last Week
Newman—"A Social Celebrity" (F. P.) (1,890; 35-60). Frank Cambria's "Garden Festival" on stage. Once of most colorful offerings here since Public units started. Met with more favor than its predecessor, "Moments from Grand Opera," by same producer. Business off, but hit \$11,800.
Royal—"The Barrier" (M.-G.-M.) (920; 35-50). Takines, \$4,200.
Maistreet—"Too Much Money" (3,200; 35-50). Also five acts. Business not good; only \$11,000.

Liberty—"Outside the Law" (U.) (25-50). Release; \$7,100.

Pantages screened "The Isle of Retribution" and gave excellent variety bill. Globe's picture, "Braveheart," in connection with musical stock.
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FRISCO HELD UP No Alibi on Coast—\$21,000 at Warfield

San Francisco, May 11. Normal weather conditions and other things being equal, business generally was satisfactory at the box offices of the picture houses last week. The Warfield again stepped into the lead. Harry Langdon's "Tramp, Tramp, Tramp" was the medium that brought an unusually big opening and a steady patronage. Even the matinees held up better than ordinarily.

Second position fell to the Granada with "Sea Horses." The title was against the feature, and only average business resulted. The fact that it was Eddie Peabody's final week as a musical attraction did much to help receipts.

"Stella Dallas," at the Imperial, more or less of a disappointment the opening week showed an increase.

Estimates for Last Week
California—(2,400; 65-90). "Reckless Lady" (F. P.). Management featured Belle Bennett heavily. Gross better than normal; \$12,000.
Granada—(2,734; 65-90). "Sea Horses" (F. P.). Title hurt. Only average business; \$18,000.
Imperial—(1,300; 65-90). "Stella Dallas" (U. A.). Second week and material pickup; \$11,000.

St. Francis—(1,400; 65-90). "La Boheme" (M.-G.-M.). Pulled from start. Opening two days very big. Looks in for profitable run; \$14,000.

Warfield—(2,840; 65-90). "Tramp, Tramp, Tramp" (F. N.). First full length comedy of Harry Langdon's got away to splendid opening. Picture clicked. Matinee business through week bigger than ordinarily. Led street in receipts, \$21,000.
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BOOKING OFFICE FOR 'NAMES' AND ACTS FOR NEW STANLEY THEATRE COMBINATION

Present Stanley Houses in Keith-Albee Agency Remaining There for Present—No Other Stanley Houses to Be Booked by K-A—Complete Organization for Stanley Booking Office with John McKeon in Charge—Profiting by Publix's "Presentation" Experiment

The newly amalgamated picture house interests comprising the theatre holdings of the associated franchise holders in First National had their first booking meeting yesterday in the offices of the Stanley Company in New York. At this meeting it was agreed that for the present each of the theatre chain would do its booking individually, but through the Stanley office, which will be operated on a 5 per cent. commission basis. No effort will be made for the present to route any attraction for more than the individual booker wants to offer in the way of time.

The general trend of thought is that "names" are the essential thing as far as attractions are concerned. To this end, yesterday (Tuesday) Eddie Dowling was booked for about six weeks of the Stanley time and Louis Mann was lined up for both Philadelphia and Atlantic City.

In speaking of the future of the Stanley-controlled houses, as far as their connection with the Keith-Albee office is concerned, Jules Mastbaum, president of the new affiliation, stated that the Stanley houses in the Keith office would remain there for the present at least, but that none of the future houses or any of the houses in the affiliation would be lined up with the Keith-Albee organization under any circumstances.

Booking Organization

During the next month the organization of a complete booking organization to handle the houses in the affiliated circuit will go forward. It is figured that by the middle of June it will have advanced to a stage where an attraction will be able to secure a route of at least 25 weeks. For the present there are about 12 weeks on the books of the office.

John McKeon will remain at the head of the Stanley booking office and will organize a staff to surround himself. At present the difficulty lies in getting men who are so equipped as to understand the requirements of the average picture house.

The formation of several "flash" acts is under consideration, and in this instance each one will be headed by a "name" that has a box office pulling power.

In this respect the policy of the Stanley-booked houses will differ totally from the policy that the Publix Theatres inaugurated and is now following. The Publix believed presentations without names as long as they were flashy enough would attract business. The experience to date has practically proven the fault in their deductions in this regard.

The Stanley people are out to profit by the Publix experience, and are shooting for names right from the start.

Better Stage Shows

Portland, Ore., May 11.

Liborius Hauptmann, musical director at the Rivoli, and formerly with Universal's Columbia, in Seattle, has been given a free hand in the way of presenting concerts and stage features, at the picture house.

Last week he augmented his concert orchestra and offered a "jazz concert" that was the talk of the town.

Cornerstone for Paramount Laid May 19

The corner-stone of the Paramount-Broadway building will be laid at noon, May 19, by Mayor James J. Walker. He and Will Hays will speak while Lee J. Eastman, president of the Broadway Association, will be master of ceremonies.

A copper box will be placed beneath the stone. It will contain copies of the New York dailies, pieces of picture film, coins minted in 1926, copper etchings of Adolph Zukor, Jesse Lasky and Sidney R. Kent, while a plate containing the names of all the officers and directors of the company will also be included.

The film to be placed under the stone will be sealed in a small copper can and will consist of shots from the most important news events in 1926, a piece of "Queen Elizabeth," the first feature length film introduced into America by Adolph Zukor, while shots from "Old Ironsides," the F.-P. special for next season, will also be included.

After the corner-stone ceremonies, which will last about 30 minutes, guests will attend a luncheon at the Hotel Astor.

GEO. LEWIS STARRING

Los Angeles, May 11.

George Lewis, the young actor who made a good showing in "His People" has been placed under a five year starring contract by Universal. His first picture will be "Big Guns," directed by Harry Polard.

"Paradise" Leads

Los Angeles, May 11.

George Sidney and Charlie Murray have been engaged for the leads in "Paradise," which will be the first June Mathis production directed by Sylvano Balboni, her husband, in the new First National studios.

Marceline Day's Plea

Los Angeles, May 11.

Marceline Day, picture actress, asked for an injunction in Superior court prohibiting Metro-Goldwyn-Mayer from interfering with her screen career. Miss Day, whose real name is Newlin, stated that she was under contract to the producers until April 25, when she came of age and repudiated her contract which had been made while she was a minor.

Despite this, she alleges, Metro-Goldwyn-Mayer have continued to claim exclusive rights to her services.

PRODUCERS STICK ON STUDIO LOTS

Jesse Lasky, vice-president in charge of production for Famous-Players, has decided to make his permanent home in Los Angeles. It is estimated that he will be on the Coast 10 months of the year and in the east the rest of the time.

Co-incidentally with the Lasky decision to become a Coast defender, Carl Laemmle, president of Universal, has determined to make his home there for the greater part of the year to be in closer contact with his producing plant.

Last year it was announced that Winfield R. Sheehan, general manager of the Fox Film Corporation would live on the Coast to keep an eye on the ambitious Fox program, while Louis B. Mayer, chief of the Metro producing staff, has been on the Coast for over two years with his headquarters right on the lot.

Some predict that Richard W. Rowland will shortly move to the Coast to superintend the First National output, which is principally made in California, although several of the stars work at the old Biograph studio in the Bronx.

WARNERS' "PARIS"

Los Angeles, May 11.

Warner Brothers are going to release a picture entitled "So This Is Paris." It was made by Ernst Lubitsch under the title of "Revelation," from an original story by Melihac Halvey. Rob Wagner is doing the titling.

John McCormick Resting

Los Angeles, May 11.

John McCormick, general manager of First National on the Coast, has suffered a nervous breakdown and will be away at Palm Springs for a two weeks' rest.

2 PATHE MEN'S DASH FOR TRAIN VIA PLANE

Diamond and Harris Flew 128 Miles to Catch Limited—Took Chance in K. C.

Los Angeles, May 11.

Two Pathe officials staged an episode from one of their serials in getting out of Kansas City on their way from the New York convention to Los Angeles. L. S. Diamond, head of the statistical department, coming to the coast for the first time in several years and Frank Harris, Western district manager, were the heroes of the adventure.

Arriving in Kansas City on the second section of the California Limited, they were told that they would have an hour and 15 minute stopover. This, they figured, was enough to hop uptown and visit the K. C. exchange. They returned to the station in what they figured was just time to return to the smoking room and found that the train had left half an hour before. The Limited had only stopped for 45 minutes.

After raising the roof of the Santa Fe station, the despatcher rustled around and got them an airplane which transported them to Emporia, Kan., 128 miles west. While they were flying, the despatcher wired on ahead and held the California Limited for 30 minutes until the two film men climbed aboard.

Harris and Diamond were in charge of the Southern California sales convention for Pathe, held May 7-8.

Hoxie, Free-Lancing, May Go with P. D. C.

Los Angeles, May 11.

Jack Hoxie is no longer a Universal star. His contract expired recently.

At present Hoxie is playing Buffalo Bill in "The Last Frontier," which George B. Selts is making for Producers' Distributing Corporation.

It is understood Metropolitan Picture is negotiating with Hoxie for a long time contract, as P. D. C. is understood to want to make Westerns, producing at least six or seven features a year.

"THEY CLAP HANDS WHEN THEY SEE CHARLIE!"

Triumphal Debut

CHARLIE MELSON AND HIS GREATER BAND

FILLING FOR A SHORT TIME THE BIG LEAGUE BOOTS OF "RUBE" WOLF

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ROY LOOMIS

SPEED-WONDER DANCER

Feature PAUL OSCARD'S PUBLIX Presentation

"SOUTHERN MEMORIES"

FAMOUS PLAYERS' CIRCUIT

This Week (May 10), METROPOLITAN, BOSTON

Last Week (May 3), RIVOLI, NEW YORK

Direction: BENJAMIN DAVID

LESTRA LaMONTE---The Paper Fashion Plate

Creator, Designer and Star of FANCHON & MARCO'S PAPER IDEA

LOEW'S STATE, LOS ANGELES, NOW—Entire West Coast Circuit to Follow

MOST NOVEL PRESENTATION EVER OFFERED ON ANY STAGE. ENTIRELY OF PAPER COSTUMES AND PROPERTIES DESIGNED BY LESTRA LaMONTE.

KATHERINE GRANT IS UNBALANCED—LOCATED

Roach Studios' Actress Found
in Sanitarium—Has Halluci-
nations—Two Auto Accidents

Los Angeles, May 11.

Much commotion has arisen here since the discovery of Katherine Grant, picture actress employed at the Hal Roach studio, in a private sanitarium at Alhambra suffering from nervous and physical break-down. The discovery was made by county health and housing inspectors who visited the establishment operated by Mrs. Donna Bell as a Maternity Home and Sanitarium, without a county permit. They found Miss Grant there under an assumed name and reported that her mental condition was far from normal.

Prior to the discovery of the actress at the place it was reported she had mysteriously disappeared after an automobile accident last December, and that there were mysterious elements about the alleged accident which necessitated her being placed in seclusion.

A statement given Variety by State Alienist Dr. Victor Parkin is that Miss Grant last winter found she was becoming too stout and decided to go on a self-planned diet. This diet was rather rigid and is said to have weakened her physically. Dec. 8, the young woman stopped at a drug store to get something. When she came out to return to her car, a Ford which was passing by struck her in a vital spot of her anatomy and kept going. Miss Grant got into her car and started for home, when she became faint and stopped the car in front of a garage.

The garage man who came out to see what was wanted found out from Miss Grant she was ill and at her request called the Roach studio. They directed that Dr. Louis Felder of the Ambassador Hotel be summoned. Dr. Felder took her to the Hollywood hospital where X-ray examinations were made.

Miss Grant is said to have remained at the hospital for several days and was taken home. Shortly afterward with her mother she went to a mountain resort. There she is reported to have had fancied injuries which preyed on her mind. Her condition as alleged was inquired into by several specialists who reported nothing wrong.

Mind Affected

Dr. Parkin was called in and advised that Miss Grant be taken to the Alhambra Sanitarium. There she was closely guarded and given treatment by Parkin and other doctors. It is said that at times her mind was greatly affected and that she endeavored to do away with herself by trying to jump out of a second story window. Within the past few weeks her condition is said to have improved and hopes were held out that she would be able to return to the Roach studio within a few months and resume her work. The Roach studio have been paying her doctor and sanitarium bills besides giving her mother funds each week. Miss Grant, 21, has been under contract to the Roach organization since 1922 when she won a beauty contest making her "Miss Los Angeles."

The day following the discovery of Miss Grant at the Alhambra place she was taken from it by her mother to another establishment.

Pommer in L. A.

Los Angeles, May 11.
Eric Pommer, head of UFA, arrives here Wednesday to supervise the next two Pola Negri produc-

tions for Famous Players.

It is understood that because of Pommer's familiarity with Miss Negri's ability, F-P will allow him full rein.

"Man Bait" as Picture

"Man Bait," an original by Norman Houston, has been bought for pictures by Cecil De Mille. Houston is general stage manager

for A. H. Woods. He has written a number of plays, several of which have been used in stock.

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HENRI A. KEATES

AT BALABAN & KATZ'

NEW ORIENTAL THEATRE, CHICAGO

BOSTON AGAIN AFTER NORTH END FILM HOUSE

20-Yr. Effort Resumed—District of 75,000 Without Picture Theatre

Boston, May 11. Mayor Nichols has taken under advisement the petition of Julia E. Sonnabend for permission to build a \$250,000 motion picture house in the North End district of the city. It is planned to build the house next door to the Hanover street police station.

This is one of several petitions that have been made the Mayor for similar permission over a stretch of 20 years and all have failed. There has always been much opposition from the clergymen in the district and also opposition from those connected with social welfare and educational interests in the neighborhood.

The petition for the picture house was signed by 185 business men and property owners in the district, representing ownership of \$3,000,000 taxed property. It is figured that there are at least 75,000 persons in the neighborhood and at present there is not a single picture house. The population is cosmopolitan, but for the most part is Italian.

Paid for Full Week

Chicago, May 11. The opening of the Oriental was delayed five days last week. Balaban and Katz paid off the actors for the entire week.

BREAKFAST CLUB; PERFECT HOST

Los Angeles, May 11. The Breakfast Club, of financiers, picture magnates and actors, who like horseback riding before breakfast, tendered their first annual breakfast-luncheon at the Biltmore Hotel and played host to about 1,000 guests.

The club defrayed all expenses of the luncheon.

Norman Manning, former picture press agent was master of ceremonies for the event.

Park Agnew's Storage Pockets Cost Him Wife

Des Moines, May 11. Strange handkerchiefs with monograms not her own, hairpins, phone numbers of other women and more found in the pockets of her husband after "nights out" secured a divorce for Mrs. Susie Agnew, wife of Park Agnew, assistant manager of the local branch of a film corporation.

NICK SCHENCK ON COAST

Los Angeles, May 11. Nick Schenck, general manager of Loew's, is expected here next week with his brother, Joseph M. Schenck.

Nick will remain at the Metro-Goldwyn-Mayer studios in Culver City for about three weeks, discussing production plans with Irving Thalberg, Harry Rapf and Hunt Stromberg.

AMUSEMENT STOCK QUOTATIONS

The market has remained rather sluggish during the past week with little gain or loss recorded. During last week there was little to choose from in the amusement stock field. During the week a new issue Roxy Theatre common made its appearance without very much action. The first issue is being offered by brokers in unlisted securities at 33 within the last week or so, they advertising it in their house bulletins.

Last week's dealing disclosed the following:

	Sales	High	Low	Close	Ch'ge
Eastman Kodak.....	700	109 1/2	109	109	- 1/2
*Do., pfd.....					
Famous Players-Lasky.....	39,500	122 1/2	118 1/2	121 1/2	+ 1 1/2
*Do., pfd.....	3,900	128	118 1/2	128	+ 3 1/2
*First National Pict.....					
Fox Films A.....	2,400	65 1/2	63	63 1/2	- 1
Loew's, Incorporated.....	6,900	38	36 1/2	37	- 1 1/2
Metro-Goldwyn.....	1,400	23	23	23	+ 1/2
Motion Picture Cap. Corp.....	8,900	22 1/2	20 1/2	21 1/2	+ 1 1/2
Orpheum Circuit.....	1,300	29 1/2	29 1/2	29 1/2	- 1/2
*Do., pfd.....					
Pathe Exchange A.....	2,800	61	48 1/2	49	- 1 1/2
Shubert Theatres.....	24,900	65 1/2	60 1/2	60 1/2	+ 1 1/2
*Universal Pictures, pfd.....					
Warner Bros. Pictures A.....	2,800	15	14	15	+ 1/2
CURB					
American Seating Co.....	180	27 1/2	25 1/2	27 1/2	+ 1/2
*Balaban & Katz Cts.....					
Film Inspection M.....	200	4 1/2	4 1/2	4 1/2	+ 1/2
Fox Theatres A.....	2,000	23	22	22 1/2	- 1/2
Trans-Lux Screen.....	1,800	8 1/2	7 1/2	7 1/2	- 1/2
Universal Pictures, pfd.....	300	33	32	33	+ 2 1/2
*Warner Bros. Pictures.....					

*No sales or quotations.

Practically everything in the amusement line showed a slight gain yesterday but in the main the market continued its sluggish condition. At the meeting of the Board of Famous Players-Lasky the regular quarterly dividend of \$2 a share was voted on the common payable on July 1 to holders of record June 15. Watson and White who handled the new \$2,000,000 bond issue of the Motion Picture Capital Corp. announced that the issue had been totally sold at 99.

There has been little activity in the east on Balaban and Katz but it is understood that Famous have practically cornered the stock of the Chicago corporation.

Yesterday's trading showed:

	Sales	High	Low	Close	Change
Eastman Kodak.....	300	109 1/2	109	109 1/2	+ 1/2
*Balaban & Katz Cts.....	11,000	123 1/2	121	122 1/2	+ 1 1/2
Famous Players-Lasky.....	400	64	63 1/2	64	+ 1/2
Fox Films A.....	1,200	37 1/2	36 1/2	37 1/2	+ 1/2
Loew's, Incorporated.....	100	21 1/2	21 1/2	21 1/2	.....
Motion Picture Cap Corp.....	100	104	104	104	+ 1 1/2
Orpheum Circuit preferred.....	4,300	65 1/2	65 1/2	65 1/2	+ 1 1/2
Shubert Theatres.....	200	14 1/2	14	14	- 1/2
Warner Bros. Pictures A.....					
CURB					
American Seating Co.....	100	310	310	310	+ 10
Fox Theatres A.....	800	22 1/2	21 1/2	22 1/2	- 1/2
Trans-Lux Screen.....	800	8	7 1/2	7 1/2	- 1/2
OUT OF TOWN					
Boston					
Loew's.....	50	10 1/2	10	10 1/2	.....
Chicago					
Balaban & Katz.....	50	67 1/2	67 1/2	67 1/2	.....
Philadelphia					
Stanley Co.....	300	56	55 1/2	55 1/2	.....

F. P. School Graduate in 2-Reel F. B. O. Series

Los Angeles, May 11. Film Booking office is starting to make a new two-reel series of 12 pictures, called "Bill Grimm's Progress," directed by Ralph Cedar.

In the leading roles are Margaret Morris and Arthur Luden, borrowed from Famous Players.

Luden is one of the graduates of the Famous Players-Lasky school. Other members of the cast include Gertrude Short, Al Cook, Kit Guard and Grant Withers.

HOFFMAN CHANGES STUDIOS

Los Angeles, May 11. Renauld Hoffman, making independent pictures for Tiffany release, is moving his company from the Metropolitan Studios to Universal City.

Miss Mack's 1st Story

Los Angeles, May 11. Florence Mack, assistant to Isadore Bernstein at Universal, has written her first original story entitled "Thoroughbreds," comedy-drama, purchased by Carl Laemmle, prior to his departure for New York. It probably will be a Laura LaPlante production.

Bernstein and Miss Mack are writing the continuity.

The Celebrated Emotional Actress and Co-Star of "HIS PEOPLE"

ROSA ROSANOVA

in "THE SHOCK"
A One Act Playlet
WEEK OF MAY 15

CRITERION
Los Angeles

Turnbull Remains East Schulberg Supreme West?

Los Angeles, May 11. Reports are current in Hollywood, especially around the Famous Players-Lasky studio, that Hector Turnbull, associate producer with Ben P. Schulberg, who went to New York last week with Jesse Lasky for a month's vacation, will not return to the Hollywood lot.

It is said that outwardly Schulberg and Turnbull got along very well and even lunched together. Turnbull had several conferences with Jesse Lasky, who, incidentally, is his brother-in-law, while the latter was here, and it was decided that Turnbull take a vacation in the east for a month. Before going Turnbull sort of let it be known around that his vacation would consist of hard work in the east, with the indications being that he would probably do his producing at the F. P.'s Long Island studios, and that Schulberg would take over the units which Turnbull had, supervising and handling them himself with the aid of his general assistant, Sam Jaffe, who is a relative of the producer.

GEORGE GIVOT "The Panting Singer"



Home Again
Where I Started
McVICKERS', CHICAGO
Opened May 3rd as
Master of Ceremonies
With New Trousers
"SAY IT WITH PANTS"

THE FASTEST ACT IN VAUDEVILLE And So Hailed by the Critics WEN TALBERT'S Chocolate Fiends REVUE

"A welcome natural."—VARIETY.
"Wen Talbert's Revue is the piece de resistance on the bill. An excellent revue."—LOS ANGELES EXAMINER.

"Worth the price of admission alone. They play real music. . . . Best dancing seen on any vaudeville stage for months."—LOS ANGELES ILLUSTRATED NEWS.

BAND—DANCERS—SINGERS

NOW Headlining And Rightly So
PANTAGES Circuit

HENRY MURTAGH

"JUST A LITTLE BIT DIFFERENT"

THREE AND A HALF YEARS WITH SID GRAUMAN, LOS ANGELES, CAL.

TWO YEARS LAFAYETTE, BUFFALO, N. Y.

NOW FEATURED ORGANIST
RIVOLI, NEW YORK

PLEADING MINORITY, MARCELINE DAY REBELS

**M.-G.-M. Sales Girl Must Fulfill
Contract—Mother in
On It**

Los Angeles, May 11.

Marceline Day, placed under a five-year contract by Metro-Goldwyn-Mayer, about six months ago, is endeavoring to break her contract, while the organization is insisting that she fulfill it. The actress claims that at the time the contract was signed she was a minor and that she now has reached her majority.

The girl was originally engaged with the mother, Mrs. Irene Day, signing the contract and cast for the feminine lead in "The Barrier." According to the mother's story, the girl worked in that picture and when completed her salary was stopped and she was not given a new role. Mrs. Day says she went to the studio and was informed her daughter was at liberty to work in any other studio.

Following this talk Marceline was given a part in "Hell's Four Hundred," a Fox production. The girl got several jobs, Mrs. Day says, and began making good. With the publicity given Marceline, Mrs. Day says, M.-G.-M. remembered it had a contract and sent for her, casting her in "Toto," "The Boy Friend" and other pictures at a salary smaller than that received for her work in "The Barrier."

About a month ago Mrs. Day protested against the salary her daughter was getting. The studio officials seemed to pay little attention and she says she left the studio very much hurt. She told her daughter, who refused to return to the studio until an apology was made her mother. None was made.

A few days after that visit of Mrs. Day, Marceline became of age and called the studio, asserting that regardless of its contention she was still under contract she was of age and would refuse to abide by any contract made in her minority.

Irving Thalberg, who is the executive in charge of the M.-G.-M. plant, asserts the controversy between Miss Day and the studio is simply a difference of opinion as to whether she is still under contract to M.-G.-M. He said his organization would hold her to her contract and would protect themselves with legal means to prevent Miss Day working for anybody else.

Ainsworth's Uncontrolled Fountain Pen and \$15

Los Angeles, May 11.

Phil Ainsworth, second husband of the late Barbara La Marr, had a fountain pen and a blank check. He's in jail again, arrested on bad check charges.

This time Ainsworth is accused of signing his mother's name to a bounce. When apprehended Ainsworth's parole from San Quentin, where he had served a term for forgery, would have expired in seven days. According to parole regulations, he will be returned to the state prison in addition to being tried on the new charge.

THE EVIDENCE IS IN!

PARAMOUNT was first with its announcement of 1926-7 PRODUCT.

Announcements of practically all the other producers have FOLLOWED.

You have studied them all, LARGE and SMALL.

NOW, MORE THAN EVER, BY EVERY TEST OF SHOWMANSHIP YOU KNOW THIS IS TRUE:

No other company's product can hold a candle to PARAMOUNT'S 15TH BIRTHDAY GROUP of 75 golden box-office hits.

No other company offers you stars like HAROLD LLOYD, GLORIA SWANSON, THOMAS MEIGHAN, POLA NEGRI, RICHARD DIX, BEBE DANIELS, RAYMOND GRIFFITH, ADOLPHE MENJOU, DOUGLAS MacLEAN, BEERY AND HATTON, W. C. FIELDS, GILDA GRAY, EDDIE CANTOR, ESTHER RALSTON, FLORENCE VIDOR and a stock company of 70.

No other company commands a galaxy of directors like CRUZE, GRIFFITH, VON STROHEIM, ST. CLAIR, NEILAN, FRANK LLOYD, SUTHERLAND, DWAN, BRENON and a score of other fresh, progressive showmen.

No other company offers such smashing big 1926-7 attractions—all completed or in the making—as Cruze's "OLD IRONSIDES", Griffith's "SORROWS OF SATAN", Brenon's "BEAU GESTE", Ziegfeld-Sutherland's "GLORIFYING THE AMERICAN GIRL", Fleming's "THE ROUGH RIDERS", Von Stroheim's "THE WEDDING MARCH" and a procession of others coming.

No other company has met thousands of exhibitors face to face, presented frankly the merits of its 1926-7 product (as Paramount did in 40 coast-to-coast meetings) and received unanimous and enthusiastic endorsement of its pictures and its square deal policy.

Gentlemen, all the evidence is in. The verdict is this:

IN 1926-7, EVEN MORE THAN EVER BEFORE PARAMOUNT OUTCLASSES THE FIELD!

A Single Who Books Single Weeks and Then Plays Twice as Much Just Because the Public Won't Take "No"!

GENE AUSTIN

NOW IN THE SECOND AND BIGGER OF TWO GREAT WEEKS AT
CRANDALL'S METROPOLITAN
WASHINGTON, D. C.

DIRECTION STANLEY CO. OF AMERICA

HERE IS WHAT THEY SAID:

Thanks to HARRY M. CRANDALL, JOHN J. PAYETTE, the Press and You People!

WASHINGTON TIMES

An additional feature of the musical program is the group of popular songs by Austin, who enters on his second week here. "How'd You Like to Meet Me in the Moonlight," one of his own compositions which is "tried out" on the Washington audience, is most enthusiastically applauded.

VICTOR RECORDS

WASHINGTON DAILY NEWS

CORINNE AND GENE STARRING AT MET
Victor Herbert and Gene Austin are saving the day at the Metropolitan this week.
Gene Austin is making a stampede out of the riot he started last week with his generous program of popular ditties, sung in the soothing collegiate tenor that has made him a Victor Record favorite.

Booked by ARTHUR SPIZZI AGENCY, Inc.

ENTIRE SHOW BUSINESS GETS BEHIND UNITED JEWISH DRIVE

With a characteristic mobilizing of all resources, the leaders of the amusement industry in New York, have lined up in the vanguard of the rescue task undertaken by the United Jewish Campaign, whose \$6,000,000 drive, now fairly in sight of the goal after two weeks of unparalleled concentration of effort, is a pivotal factor in the realization of the national project for a \$15,000,000 overseas chest for succor of millions of men, women, and children going down to final destitution and despair in the economic debacle of Eastern Europe.

Under the leadership of a committee representing practically every branch of the amusement industry and composed of E. F. Albee, Ben Bernie, Leo Brecher, William A. Brady, Eddie Cantor, Sydney S. Cohen, A. L. Erlanger, Morris Goodman, Sam H. Harris, Al Jolson, Carl Laemmle, Joseph Leblang, Jack G. Leo, Marcus Loew, William Morris, B. S. Moss, Harry Nemes, Charles O'Reilly, Charles Rosensweig, Leo Shubert, Douglas N. Taussig, Harry Warner, Jacob Wilk, Al H. Woods and Adolph Zukor, all the forces of the amusement industry of Greater New York will swing into action immediately after the general city-wide canvass is over, and will do their bit in topping off the big Jewish fund.

Plans are underway for a mammoth joint Sunday night benefit enlisting every theatre, every vaudeville and picture house in all of the five boroughs of Greater New York. Among the "headline" features which are being projected for the occasion is a great boxing carnival with Benny Leonard as the stellar performer, and a group of big outdoor performances on the same day, including exhibition baseball games in the three big ball parks of the city.

Concerts at the Metropolitan and Manhattan opera houses are also included in this city-wide array of popular attractions, which are aimed to give every man, woman, and child in the city an opportunity to contribute, through participation in any of these events, to the big life-saving fund which is to put thousands of families in the stricken communities abroad back on the road to self-support and normal human existence once more.

The plan was initiated at a recent conference at the Hotel Biltmore headquarters of the \$6,000,000 New York drive, at which a notable group of theatrical leaders who attended offered their services as a unit to vice-chairman Bressler and national chairman David A. Brown, who heads the nation-wide \$15,000,000 campaign. Those who attended this conference were Al Woods, Joseph Leblang, William A. Brady, Louis Bernstein, Barney Klawans, Julius Tannen, Louis Mann, Gus Edwards, Douglas N. Taussig, Loney Haskell, John Zanft, Leo Brecher, Harry Hershfield, Beulah Livingston, Herman Bernie, Martha Wilchinski, Alex Kempner, Paul Born, Eva Puck, and Sam White.

Brady's Appeal

Mr. Brady made a stirring personal appeal to the gathering to (Continued on page 58)

City Official Is Studio Mgr.

Los Angeles, May 11. Arthur Shador, formerly city engineer of Universal City, has been appointed studio manager for Universal.

LOUIS MAYER AS SALES TALKER

Louis B. Mayer (Metro-Goldwyn-Mayer) talked himself into a speech making trip when impressing the M.-G.-M. salesmen's convention at the Hotel Pennsylvania, New York, a couple of weeks ago. At that time Mr. Mayer spoke continuously for over two hours, sending the assembled M.-G.-M. selling cohorts into high waves of enthusiasm, besides promoting a most powerful spirit of co-operation, according to the listeners-in.

Through that and unexpectedly Mr. Mayer found himself in quick demand for a conversational tour back to his Hollywood home. Consenting Mr. Mayer found a route laid out for him that takes in Buffalo (May 10 at the Hotel Statler); Chicago, May 13 (Hotel Drake), and San Francisco, May 18 (Hotel St. Francis). At each of the hotels will be film conventions of one character or another. In addition the M.-G.-M. talker may be inserted into conventions at Boston, Washington and Philadelphia, for exhibitors only.

Accompanying the high speed speaker westward will be publicity spokesmen of the M.-G.-M. organization, Howard Dietz (east) and Pete Smith (west).

Beaudine Farmed Out

Los Angeles, May 11.

William Beaudine, director under contract to Warner Brothers, working for other concerns under the farming-out process, is scheduled to go to New York after completing his next Douglas McLean picture for Famous Players-Lasky to direct one with Richard Dix as the star at the F. P. Long Island studios.

The last five pictures Beaudine has made have been away from the Warner lot. It is said the Warners are making a handsome weekly profit in leasing him out.

Fox in St. Louis

St. Louis, May 11.

While nothing more than the preliminary announcement has been made by Fox in regard to the contemplated picture house at Grand and Washington boulevards, the building plan will be gone through with. This, in substance, was stated by Abram Frumberg, attorney for Fox.

Excavation work is expected to start in the fall.

To N. Y. From L. A.

Pauline Garon.

Gaston Glass.

June Mathis.

Sylvana Bañoni.

Billie Dove.

Fred W. Beetsom.

Kay Hammond.

John P. Goring.

Mr. and Mrs. Hal Roach.

Fritzi Ridgway.

To L. A. From N. Y.

Mr. and Mrs. John Patrick.

Samuel Blythe.

Jacqueline Logan.

Estelle Taylor.

George Nichols.

FOX MEN SAILING

A trio of Fox foreign representatives sailed for Europe last week. They were Julius Aussenberg, Fox representative for Central Europe, who has his headquarters in Berlin; Louis Gruen, the Holland representative, and Frederick Anderson of Stockholm, Sweden.

Aussenberg has the reputation of being one of the liveliest wires among the European exchange representa-

tives as he was the first to adopt American methods of exploitation for the product that he was handling. All three were guests at the Fox west coast sales convention.

Grange Picture Starting

Los Angeles, May 11.

Red Grange is expected to arrive here with five friends this week to begin work on his picture under the

terms of a contract made with Dr. W. E. Shallenberger, of Arrow Pictures.

The Grange contract, being a personal affair with Shallenberger, was not affected by the recent Arrow bankruptcy petitions.

Tom Forman and Stanley Taylor will appear in "Kosher Kitty Kelly," produced by F. B. O.



Dolores Costello's name on a billboard always sends me into a theatre with eager anticipation. Three times she has appeared on Broadway in leading roles. Three times she has been praised.

—New York American.

The Girl of Your Dreams

DOLORES COSTELLO

in

"The Little Irish Girl"

with JOHN HARRON and a strong supporting cast

"Just watch Miss Costello. That privilege alone is worth the price of admission."

—New York Evening Post.

"Dolores is the loveliest youngster on the screen today."

—N. Y. Daily Mirror.

Directed by ROY DEL RUTH

WARNER BROS. PRODUCTION

Now Playing at the

WARNER THEATRE

(THE HEART OF BROADWAY, NEW YORK, N. Y.)

"The best harmony trio to ever play Omaha."— "OMAHA BEE"

BETTY — EVE — AURELIA

ABBHEY SISTERS

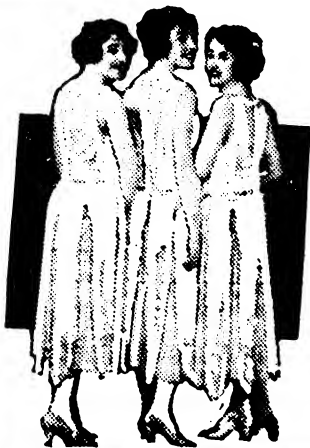
In "MUSICAL MOMENTS"

Now Playing a 12-Week Engagement FOR THE A. H. BLANK CIRCUIT

WIRE YOUR AVAILABLE DATES

PHIL TYRRELL ATTRACTIONS

WOODS' THEATRE BLDG., CHICAGO, ILL.



The Wilderness Woman

Robert Kane production, released by First National. From story by Arthur Stringer. Directed by Howard Higgin. Featuring Alleen Pringle, Lowell Sherman and Chester Conklin. Shows at the Strand, New York, week May 8. Running time, 90 minutes.

Alleen Pringle.....Alleen Pringle
Lowell Sherman.....Lowell Sherman
Chester Conklin.....Chester Conklin
Henry Vibart.....Henry Vibart
Burr McIntosh.....Burr McIntosh
Harriet Sterling.....Harriet Sterling

Considerable liberty was taken with the original story which Arthur Stringer wrote and which appeared in the "Sat. Eve. Post" under the title of "The Wilderness Woman," with the result that a comedy for the screen has been turned out. There are a lot of laughs in the screen version not present in the original. The picture proves to be a highly entertaining affair, but seems to lack in love interest. One of the principal faults is the total miscasting of Lowell Sherman in the heroic role.

The yarn is that of an Alaskan miner who makes a gold strike, gets a million from a New York syndicate from its representative, a tenderfoot, who journeys north to locate him and who comes to New York with his daughter. They are typical backwoods people and rely on the young tenderfoot to steer them right.

On the train east they run into a couple of sharpers, who pose as father and son. They propose to sell the old man the subway. The "son" incidentally makes a play for the daughter, figuring to marry in on the old man's b. r. At the crucial moment the tenderfoot steps in and saves both father and daughter.

Alleen Pringle is the gold miner's daughter, and makes it look a million dollars, especially after she is coiled up. Chester Conklin as her father runs away with the picture. The "old boy," with his walrus mustache and glasses, trying to "make" the newstand girl at the Billmore, is a wov of a laugh scene. Sherman, however, does not ring true as the hero. It isn't his fault; he was miscast. He would have been better in the young con man's role.

Howard Higgin, who directed, made a fairly good job of it. There is a laugh scene early, with Miss Pringle removing Sherman's boots, and a couple of others later for the girl in her business with the young black bear in the hotel lobby, but the majority of laughs are garnered by Conklin. In his sequence with the three con men in a hotel room his handling of the "booze" is an-

other punch. Tammany Young as a trick radio bartender in this scene is "oak."

"The Wilderness Woman" will get laughs, but it won't send the audience away talking or thinking about the picture. Fred.

MONEY TALKS

Metro-Goldwyn Mayer production, directed by Archie Mayo. Story by Rupert Hughes; adapted by Frederic and Fanny Hatton. At the Capitol, New York, week May 9. Running time, 66 minutes.

Phoebe Sterling.....Claire Windsor
Sam Starling.....Owen Moore
Oscar Waters.....Bert Roach
Lucius Fenton.....Ned Sparks
J. Bradford Perkins.....Phillips Smalley
Mrs. Chatterton.....Dot Farley
Mlle. Lucette.....Kathleen Key
Ah Foo.....George Kuza

Weak sister feature picture for Metro-Goldwyn. Far and away below its standard of more than a year. From the looks of the picture considerable change was wrought in the story by cutting and titling. The titles, by Joe Farnham, are about the only things that save the picture from utter condemnation.

For the small daily change houses this one is about strong enough to be the better of two on a double feature bill, but as an attraction for a week's run in a de luxe house, impossible. Why it plays the Capitol is hard to understand, unless the fact is that M.-G.-M. is running short on product and want to hold back on their pictures of 1926-27 until after the summer is over. If they do this they are going to make a mistake, for the box office at the Capitol Sunday surely must have told a sad story as compared to other Sundays this season.

It is safe to predict that the Capitol the current week is going to have one of the weakest box office showings that it has had in months with this production. The only saving grace, as far as the picture is concerned, are the titles and the stage show that surrounds the film. The story is one of a "go-getter" advertising man who has had a hard time battling to keep two leaps ahead of the sheriff. He finally gets a job to press agent a pleasure island that has been a flop, and he turns it into a health resort, getting a job at \$50,000 a year, and thus wins his wife back.

The biggest part is devoted to the adventures of the prospective patients on their trip to the island. The skipper of the boat took the charter to cover his rum running activities. On the sea the boat is hijacked, and then there is a final rescue by the revenue men.

There was a chance here to get

a lot of kick into the story, but they failed to come through with it.

Claire Windsor is a wishy-washy sort of a heroine, and Owen Moore is trying to do a female impersonation in the picture. His tussle in trying to don a pair of corsets is very antique both ways, but the funniest thing in the picture.

Someone with a good memory just lifted the furniture movers' idea from vaudeville, the one originally done by Bozo. That's in the picture in toto, which is a tip-off to every one to protect themselves in the clinches against having their material lifted without permission. Fred.

The Little Irish Girl

Warner Brothers production made from C. D. Lancaster's story "The Grifters," and adapted by Daryl Francis Zanuck. Directed by Roy del Ruth with Dolores Costello and Johnny Harron featured. At Warner's, New York, May 8 week. Running time, 67 minutes.

Dolores Costello.....Dolores Costello
Johnny Harron.....Johnny Harron
Jerry Crawford.....Matthew Betz
The Charleston Kid.....Lee Moran
Grandma Weaver.....Gertrude Claire
Frisco Real Estate Man.....Henry Barrows

A crook picture with the old twist of a reformed crook trimming the real villains, and the curse is taken off by the sweet motive which prompted the old crook's action. That's the plot of "A Little Irish Girl," chiefly a good film.

Dolores Costello is cast as the come-on gal for a flock of grifters, her particular racket being to pick out the suckers, drop a pocketbook with her card inside and then sit home answering the doorbell as they drop in, one by one. Once inside, her boy friends did a painless dry cleaning gag and the shorn lambs were shown the exits.

But she fell for one of the chumps. When her gang had to blow town, they went to a country hotel run by the young chump's grandmother. Planning to take the old lady over for a few grand, they framed with an impressive looking "real estate dealer" from Frisco to come in and play straight. But the old woman was once a quick thinker herself and in the end she trims the crooks and recognizing that the girl pines for an opportunity to go straight, she takes enough money from the smart guys to start the young fledglings on their own path of righteousness—this touch preserving the high moral tone requisite to modern picture productions.

Not so much of a story but at that it is filled with enough situation to make it stand up and enough laughs to sprinkle them liberally through-

out the footage. Miss Costello is all the trumps in the world in her part and if justice stays blindefolded then it is only a matter of time before this real actress displaces some of the phoney stars who are fading from view just as surely as the moon from the sky when daytime arrives.

The others are good, Johnny Harron showing up as a particularly capable juvenile. Direction is also good and the whole thing has been well produced. Okeh for the regular run of houses and backed by a good stage program, might slide by as the feature in a de luxe house. Sisk.

LES MISERABLES (EUROPEAN)

London, April 20.

The premiere of the film de France super "Les Miserables," which has been secured by European (Universal), occurred at the Hippodrome. This Trade Show marks a distinct upward movement on the way these things are done here. Europe in the last few months has repeatedly won recognition outside the film world for its presentations, notably in the case of "The Midnight Sun," "The Flaming Frontier" and "The Cohens and the Kellys."

The premiere was attended by officials from the French, American, Italian and Swiss Embassies and Legations, while the French Ambassador, proprietor of "Le Matin," the producer of the picture and the leading people were guests at a banquet held at the Metropole hotel the same evening.

The "presentation" of the picture by Clayton Hutton, a member of U's European staff, was in itself noteworthy. The rise of the "tabs" disclosed Victor Hugo, who, in a brief soliloquy, spoke of the work he had done for humanity, while a small boy listened attentively. The weary poet slept and the boy tiptoed across the stage and stealthily opened a huge volume of "Les Miserables."

Immediately the leading character, Valjean, burst through the pages before the terrified kid, crossing the stage. This was followed by the other leading characters, Javert, Thenardier, Fantine, Cosette, Epouline. Each character crossed the stage and exited, to reappear in a tableau on a miniature stage erected behind the sleeping poet. The presentation was greeted with bursts of genuine applause as the players, the original French artists of the film, burst through the leaves of the huge book. The orchestra of the British

National Opera Company in its entirety accompanied the picture under the baton of the composer of the music, Fernand Heruteur.

The film itself (it took four hours and a half to run at the Hippodrome) is a very artistic and sincere following of Hugo's novel. The production work and huge crowd scenes are alike brilliant and the acting is very far above the average. This feature, to be put out to the cinemas in two parts, will be followed by "Michael Strogoff" and Eugene Sue's "The Wandering Jew," both of which will, in all probability, be handled here by European (Universal).

Stop, Look and Listen

John Adams production, distributed by Pathe, from the musical comedy by Harry B. Smith. Larry Semon starred and credited with direction. One-half double bill at Rivoli, New York. One day (May 1). Running time, 50 minutes.

"Stop, Look and Listen" as a musical stage play was a success. As a picture it means nothing.

For its star it has Larry Semon. That should be considerable, but is not. Mr. Semon is a capable comedian. His facial expressions create immediate laughter. His acrobatics are of the best. But he has been seen in better pictures.

This comedy feature is nothing, other than one of the type of two- (Continued on page 16)

MARK STRAND BROADWAY AT 4TH ST.

The Wilderness Woman BROOKE JOHNS and His Oklahomaas STRAND SYMPHONY ORCHESTRA

CAPITOL BROADWAY AT 51ST ST.

MONEY TALKS with CLAIRE WINDSOR, OWEN MOORE, BERT ROACH Famous Capitol Program CAPITOL GRAND ORCHESTRA

LOEW'S STATE & METROPOLITAN 87 & 4th St. Brooklyn

NORMA SHEARER in "THE DEVIL'S CIRCUS" VAUDEVILLE At State—Donald Kerr—Erie Weston Burns At Metropolitan—Guy & Fred Maple Burns

Formerly Premier Danseur Imperial Russian Ballet and Diaghileff's Ballet Russe

ANATOL BOURMAN

NOW

BALLET MASTER

FOURTH CONSECUTIVE AND SUCCESSFUL YEAR AT BROADWAY'S FAVORITE MOTION PICTURE HOUSE

MARK STRAND, NEW YORK

AND

KLEMOVA

IMPERIAL RUSSIAN BALLET

GREATEST RUSSIAN TOE AND CHARACTER DANCER IN THIS COUNTRY PRIMA BALLERINA OF THE STRAND THEATRE

Extend Their Best Wishes and Congratulations to

MR. MOE MARK Founder and President

MR. JOSEPH PLUNKETT Managing Director

And All the Executives of the Mark Strand Theatre Corporation Upon Their Amalgamation with Stanley Company of America

STRAND THEATRE, NEW YORK CITY

NEW "WESTERN" STAR FORMER INDIAN AGENT

Los Angeles, May 11. Metro-Goldwyn-Mayer is going to make Westerns with a new star in Colonel T. J. McCoy, former government Indian agent. McCoy is about 35, an all-around athlete and horseman, and is said to possess an unusual personality. M.-G.-M. may cast him in "The Flaming Forest," a James Oliver Carwood story, to be directed by Reginald Barker. After this picture McCoy will be placed in one or two other outdoor stories and then given a starring part.

FANCHON & MARCO'S

Greatest Protege

RUBE WOLF

"CZAR OF RHYTHM"

Is the Man of the Hour

At West Coast T. & D.
Theatre, Oakland

Brewster Loses Editors; Didn't Like "Orders"

Two of the editors of the Brewster publications resigned this week because of "orders" issued by the owner of the publications from the west coast. They are Frederick James Smith, editor of the "Classic," and Agnes Smith, who edited "Motion Pictures."

Immediately after their resignations were accepted they formed a new affiliation with "Photoplay" and are now on the James R. Quirk staff. Smith is managing editor of that publication and Miss Smith associate editor.

Both originally received their training in fan magazine work with the Quirk paper.

The staff in New York for "Photoplay" now comprises James R. Quirk, Frederick James Smith, Agnes Smith and Ruth Waterbury. On the coast, Ivan St. John, Herbert Howe, Adela St. John Rogers and Dorothy Spensley.

K-A's Lloyd Comedy

The Keith houses in New York City will get the Harold Lloyd comedy, "For Heaven's Sake," following the close of its run at the Rialto Saturday.

For a time it appeared as though the Loew circuit felt certain it would have the attraction, figuring because of the volume of business the Loew houses gave Famous Players, the latter could not afford to hold out on the Lloyd comedy.

Nick Schenck reckoned without the power of John C. Raglan, who represents the Lloyd interests on all contract matters. The Loew contracts offered were twice rejected by Raglan. Finally, when Loew's did not meet the terms, the Keith offices were given a chance and topped the Schenck offer.

CHAPLIN'S 'CIRCUS' IN AUGUST

Los Angeles, May 11.

Charles Chaplin will not finish the "Circus" until about August.

He contemplates immediately after beginning either "The Dandy" or "The Suicide Club."

97% OF ALL THEATRES PICTURES

(Continued from page 1)

which pictures figure in some way, and the remaining 500 are away from pictures in any form.

No estimates are available at this time of how many of the 17,000 picture theatres employ some stage entertainment in addition to the screen fare. It is conceded the number is large at present and steadily increasing, with the expectation that before next season fairly is underway the combination policy houses using pictures as the leading attraction with supplementary stage cards, will be doubled.

An expectation goes farther to state that in due and not an extended period the theatres playing straight pictures only will be in a minute minority.

Not 500

There is no known count that can erect a total of 500 theatres in the U. S. today playing to a regular, gate without a picture attachment. In the legit are not over 140 theatres (inclusive of 63 on Broadway) that may be looked to by the road showman as permanent week stands.

One-nighters have passed away as exclusive stands for legit shows only.

In straight vaudeville 30 theatres are a liberal count for those remaining in that division, from coast to coast, Canada to the Gulf.

Burlesque may be lumped in its two wheels at 80 theatres, taking in split weeks.

This total of 250 houses away from pictures at present leaves a margin of 500 of an equal number that might take in anything else in the speaking theatre or concert hall division.

Pop Vaudeville

Within the 2,500 mentioned as playing a combination policy is the theatre known as the pop vaudeville house, originally built for a vaudeville policy with pictures later added.

Among the 17,000 picture houses is every style of picture policy, from the big cities to the veriest tanks. New picture theatres are going up everywhere. There

are no authentic statistics right now on the actual number of houses open, in construction, proposed or in contemplation.

An unknown but noteworthy fact in the picture branch is that not over 100 theatres of the 17,000 have an admission scale exceeding 85c. top. This is outside of the legit theatres oftentimes playing picture road shows at \$2, more or less. A majority of admission tops in pictures runs from 50 to 60c.

During the past some theatres charged as high as 99c, but not in sufficient quantity to exceed the 100 mark, while most of the houses formerly charging 85c, are down to 75c. with the relief of the admission tax up to that amount. Theatres playing pictures and looked upon as picture houses with an admission higher than 75c., such as the Embassy and Criterion, Broadway, are rare, even in large cities.

In announcements of theatre building operations for months past it is but now and then that a new theatre is announced for a policy other than pictures. Picture houses planned for modern use have a regulation stage and are adaptable to any stage entertainment permitted by the seating capacity (size).

Films' Onward March

An undercurrent of dubious feeling of the future may be gleaned from private talks with straight-away theatrical managers. Some legit producers appear to be in doubt if the onward march of the films will not in time envelop the legit theatres now standing, as the picture producers may bring out a quantity of super-feature pictures, they say, in quantity, at one period. They point to the eight special features on Broadway now in houses charging \$1.65 or more as the top at the box office. With film road shows spreading forth, that would be another factor. Another set of theatrical showmen laugh this off, saying nothing can displace the legit.

Meanwhile all showmen have not failed to observe that pictures have been and are beating down other branches of amusements.

Chadwick Dept. Moves West

Los Angeles, May 11.

Chadwick Pictures has moved its advertising and publicity departments from New York to their offices in Hollywood.

E. Lanning Masters will be in charge.

PAUL ASH

NOW AT

BALABAN & KATZ

New Oriental Theatre
CHICAGO



Paul Ash
Presentations
Produced by
Louis
McDermott

PAUL ASH

HENRI GENDRON

And His Orchestra

DIRECT FROM

RICHMAN CLUB—MOST EXCLUSIVE CLUB IN NEW YORK

6 MONTHS AT MONTMARTRE CAFE CHICAGO, ILL.

OPENED TO A TREMENDOUS SENSATION AT McVICKER'S, CHICAGO
FOLLOWING PAUL ASH

EXCLUSIVE COLUMBIA RECORD ARTISTS

F. P.'S EXCEPTIONS

(Continued from page 4)

upon the number and kinds of pictures released by competitors from 1912 to 1925, the rejected material attempting to show that other companies were producing films of equal standard as well as in number; the development of block booking and that it was a general trade practice with it shown that all testimony evidencing this was ruled out by the examiner.

22 Exceptions

Twenty-two exceptions are listed wherein testimony stricken out disclosed that exhibitors preferred to block book.

The question of other companies operating in the three phases of the industry, producing, distribution and exhibition, is next touched upon, after 45 pages have been devoted to sustain the policy of block booking.

In outlining competition within the industry F. P. takes exception to the striking out of testimony wherein it was stated there were 123 studios in operation in Los Angeles in 1924. This is followed by an exhaustive listing of excluded testimony showing the competition in every phase.

The brief continuing takes in every angle of the case with not only the page number in the record listed, but a detailed statement in support of the claim that same had been incorrectly ruled out.

Work on Stipulation

The commissioners will now pass upon this list of exceptions, while at the same time attorneys for the government will work upon the F. P. stipulation purported to set forth the theatres acquired since the closing of the case.

As to how much time will be required to pass on the exceptions no one at the commission would express an opinion. Nor was it indicated as to whether or not the stipulation on theatre acquisitions as submitted would be accepted. If the latter should be rejected testimony covering the period will be taken.

PRICE OKAYS POWERS

(Continued from page 4)

been no change made in the personnel of Associated Exhibitors, Inc., that Mr. P. A. Powers is still chairman of the Board of Directors and has not severed his connections with the company; neither has there been any change of officers or directors.

"An important announcement will be made in the near future, which will be of interest to the trade.

"Since the advent of the present administration, the weekly receipts of Associated Exhibitors, Inc., have increased approximately 100 percent. It has established studios in Los Angeles in which all productions intended for Associated release will be made under our own supervision. The studios are now in the hands of a capable management and of men who have been in charge of production activities for many years. This supervision will assure our exhibitor friends of a program of pictures conceived and produced from a box office angle.

"The activities of the company during the last six months have placed it in a very enviable position. Completely controlling, as it does, its production and sales organizations, the company is also extending its business into foreign countries and within a short time we hope to cover the entire globe.

"In view of the rumors which have appeared, I am informed that there has been no disagreement or

controversy between Mr. Powers and any bank or bankers, notwithstanding any statement or rumors

to the contrary.

"We are hopeful that Mr. Powers will find it convenient to continue

as chairman of our Board of Directors in view of his other interests which have call upon his

time and efforts, so that we may have the benefit of his mature and experienced judgment."



First National is holding over nothing for next season. The Banner Group is too rich in hits already to need hold-overs.

By boosting your Summer profits, you stack up a record year.

Do it with First National.

A heat-proof hit week after week. Though it's hotterhell, sun can't stop 'em!



NORMA TALMADGE
in
"Kiki"

COLLEEN MOORE
in
"Irene"

CORINNE GRIFFITH
in
"Mlle. Modiste"

RICHARD BARTHELMESS
in
"Ranson's Folly"

JOHNNY HINES
in
"RAINBOW RILEY"

HARRY LANGDON
in
"Tramp, Tramp, Tramp"

"The GREATER GLORY"
A June Mathis Special

Frank Lloyd's
"THE WISE GUY"

"THE WILDERNESS WOMAN"
the year's biggest comedy

MICHAEL ARLEN'S
"The DANCER of PARIS"

Conway Tearle
in
"The SPORTING LOVER"

"OLD LOVES AND NEW"
adapted from "The Desert Healer"
by F. M. Hull, author of "The Sheik"

"HIGH STEPPERS"

"SWEET DADDIES"

"HER SECOND CHANCE"



HAZEL GREEN

Scored a Tremendous Sensation at
McVICKER'S, CHICAGO

WEEK MAY 17, SENATE, CHICAGO

And All Balaban & Katz Theatres in
Chicago to Follow

Personal Management MORRIS SILVERS

BALABAN & KATZ CORPORATION
General Offices
CHICAGO THEATRE BUILDING
CHICAGO

Miss Green,
c/o McVickers Theatre,
Chicago, Ill.

May 9, 1926

Dear Miss Green:-

I want to tell you how much the patrons and I enjoyed your engagement at McVickers Theatre during the past week. It is indeed a pleasure for me to present an artist of your exceptional ability and personality to the great picture theatre public and we are proud that you more than confirmed our faith in your art.

We would be glad to negotiate with you for future bookings when you are available.

David Balaban
1926

Stop, Look and Listen

(Continued from page 13)
reelers Semon made and became identified with in former days. The musical played about 10 years ago. Only the grown-ups remember it as a show. To the kids the title is only familiar through being connected with warning signs. Kids are the only ones who will enjoy it. For adults it will be found amusing at times, but too repetitious with stale gags and tricks. Semon's physical exertions are admirable.

Dorothy Dwan, about the best and sweetest leading lady Semon has ever had, is in it. Mary Carr, again a mother, played well, as usual.

As the shorter half of a program at the Tivoli on Eighth avenue, "Stop, Look and Listen" entertained only at intervals.

HURRICANE

Truett Production, directed by Fred Caldwell. With Alice Lake, Stuart Holmes and Jack Richardson featured. At Arena, New York, one day, May 6. Running time, 52 mins.

An exceptional picture exceptionally poor. The relation of the title to the picture is not seen.

In its embryonic state it may have had the possibility of turning into a fighting "thriller" for the younger

generation. Whoever held the bag missed badly.

It's the story of the dissatisfied wife of the chief of American revenue service on the Canadian border. Not liking the woods, wife wishes away to the city and almost goes there with the man who later is exposed as a smuggler. She kills the smuggler and is forgiven by husband.

The acting at times appears amateurish and uninspired. Stuart Holmes, as always a villain, fails to do his best and Alice Lake, as the discontented wife, does her apparent worst. She is at a handicap in wearing but one costume, an unbecoming riding habit. Jack Richardson is unimpressive as either husband or border chief.

The trouble lies secondarily with Fred Caldwell's direction. But he may have been without material, financial and materially.

No acting, no development of story, no background of material, no heart or other interest—and no picture.

THE NIGHT WATCH

Truett picture, directed by Fred Caldwell. No author credited. Mary Carr featured. At the Stanley, New York, May 7. Running time, 39 minutes.

Why this was made is not known. Probably because it cost little. It is a link, and a weak one, in

the endless chain of dealing with the family feuds in Tennessee (or Kentucky). Same old story.

Running a little less than 39 minutes, it is one of the shortest seen around in a long time. That is its only virtue.

Mary Carr stands out in a mother role. Others in the cast are Charles Delaney, Muriel Reynolds, Raymond Rousenville, Ethel Schram, Charles W. Mack, Gloria Grey, Jack Richardson and Fred Caldwell.

SANDY

William Fox production from the story serial by Elmore Wheeler. Adapted by Eva Unsell and directed by Harry Beaumont. Madge Bellamy starred. At Loew's New York May 9, one day. Running time, 64 minutes.

A well-sexed flapper story which had such a nice sale as syndicated articles for those evening papers which feel that some of the inside pages should be well spiced for circulation's sake. According to several editors, Irish and Scandinavian, being interviewed to get all the angles, serial stories such as "Sandy," "Joanna," and others like "Unbound Passion," "The Frantic Virgin," etc., have put as much as

10,000 circulation on during their running period. Hence they must be read, and their following is great.

In "Sandy," things got pretty well involved and the gal with the "it" business goes through her paces with the men folk, but turns white in the end and saves the youth she loves from the gibbet, only to turn him over to another gal. The young flapper, being pretty tough, got a bullet around her heart, but kept on living.

"Sandy" is all right for the less toney first runs, and strictly on top of Money Mount for the regular places or where the story as a serial has been printed. In fact, "Sandy" has been played pretty thoroughly in the first runs. It showed in New York for the first time last week, very late.

Madge Bellamy acts mightily well in this, better than she's ever done before. Looks more like a human being and less like a China doll. Harrison Ford, as the heavy fellow, was also sufficient unto his role. The others played parts.

Harry Beaumont's direction, professional and neat, was so smooth that a good scenario was upheld and the full box office value of "Sandy" brought out. And that box office power is probably pretty considerable, all angles considered. *Sisk.*

WHISPERING SMITH

A. P. D. C. release starring H. B. Warner. From the story by Frank H. Spearling, adapted by Elliott Clawson and Will M. Ritchie. Directed by George Melford. Shown at Loew's, New York, N. Y., double feature bill May 7, 1926. Running time 69 minutes.

"Whispering Smith".....H. B. Warner
Dickie Dunning.....Lillian Rich
McCloud.....John Bowers
Marion Sinclair.....Lilyan Tashman
Murray Sinclair.....Will Walling
Bill.....Eugene Paillette
Lance Dunning.....Richard Neill
Dunson.....James Mason
Seagrave.....Neilson McDowell
Bucks.....Robert Edeson

This is a combination western and railroad melodrama and as such stands above the average of the regular program picture that is turned out for consumption in the usual daily change of program houses. As a matter of fact this picture seems almost strong enough to stand up for a three day run in the combination vaudeville and picture houses. It has action and suspense and is capably enacted by a cast that stands up under inspection. H. B. Warner, who has the title role, manages to hold the audience every minute that he is on the screen and the supporting cast is most adequate.

One good idea about the story is the combination of both the western and the railroad angle. That takes it out of the class of either type. The story is laid in the western territory at a time when the outlaw element was prone to hold-up transcontinental trains and loot the passengers as well as the express cars. McCloud (John Bowers) has been appointed division super at a point where the usual stunt has been the derailing and wrecking of freight trains and the looting of the cars. The new super discovers that the head of his own track gang is the leader in this and fires him. Then a battle starts between the two. "Whispering Smith" (H. B. Warner), who is head of the railroad's secret service, is dispatched to the scene of action and he manages to clean up the gangsters.

Entwined with this action there are two love themes, and needless to say both heroes manage to win the girls that they are after.

George Melford has directed the picture with an eye to thrills and he manages to slip them to the audience. The suspense is maintained perfectly. Lillian Rich is a charming enough ingenue heroine while Lilyan Tashman takes care of the secondary love interest. Will Walling as the heavy gives one of his best screen performances to date. *Fred.*

FATE OF A FLIRT

Columbia production under the Waldorf brand. Story by Janet Crothers and direction by Frank R. Strayer. Dorothy Revier and Forrest Stanley featured. At Loew's New York, May 9, one day. Running time, 65 minutes.

Mary Burgess.....Dorothy Revier
Sir Gilbert.....Forrest Stanley
Aunt Mary.....Charles Selwynne
Uncle John.....Thomas Ricketts

A well made and carefully handled independent production. The story itself is a light comedy with a wealth of funny stuff included between beginning and end, while its cast is unusually good.

The plot is the one about the all-American girl, who'd rather marry a bricklayer than a titled Englishman. So the boy who admired her, being a titled Englishman, had to bet his uncle that he could win her without revealing his identity. The stumbling block proved to be the girl's aunt and uncle. It was up to the young man to frame them for his side.

He did that by palming his valet off as a famous nobleman and the butler immediately coaxed the aunt to a roudhouse for the evening. Auntie looked forward to a real thrill to vary the monotony of her middle aged existence, while her husband, on the same night, attended the reunion of his class of '77. A bunch of gay old hounds they were, with their manicure pauties on their laps, eating bread and milk while the gals drank champagne.

On the same night auntie was out in the interests of True Love, and Uncle was just monkeying around, the girl and the boy (who had hired out as chauffeur to the household), happened to catch both the auntie and the uncle in their capers, so it was an easy matter to make them consent to a wedding.

Forrest Stanley makes a good leading man, good enough to be up in the major leagues, while Dorothy Revier is adequate as the girl in the case. Thomas Ricketts, as the old guy with adolescent ideas, got off most of the comedy, one of the gags employed showing him being pushed out of a taxi by a girl when he refused her advances. Old but funny.

"Fate of a Flirt" can be depended upon to give entertainment satisfaction. *Sisk.*

RACING ROMANCE

A. W. Ray Johnson production released through Ravert. Starring Red Howes. Shown at Loew's, New York, N. Y., on double feature bill May 7, 1926. Running time 71 minutes.

This is one of the usual types of racing stories the only difference being that instead of the usual running horses trotters are used in this production. From a picture standpoint this one will stand up alone in the average two-bit or less admission houses, but where anything more is charged it will have to be played on a double feature bill as it was at the New York.

The story has all the regulation racing bits. The scene is in the bluegrass country. There is the old mansion and the stock farm that is about to fall into the hands of the heavy who wants to marry the young girl who is the owner and it looks as though he is going to win out, for he has a trainer for his trotters who is willing to do anything to assist his employer in achieving his desires. The heavy holds the mortgage and has liens against most of the live stock. It looks rose for him until the hero—the boyhood sweetheart of the girl who went away—returns. He undertakes the training of the pride of the farm and develops the horse so that it can win and he drives it to victory, thus saving the farm and the horses and incidentally winning the girl for himself.

There is some fairly good comedy supplied by a trio of colored folk in the picture, but other than that it is just the usual melodrama hok.

Fred.

Thrilling the Crowds On Broadway!

Jam your way into the Colony and see why the whole country is going wild over the greatest melodramatic thriller ever made!

Just Hear the Critics Rave!

"Now filling the Colony. Bringing the crowds. As full of thrills as ever. It was good then—a good picture still. At once caught the public fancy."

—N. Y. American

"Don't miss it. You're sure to enjoy it. Far better crook picture than most produced since. We went to scoff, we remained to praise."—N. Y. Herald-Tribune

"Worth a revival. Forgot I was watching a moving picture—and that is extraordinary. Compelling characterizations. Fine performance."—N. Y. Daily News

NOW Playing at the COLONY Theatre 53d St. & BROADWAY

Continuous Noon to Midnight. Aft., 35c, 50c. Evg., 60c, 75c

OUTSIDE THE LAW

Starring PRISCILLA

DEAN

Supported by LON

CHANEY

Directed by TOD BROWNING

A Universal Jewel

ECLAT

THE ARISTOCRA TS

Four Young Gentlemen Who Entertain

FEATURED WITH

JOHN MURRAY ANDERSON-FAMOUS PLAYERS' PRESENTATION

"ALICE IN MOVIELAND"

In conjunction with

"FASCINATING YOUTH"

The Personnel:

EDWIN LEWIS, Steel Guitar
BERT BENNETT, Ukelele

FRED WEBER, Piano
TOM MILLER, Guitar

PLUS VOICES

This Week (May 10), RIVOLI, New York

Direction BENJAMIN DAVID

LITERATI

Park Benjamin's "Inside Story"
Park Benjamin, whose wife is in vaudeville and who is the disinherited son of an established society family, is offering to the lurid syndicates an "inside" story of social deeds and misdeeds at a price not excessive in view of his "name." He was dropped from the Social Register two years ago, when, sued by his first wife for divorce and alimony, he did a few days in Ludlow street in lieu of payments. He is a brother of the former Mrs. Caruso, now Mrs. Ingram, and traces his ancestry back to the Revolution.

Libelous
Every daily in New York, excepting "The Times" and "American," was sued for libel damages last week upon the publication of an arrest story in which the names of the prisoners were made positive. The two excepted papers in their stories said, "giving the names of," etc., thereby escaping the libelous allegation. The names of the prisoners were also those of other people.

The New York "Evening Sun" was hard hit in a similar cause of action some years ago. Reporting an arrest in Newark, N. J., "The Sun's" story did not qualify its statement that an arrest was made of "Jane Doe" of Brooklyn. The "Jane Doe," of Brooklyn, sued and recovered, proving she had not been in Newark at the time of the arrest.

"Giving the names of" or "said they were" is the accepted form of sidestepping a direct reference.

146 Suits Settled
Universal News (Service), New York "Mirror" and one other paper

are said to have settled the 146 libel actions brought on behalf of one Alyce McCormick for \$18,000. The newspapers served by the Universal printed a U story stating that in a divorce action the correspondent named was an Alyce McCormick, formerly with Ziegfeld "Follies." There had been an Alyce McCormick with Ziegfeld "Follies." She was not the girl described so accurately. The many suits were commenced upon her behalf against that number of dailies in as many towns. Some of the smaller publications went into a panic over the \$5,000 or \$10,000 action.

Universal Service underwrites a damage action brought through any of its stories. U assumed full responsibility, also liability for the story and the actions. It's the only news service so handling its business end.

Just why Miss McCormick settled over half a million in dollars of damage suits for \$18,000, if she had a good case, has not been told. Why Universal settled from reports is that it preferred to pay rather than to have its many clients (newspapers) annoyed by the matter.

Hearst's Verbal Contract
Newspaper men are not apt to place much dependence upon a verbal agreement from anyone connected with the Hearst organization after hearing of the treatment accorded Benny Holtzman, in charge of the New York "Evening Journal's" dramatic department for business. Holtzman has been with "The Journal" for two years, going on without a written contract, told to do so by the paper's publisher, Dayton, after receiving assurances

from the paper's editor, Brisbane, that he (Holtzman) would remain permanently while showing results. Holtzman secured a release from a Ziegfeld contract and rejected a couple of other publicity offers to accept the Hearst position. Last week without notice Holtzman was informed he was through, by order of W. R. Hearst, and that Jack Smith had been given his position.

When Holtzman joined the "Journal" its theatrical advertising was tottering. He quickly built it up and gained untold thousands in theatrical business for the paper, increasing it so far this year to over \$50,000 of what he had done last year. While the Shuberts' own attractions are still out of the "Journal" that can not be blamed upon Holtzman, for Brisbane himself personally soliciting Lee Shubert could not procure their restoration, nor any of Lee's intimate friends whom Brisbane asked to intercede.

Monday of this week the "Journal" had lost 10 or 12 of its standing theatres.

John Farrar Marrying
John Farrar, editor of "The Bookman," is to marry Margaret Petherbridge, of the New York "World" May 28.

INCORPORATIONS

New York
Pitt-Townley, Manhattan; pictures; capital, \$10,000. Directors: Jeannette Gordon, Joseph Behrman.
Ten-Poll Building Corp., Manhattan; theatres; capital, \$50,000. Directors: Mortimer M. Menken, Joseph Mayer, Albert D'Allessandro. Attorneys, Menken Bros., 206 Broadway.
United Cinema Co., Manhattan; pictures; 250 shares preferred, \$100 each; 250 common, no par. Directors: William C. Fleming, Frank J. Dillon, E. C. Kerr. Attorneys, Compton & Delaney, 501 Fifth avenue.
Westbury Theatre Corp., North Hempstead; 1,250 shares, \$100 each; 100 common, no par. Directors: John R. Hill, Westbury; Ormond G. Smith, Jericho; Salvatore Caldorone, Hempstead. Attorney, W. Y. Hallock, Mineola.
Sutter Amusement Corp., Manhattan; pictures; 500 shares class A

stock and 500 class B, both no par. Directors: Archie Weltman, Jay M. Eisenberg, Beatrice Zelenko. Attorney, Leopold Friedman, 1640 Broadway.
Kime, Manhattan; theatrical; 200 shares common, no par. Directors: G. D. Murphy, R. C. Richter, K. A. Maguire. Attorney, A. H. T. Banzhaf, 130 West 42d street.
Tivoli Film Exchange, Manhattan; picture exchange; capital, \$10,000. Directors: J. and M. D. Shapiro, B. Dolnansky. Attorney, Max Davidoff, 41 Park Row.
Riverside Operators, Manhattan; amusement devices; 1,000 shares common, no par. Directors: A. C. Cole, Dorothy Frankel, Betty Kraus.
Arties Pictures Corp., Manhattan; capital, \$1,000. Directors: A. A. and W. J. Lee, William S. Barrett. Attorneys, Goldie & Gunn, 1540 Broadway.
Zoephone Pictures, Auburn; pictures; capital, \$15,000. Directors: Dwight B. Eldred, Earl I. Sponable, Sherman Parker. Attorneys, Faber & Parker, Auburn.
Razlet Realty Corp., Manhattan; theatres; capital, \$10,000. Directors: S. S. Tripp, E. A. McCourt, J. A. Harkens. Attorneys, Hallinan & Groh, 35 Nassau street.
Monarch Exposition Shows, Manhattan; carnivals; 100 shares common, no par. Directors: Mike Zeligler, William Kessler, Grant Hoerner. Attorney, Harry Lewis, 220 West 42d street.
Breller Realty Corp., Manhattan; pictures; 100 shares common, no par. Directors: E. Brooks, P. D. Carigg, C. L. Johnson. Attorneys, Kendall & Herzog, 17 East 42d street.
Hello London Co., Manhattan; theatrical; 200 shares common, no par. Directors: J. Weinstein, S. Posner, J. Hahn.
Oklahoma
Enterprise Film Corp., Oklahoma City; capital stock, \$10,000. Incorporators, John W. Quillan, Atlanta; W. W. Walthall and D. G. Johnson, both of Oklahoma City.
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7 Consecutive Weeks in Chicago for Balaban & Katz

HICKS BROS.

Famous Banjo Artists

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WITH

RAJAH PAUL ASH

At Balaban & Katz

NEW ORIENTAL THEATRE, CHICAGO

Direction, MRS. A. K. BENDIX
Columbia Theatre Bldg., New York

SOMEWHERE IN NEW YORK

there is a Theatrical Firm who can use a man with a general Theatrical experience in an executive position. He has been associated with the Production of Plays and Musical Reviews, also in the Production, Preparation and Lighting of Presentations. He was associated with the Buying, Selling, Leasing and Management of Theatre Property. Knows Theatre and Motion Picture Advertising, Publicity and Exploitation. Experienced in Scenic and Lighting Effects and General Stage Direction. A valuable man for an active organization.

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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.

WEEK OF MAY 24TH IS

"TAKE A CHANCE"

WEEK AT

THE RIVOLI, NEW YORK

WITH

ED. LOWRY

MASTER OF CEREMONIES

DID BALABAN & KATZ "TAKE A CHANCE"

When They Picked ED LOWRY to Head This Unit for 12 Weeks?

B. F. KEITH VAUDE. EXCH. "TOOK A CHANCE"

THROUGH A DISAPPOINTMENT THEY PLACED ED. LOWRY AT PALACE, NEW YORK, FOR 1 SHOW

"RESULT"

HELD OVER FOR 2 WEEKS—SIGNED FOR 2 YRS.

ORPHEUM CIRCUIT "TOOK A CHANCE"

PLACED ED. LOWRY NEXT TO CLOSING ALL OVER TOUR FOLLOWING ALL STAR BILLS

"RESULT"

TREMENDOUS SUCCESS ON COAST—OFFERS FOR PRODUCTION ON COAST—MOVING PICTURES—AUSTRALIA, ETC.

MOULIN ROUGE CAFE, CHICAGO, "TOOK A CHANCE"

SIGNED ED. LOWRY—AS MASTER OF CEREMONIES—FOR 4 WEEKS.

"RESULT"

RETAINED LOWRY FOR 12 AND RELEASED HIM IN FAVOR OF BALABAN & KATZ TO HEAD THIS UNIT.

MR. GULLIVER-PALLADIUM, LONDON, "TOOK A CHANCE"

ALLOWED ED. TO MAKE HIS ENGLISH DEBUT AT PALLADIUM.

"RESULT"

INSTANTANEOUS SUCCESS, CONTINUAL OFFERS TO RETURN.

IRENE PRINCE "TOOK A CHANCE"

AND BECAME MRS. ED. LOWRY.

"RESULT"

HELD OVER FOR 13 YEARS AND STILL GOING STRONG.

P. S.—VARIETY "TOOK A CHANCE" ACCEPTING THIS AD—RESULT—I. O. U.

Booked by HALPERIN-SHAPIRO AGENCY

LONE EXHIBITOR HELPLESS

(Continued from page 5)

pendent exhibitors are concerned. All sorts of offers have been made them for their properties. Lou Blumenthal, one of the early exhibitors, who moved along with the trend toward larger theatres, is reported to have received an offer of \$3,750,000 for his present holdings. They include several theatres in New Jersey and a number of leaseholds in New York City which he has rented out to other exhibitors.

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**Legit Managers
Keep Your Houses Open**

We Just Closed Two Weeks
to Capacity Crowds

TULANE

New Orleans

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BELASCO, WASHINGTON

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"Percentage Dates Only"



A Motion Picture Sensation
Featuring Helen Chadwick and
Jack Mulhall

State Rights For Sale

Public Welfare Pictures
Corp.

723 Seventh Avenue, New York
806 S. Wabash Avenue, Chicago

A great amount of secrecy is maintained as to who is making the offers.

David Selznick, operating through Henry Selgal, with the reported backing of the Phillips-Jones people, of Van Heusen collar fame, are in the field and getting a number of houses. They are reported having purchased the Yost chain in New York and a number of houses in the surrounding Metropolitan territory.

Chain combines have been the sesame of danger to the small exhibitor and by the very same token, to the distributor as well. Should the chains uprise and expand as the Stanley-Mark-Fabian recent amalgamation has done and will do, not only will the little exhibitor be swamped, but the distributors may find themselves at the mercy of chain buying combinations, operating along the defendant lines inaugurated by the Michigan exhibitors' organization.

No Assistance

Right now there is no general point of person in all of the U. S. to whom the oppressed individual exhibitor may go with his complaints—no place where he may seek succor from alleged injustice of either exhibitor-chain combines or distributors. That such a point or person must be furnished to hold the little theatre in business is conceded.

Circuit owners and chain combines in the picture business can outbid and influence the little fellow, regardless of whether the single theatre is in direct opposition or within the range of the circuit but isolated, and also an objective of attack by the circuit to drive the single house out of the show business.

As far as known the first distributor to give this matter any notice has been United Artists. Through Hiram Abrams and Jos. M. Schenck it was resolved between them that when an independent exhibitor in opposition could be protected through U. A. service that should be done.

U. A. Held Out

It is said that in selling the U. A. product, as an example, to Finkel-

stein & Ruben (Minnesota territory) that U. A. held out nine towns on the F. & R. list holding opposition houses, with Messrs. Schenck and Abrams first offering the opposition the U. A. pictures for those towns.

Finkelstein & Ruben were made aware of U. A.'s assumed position in the matter.

United Artists is only a producer and distributor. It is not a theatre buyer, builder, owner or operator. Nor in the matter of northwest exhibitors' protection did U. A. act in concert with any other distributor.

With the formation of the Stanley chain, along with others that have formed or may form, the general distributor has no assurance that a national exhibitor chain may ensue, in due time, sooner or later. That some of these chains or their potent parts may be held at least partially by a distributor could be presumed to work for the benefit of that distributor in time, and against the interests of competing distributors, or producers, as well as against the smaller exhibitors the larger ones will crush or swallow up if the small exhibitors are not looked after while they are here.

Pictures' Wild Rush

It's something that in the wild rush of the swirling film trade that only sees what sounds "big" in money or theatres, appears to have been wholly overlooked by those who profess that to safeguard the pictures' future and their own business is their ever-first thought.

Over-seating, the money group (so increasingly important) and the vital producing end may be borne in mind with the expectation they will be taken care of when the hour arrives, but the present is the only salvation moment for the small exhibitor. Waiting to succor him may be too late—it's not any too early now!

Exhibitor for Senator

Kansas City, May 11.

Joseph Mogler, of St. Louis, president of the Motion Picture Exhibitors' Association, will be a candidate for the Republican nomination for state senator, to succeed Peter Anderson.

INSIDE STUFF ON PICTURES

The 60 first run franchise theatres of First National have been granted a modification of the original franchise terms. In the future instead of being compelled to pay for all pictures released on a franchise basis whether playing them or not, they will have the right of rejection on all pictures released on this basis numbering over 35.

These terms were agreed to at the Atlantic City annual meeting of the Franchise Holders. For the 1926-27 output there are 52 pictures other than specials listed. The possibilities are that there will be 10 less than these actually released and this will give the houses the right to reject at least seven of the year's program.

Heretofore the Strand, New York, as an illustration would have to take all pictures that were franchise released and in the event that it did not play them and could not secure another first run on Broadway at one of the other houses in the Times square section would have to shoulder the entire loss. That is the manner in which the Capitol and Warners managed from time to time to get First National releases to fill out their schedules.

Though the re-take value of a picture stock company is known of course to the trade, outside of pictures it is all new. That the stock has been a huge aid in bettering pictures while in the making is conceded by picture men. A stock company at a picture studio is the group of contracted players who are engaged by the year. Actors engaged for one picture may go to another producer for the next or if west go east, or east, go west. Either way along with special one picture expense makes it somewhat difficult often to gather the one time players for re-takes.

As the picture is being made in the studio engaging the stock company errors of making or sections or scenes that can be bettered are noted. These are improved by the re-takes, although the re-takes may require from one to three or four weeks. Also the many standing sets in a large studios are another economy.

The old saying of "the picture's made and that's that" is now altered. It's something similar to a stage show in rehearsal when improvement is made. Experts study the film before completed. With the stock players at hand, it comes out of the cutting room as near perfect as it may be gotten, regardless of whether it eventually develops into a bad, fair good or big picture. At least the picture has had its every chance.

Publix now has two presentation producers left on its staff, John Murray Anderson and Frank Cambria. Gus Edwards, who was the third, completed his quota of Publix presentations and has not been retained.

Just now Mr. Cambria appears to be Publix's star producer. Whereas Messrs. Anderson and Edwards were new to picture presentation, Cambria knew it far back. He has been producing for Balaban & Katz in Chicago for a long while. Also Mr. Cambria builds for result and economy. Anderson is looked upon as an expensive producer and so is Edwards by the Publix people. Their presentations have cost more in production and weekly operation.

Having charged off rent at the rate of 40 weeks to the year and keeping its theatres open the year 'round, Loew's Inc., expects to duplicate its excellent showing for six months from Sept. 1, last, as brought out in its financial statement for that period, lately issued. While the statement covers right over the centre of this theatrical season, it is claimed

(Continued on page 56)

When in doubt~play a FOX western

Tom Mix

The Super-Western Star

BUCK JONES

Ace of the Great Outdoors

There is no question as to the popularity of Mix—or how much money he can draw at the "gate". So—play a Mix—then go out and have a good time—go see your FOX manager about his next one!

"Handsome Buck" has been coming along like a cyclone this season. The way that boy steps—and How! Did you see "The Cowboy and the Countess" or the "The Fighting Buckaroo"? If you didn't you missed something—so did your patrons!

A sure sign
of big profits

Fox Film Corporation.

ALBERTINA RASCH and Ballet
(20)
Gershwin's "Rhapsody in Blue"
10 Mins.; Full (Special)
Hippodrome (St. Vaude)

A novelty undoubtedly framed exclusively for this house but packing novelty and flash that could take it further if necessary. It's a diverting ballet set to the Gershwin Rhapsody, projecting the ballerina, Albertina Vitak, solo dancer, and the corps de ballet which are already permanent features at the Hipp.

An attractive silken full stage cyc forms the attractive setting with Dimitri Tlomkin and George Davidson off-lating at a double piano. The costuming and headdress are a symphony in blue.

Miss Rasch carries the burden as the Spirit of Jazz, counter-soloed by Albertina Vitak, attractive young woman and accomplished dancer as the Spirit of Terpsichore. The ensemble work is equally notable with the combined efforts and Gershwin's music making for delightful entertainment. Also probably the first ballet attempted in jazz tempo.

The novelty hit clean here and could duplicate elsewhere, in vaudeville or picture houses. *Edda.*

MILDRED LIVINGSTON and Co.
Comedy Skit
28 Mins.; One and Full Stage (Special)
Broadway (V.-P.)

A "Cinderella" dream is the action, Miss Livingston doing a "Hebe" glass slipper exponent for laughs. Accompanying are a sister team, two other women and Billy Hutchinson, the latter receiving billing. A short film reel is included to display the transformation from the kitchen to the ballroom.

The act has its draggy moments during the early portion but the value of making its run in the stretch with the final push Miss Livingston's solo dance of kicks. More energy than grace in this latter episode but the strenuous effort clicks.

Songs by the boy space the running order and all participants make a costume change. The act is carrying plenty of weight in sets although there's nothing particularly elaborate. The running time of 28 minutes has a depreciating effect and slicing would be reasonable.

However, it shapes as intermediate entertainment, the comedy of Miss Livingston being sufficient to hold it up providing there is not an attempt to bite off too much territory. *Skitg.*

COOPER and BERMAN
Songs and Talk
14 Mins.; One
American Roof (V.-P.)

Maury Cooper was formerly with Irene Ricardo. Henry Berman has been in cabaret and vaudeville, once working with his brother Bobby (Burns). What talk there is counts for a change of pace, the meat being in the song numbers. Berman has been off the boards about six months, laid up with a broken leg.

The men are using published numbers but have worked over the verse lyrics, in that way fashioning a story. For instance they warble about getting divorced, after which they would be "Sitting on Top of the World." The same idea was followed in telling the story of "too many parties and too many pals."

A concluding number in which ballad cheruses or parts of them were woven together had the men alternating, with lyric idea carried out.

Cooper and Berman are baritone, neat workers, and good vaudevillians. *Ibee.*

GILBERT and MAY
Songs
18 Mins.; One (Special)
58th St. (V.-P.)

Proverbial mixed team spaced by a piano and adhering to a well worn routine of standards such as "Mandalay," "Frisolous Sal," etc. The man is at the keyboard, the woman doing most of the verbalizing with a basso voice.

Six numbers, including an encore, for which the initial five are minus a change of pace. Hence no light and shade. Voices are more notable for strength than quality, although the semi-ballad layout appeared to draw applause from half the attendance.

The woman makes one costume change, and if the routine were lightened so as to cover more territory the team should be acceptable in the smaller houses in an early spot. *Skitg.*

CLIFF EDWARDS ("Ukelele Ike")
Soloist
10 Mins.
Fox, Philadelphia

Cliff Edwards, better known as Ukelele Ike, has stopped the show at the Fox theatre several times in the past two weeks. Literally stopped it, for on several occasions, the following film feature had to be withdrawn from the screen so great was the demand for more of his crooning jazz.

Nonchalantly strolling before the drop with his "uke" under his arm, "Ike" carried his audience from his opening number, "Know How to Love 'Em," sung in a crooning blues style.

Mixing in some steppe patter, he introduced several other songs.

No setting, no orchestra, just a one-man performance that seemed to strike the popular fancy of the picture patrons. *Waters.*

JOHN BARTON Co. (3)
Semi-Skit
20 Mins.; Full
58th St. (V.-P.)

John Barton in the middle of a semi-skit that has neither head nor tail as regards dialog and but serves as a poor excuse for a couple of songs and John dancing Jim Barton's routines and not duplicated any too well.

Little or no pains taken with the script.

Not a "gag" laugh in the act. Barton has even copied his brother's facial make-up and there is a striking resemblance. However, Jim's coaching, if he did supervise, has yet to be perfected by John.

A woman and a male "straight" assist, the latter doing an exaggerated Englishman, monologue and all. The act looks as if Barton had slapped it together himself and then inserted everything plus announced credit he had picked up from Jim for his personal contribution. It won't do, even for the minor houses, and they were far from enthusiastic here. John's dancing may stand up where they haven't seen Jim, but the script and talk are entirely unworthy. The results should be enough to demonstrate this to Barton. Rewriting is the current need. *Skitg.*

"BUNGALOW LOVE" (2)
Comedy Skit
12 Mins.; Three (Interior)
American Roof (V.-P.)

Billed as authored by Willard Mack. Just who played the two characters, husband and wife, not listed. The act tells of the early morn hustle and bustle in the "bungalow" when the hubby following a night out is roused from bed by wife who keeps him on the jump until he finally gets started to work.

Usual fault-finding by hub over the pancakes and some old comedy byplay about "where's my shirt? Where's my collar buttons? Where's my collar? Where's my hat?" etc.

The main comedy twig is the exchange of dialog about marriage. A very light affair and cast as though it were intended for the small time. *Mark.*

CLIFTON and BRENT
Acrobatics and Dancing
12 Mins.; One
58th St. (V.-P.)

Another version of the comedy-acrobatic idea only in this instance the boys open with a song and finish by hoofing. The comedy hand-to-hand stuff is elementary, with the dancing the main forte, one of the men getting results from his slowness and shuffling.

Both border on clownish facial make-up for no particular reason. The introductory lyric is easily dismissed, although a dab at versatility. The dancing carries the team to what honors there may be, the smaller man inserting a couple of head spins as a punch.

Did fairly at this house spotted No. 3. *Skitg.*

ROSE ALLEN and Sister
Piano and Songs
14 Mins.; One
Grand O. H. (V.-P.)

Rose Allen is songstress of the team, a stereotyped "heavy" sou-bret. The sister handles the box without other contributions.

Miss Allen opens with a comedy song, giving it a conventional delivery. A pop next and a "blues" followed. A few gags were worked in conversationally in "introducing" sister.

The high light was a closing patriotic ballad with a kind applause patter version that will be sure fire for several moons in the pop houses.

Miss Allen qualifies as a safe "single" for the intermediate houses only. *Com.*

BROX SISTERS (3)
Songs
8 minutes
Grand Central, St. Louis

With the closing of the fourth edition of the "Music Box," in which they were featured, these young Brox girls have stepped into the picture house field. Their success is assured.

In the present engagement they are working in front of the house jazz band, but they could do just as well on their own. Their voices are harmonically blended and their four pop numbers were put across perfectly.

Saturday night the girls took four bows, did an encore and took another bend.

The pictures can grab this one. *Ruebel.*

RULOFF DANCERS (4)
Violin and Dances
15 Mins.; Full Stage (Cyc.)
Grand O. H. (V.-P.)

Ruloff is probably the Ruloff-Elton Revue. The current act includes one other male dancer, a girl dancer, and a girl violinist who contributes one solo.

Ruloff handles the girl dancer in the opening "adagio" which includes all of the standard stunts. Her toe work and posing in this stand out as well as his deft handling.

Following the violin solo another male doubles with her in a tango, both in Spanish costume. The man follows with a solo castnet dance of mild appeal, while she changes to return with Ruloff for a double Apache.

The act lacks class and novelty, but Ruloff and the girl are better than average dancers of their type. For the pop houses it qualifies as an artistic dancing turn. *Com.*

MORGAN and GRAY
Domestic Sketch
16 Mins.; Full Stage (Special)
Grand O. H. (V.-P.)

Morgan and Gray have been around in several sketches, but their latest seems new. A special set, mostly hangings, is the bedroom and breakfast room of a suburban home.

Hubby is asleep in bed when awakened by wife, afraid he will miss the train. The usual near-quarrel, crossfire, follows as he dresses, loses collar button and is handed burned flapjacks for breakfast.

The dialog sticks to the beaten trails and what appeal the act has other than the acceptable playing of the two, lies in the familiar domestic atmosphere. It's built strictly for pop house consumption and as such contains the usual calories. *Com.*

HARMONATORS COLLEGIATE
Music and Dances
11 Mins.; Full Stage
Vic, Chicago (V.-P.)

Five adolescents open playing xylophones—cheap xylophones—without tone and played too loudly. They double one youth on the drums, another on cornet, another handling sax and clarinet, another at the ivories, while the fifth stays with the xylophone. Tin pan music, much noise and little melody or harmony.

The boys, around 17, are school-boys out for a lark and will not be taken seriously by any bookers. They might pick up some dates by working for apples.

A girl attempts to dance twice. She is neither trained nor graceful, her "back kicks" being absurd and her simple dinky little routine being too much for her at that. Kid stuff. *Loop.*

CHALUE and LEA
Instrumental
8 Mins.; One
Vic, Chicago (V.-P.)

Two chappies, collegiate in appearance, possessing likeable personalities and enough of the "stuff" to presage advancement if contented with the sticks for a while. Right now they are not ready for regular time.

Apparently they have had some experience, but not much. They end two numbers in the same manner, creeping slowly towards the wings. This should be changed. What they need principally is the feel. One plays a ukelele very well, getting off a bit of "Il Trovatore" to good advantage for a uke. The other lad does blue blowing on trick things.

The act has no present strength, lacks finish and finesse, but the boys with hard work, diligence and patience might get somewhere if they want to be troupers that bad. *Loop.*

ANNA MAY
Songs
7 Mins.; One
American Roof (V.-P.)

Anna May is robust and blond. She may have come from a night club or cabaret. She sings published numbers and knows how.

The routine is made up of the newer songs. Other vaudeville warblers would do well to follow suit. Miss May swings her body, injecting pep into her style. Above all she clearly enunciates and that is what gets lyrics across. She seems to get better as she goes along.

A couple of ballads were cleverly handled and for a getaway Miss May surprised with a Charleston.

The gallery bunch whistled for her and she was a hit on second. *Ibee.*

RAYMOND and MARSON
Clowning and Table Tumble
8 Mins.; Full Stage
Midway, Chicago (Vaude.)

This act uses but one stunt—the Melrose table tumble—and it comes in as the climax-closer. Personnel is a baggy-suited man with clown makeup and a pretty girl in "shorts." The girl acts as aid and meanwhile provides some welcome "sex appeal."

Kids in the house went wild over the act. Could play better dates. *Hal.*

TILLER SISTERS
Song and Talk
8 Mins.; One
Midway, Chicago (Vaude.)

A rough little sister act, but far from "blue." An attractive brunet in a green frock plays foil to a blonde in a not-much-of-it pink tulie dress. The comic draws

KERNS and WALLETT
Acrobats
10 Mins.; Two
Grand O. H. (V.-P.)

Young mixed double in interesting acrobatics and ground tumbling. They are dressed in "kiddie" attire and have recourse to a large book labeled "Our Daily Dozen."

The book is used as the introduction to a standard routine of ground tumbling by both, some somersaults off a two-high table and chair by the boy, and one flashy looking body bridge by the girl while supported on the tops of four reversed table legs.

Good opening act for the smaller bills. Opened here. *Com.*

RYAN SISTERS
Songs
14 Mins.; One
Fifth Ave. (V.-P.)

Two prepossessing girls with nicely blended voices with pop songs doubled, except one solo comedy number in which a sister wears eccentric clothes for a tough number.

The girls sing four doubles, one going in slightly for comedy with mugging and dancing. Their voices are pleasing and the songs well suited to them.

It's a classy little sister turn for the best of the vaudeville bills. *Com.*

laughs from expressions and gags. Humor is of the "big gravel man from Little Rock" type. No serious attempt at singing, the songs being turned into laughing matters by the blonde's imitations of her sister's throaty sounds.

Plenty of comedy material used to advantage in rating this as a pretty good standard act. *Hal.*

VAUDEVILLE HOUSE REVIEWS

PALACE
(St. Vaude)

'Twas a hard-boiled bunch Monday night. The house wasn't full. The applause and laughter came like a mother-in-law's kisses—few, thin and cold. The show wasn't as bad as it looked against the foreground of traps.

It rang up late, \$32, after an interminable overture followed by a generous newsreel. Nine acts in all, a long intermission and plenty of "topics." The house didn't even laugh at the silly booberies from the Mankato (Minn.) "Advocate-Blade" and from the Long Island (N. Y.) "Local Guardian." So what chance did performers have to raise a cheer?

J. C. Nugent and his adorable daughter Ruth, in "The Mealhound" (New Acts), went sweetly. Harry Holmes, with all his hoke, teased a few laughs and worked like a warhorse. The next to seek the giggles were Inez Williams and Dick Keene, and they, too, had reason to feel slighted, though, as the show was going, this nifty team came through.

Mary Haynes, in a hard next-to-last spot, with the customers sitting on the backs of their necks, yanked 'em forward a bit with an easy and intimate delivery of snappy, sophisticated materials. Miss Haynes is a high type of the disappearing manifestation which once was the rock-rib of vaudeville—clever single women comedienne. She pyramided along and broke through the crust of the crabs by the time she bowed off.

Anatole Friedland and his Club Anatole gang, with some changes in the personnel (New Acts), closed the first portion. K. Anatole got a warmish reception personally, but the outfit in front looked as though most of them didn't know a night club from a nightstick. If the used-to-be Palace spirit prevailed this week the act would have been a sensational adventure.

Mayron Vadie's new production, with 10 lithe young dancing-school maidens and a woman pianiste (very brilliant, the accompaniste, and not programmed), did 15 minutes in a black cyclorama with shifting and shrewd lighting changes. Miss Vadie did three solo ballet numbers, sprightly and fresh and cute. The girls executed various maneuvers of the classical and semi-classical schools.

One touch of something modern would light up this pretty act better than all the artistic spots and borders it already has—not necessarily jazzy, but one thing in full foats, expressing some element of today—this world, our life. This suggestion may be profane and pretty Mayron may pale at it. But it would lift her vaudeville value, just the same. As it is, the act has merit, spirit and beauty, and will decidedly do. It will probably soon gravitate into picture houses, with the fast-vanishing big-time outlets, and will be welcomed there.

Castleton and Mack, eccentric dancing and legitimate and burlesque balancing, had the sole dis-

tioning of stopping the show, deucing, and deserved it. La Kremolina and Darrus Bros. opened, and their final head-stand swing on the flying trapeze drew a warm outburst. Mack and La Rue shut, and seem to get a fair average, as tidbits were being distributed that evening.

The running order didn't help any. Castleton and Mack followed a silent act. The Nugents were on too early and could hardly have been used where badly needed under the bill. Williams and Keene were disadvantageously spotted, opening intermission in one, and if switched with Harry Holmes both acts would benefit. Miss Vadie's delicate cobweb offering is on too late and Friedland is on too early. *Lat.*

HIPPODROME
(ST. VAUDE)

One of the best Monday night houses here for a long time this week. Liberal papering in evidence with slip holders nicked 10 per cent for the N. V. A. Probably someone just heard about the racket that has been going on for some time in Shubert houses where a similar fee is collected on passes with the tap in that case supposed to go to the Shubert Benevolent Fund (which no one to date has been able to unearth). In good "flop" season the Shuberts have been known to garner \$300,000 or more through the liberal distribution of "paper." Probably the K-A bunch figure the 10 per cent at the Hipp better than vacancies after hearing of the Shubert mop-up on the racket and are trying it at the Hipp for a starter with possible expansion to other weak-sister stands.

From what could be gathered anent the liberality of the white slips, the distribution is at present being confined to relatives of K-A employees who probably wouldn't buy anyhow.

As for the bill, just a routine show with a few highlights and the usual Hippodrome mixture of circus acts, concert features and with regulation vaudeville again in the minority.

Attempting judgment from an audience standpoint everything was great, the Annie Oakley contingent possibly figuring it a breach of etiquette not to applaud loud and often since it cost but the taxation tariff. These claqueurs at least woke up the handcuffed mob even if they couldn't make them applaud.

The Great Valencia opened with an aerial thriller that went over for a bang providing a genuine thrill closer in a mid-air loop from trapeze to tapes with catch being made by unravelling limbs for toe hold support which had them on edge and brought big returns.

Torcom Bezazian, baritone, and Edna White, trumpeter, formed a delightful if not sensational duos spotter with a combination of voice and instrumentals. Miss White handles the piano for the early part of her partner's vocal, sandwiched in a trumpet solo and also matched

FILM HOUSE REVIEWS

CAPITOL

(NEW YORK)

New York, May 9.

The show surrounding the feature at the Capitol this week that will have to hold up the box-office receipts. The feature is a rather weak affair that gets by mainly on the strength of the gag titles that Joe Farham supplied. The complete show runs less than two hours. Business at the 4 p. m. performance Sunday was decidedly off for this house.

Three numbers from Richard Wagner's "The Walkyrie"—"Wotan's Farewell," "Magic Fire Music" and "The Ride of the Walkyries"—furnished the overture. With the operatic melodies were a fire effect and a cloud effect, which heightened and enhanced the value of the orchestra rendition. David Mendoza and his musicians were heartily applauded when they concluded the rather heavy score.

Doris Niles, in a "Baltic Warrior Dance," supplied the second unit of the program. This young woman is getting better and better as she goes along, and this week, in a very effective setting, scored nicely. "Paradise Isle," colored travel picture, followed the dance. It ran about six minutes and fitted admirably.

Another return engagement, making the fourth, for the Dixie Jubilee Singers at this house found them presenting a program of four numbers, working in about "two" before a set sunflower hedge. The numbers were "Good News," "If You Can't Come," "Ma Little Banjo" and "Cold, Cold Ground." The harmonizing of the nine singers was productive of a heavy applause return.

There were but five subjects to the Capitol Magazine, International and Fox providing two each and Pathe one. The Hawaiian volcano eruption scenes had the greatest interest for the audience, although the International's other subject was English strike views; in reality, one of those things that seemed to have been dug from the library.

For the ballet divertissement there was a very pretentious affair entitled "The Pirates' Cave." In which 20 people were utilized. Vlasta Maslova is principal ballerina, assisted by Bayard Rauth. This duo walked away with the honors of the show. Mlle. Maslova executed a dance that had the audience on the edge of their chairs at times. In one instance she executes a leap from a platform about 11 feet high into the waiting arms of Rauth that is breath-taking. The general idea of the ballet is the Cave of Jewels, a la Ali-Baba and the Forty Thieves, and is good enough to be spotted in a revue. A dance of the jewels with six girls is pretty, and the final number by the 12 pirates is also effective.

Feature for the week is "Money Talks," with Claire Windsor, Owen Moore and Bert Roach.

A Ko-Ko Song Caravan on "Sweet Adeline" completed the show. It was humorous, but did not have the effect of arousing the audience to a singing pitch, as some of the more modern melodies have. Fred.

McVICKERS

(CHICAGO)

Chicago, May 8.

If cagey New Yorkers experienced any unaccountable, earth tremors during this week they may attribute them to composite signs of contentment issuing from the Balaban & Katz managerial sanctum way out here in the pioneer territory.

For the time being McVickers is riding high and dry. There were anxious days of uncertainty as to just what would happen when Paul Ash would don his incense-scented costume and depart down the street to the new Oriental.

It is done. Whoever did it certainly deserves his biography in the "American Magazine." George Givot, who worked up as a comic monster under Paul Ash and achieved a tremendous drawing power second only to the idolized redhead himself, was engaged as reigning clown of the stage shows. Henri Gendron and his orchestra were hired to supplant the chairs left cool by the departure of the rajah's boys. Practically the same policy as hitherto is now in effect, except that leading-man honors have jumped from Mr. Ash to young Givot.

Financially speaking, what could be sweeter?

The opening day crowd took to it strongly—so strongly that the reviewer was unappetizingly forced to figure it all out. In doing that it was found that Paul Ash has left an indelible mark in this theatre; has given to George Givot and Henri Gendron an enthusiastic Ash-trained audience which has been taught that it is very good form to beat your hands together if you like what you paid to see. So it seems that McVickers will continue to have the atmosphere of a grammar

school assembly room on the last day of school.

Because of trouble with the local union Gendron may be withdrawn within two weeks and Ralph Williams and his orchestra substituted. This will make very little difference in the quality of the stage program if it happens, as both men have excellent orchestras.

Gendron proved himself capable of directing a stage orchestra. Although he didn't announce or talk, he had enough to worry about as it was, and probably was told to remain quiet until accustomed to the crowd. Gendron is of the dark "sheiky" type of fellows who seem to get along well with the ladies.

His orchestra blared right out like a bunch of experienced stage men at the first show. Orchestration showed lots of quality and plenty of pep, but was somewhat unfamiliar to "Ash" ears. The boys were seated in the customary terraced order, with all the little fences and things that go with it.

Another orchestra is in the pit—Walter Davidson's Concert Players. They took care of the pictures and played an overture. Sounded good and got a big hand on the overture. The two orchestras probably put about 24 men on the McVickers' musician payroll.

Mrs. Jesse Crawford is back at the organ. For the opening week she had a series of special slides explaining why she had been away. A picture of a stork explained the whole thing. She then played a number dedicated to the baby, with the slides carrying pictures of herself and the youngster. The ovation she received at the conclusion of her number proved that she has lost none of her popularity.

George Givot, as host of the stage show, must have felt good when he heard the noise which greeted his appearance. He came out in a new pair of the blimp pants all decorated in red ribbon and flapped around the stage just like old times. He sang several of those exuberant character songs which fit him so well and gagged a little.

Givot has a tremendous job ahead of him and should watch himself closely. A few blue gags like he pulled at one performance the opening week will hurt him. Master of ceremonies is much different than just coming out and singing a few songs. He can't afford to offend anyone. Allowance is made for the excitement of the first week. It is expected that Givot will tone down his blues after he gets settled. Incidentally, his gags could be bettered.

The splendid selection of specialties that put over the opening bill deserves commendation. Hazel Green, late of the varieties, was on the bill, which unanimously stopped the show. The plump girl sang a couple of those peppy "mama" songs and wound up with a bit of stepping. Took like a million dollars and established herself as a nifty presentation attraction (Presentations).

Govan and Ruffin, two colored hoofers who intersperse their dances with song selections, stopped the show the longest on their return engagement. Buck dancing augmented by acrobatic stepping feats was what took the crowd. The boys are fine for picture houses.

The sister idea was supplied by Jason and Harrigan, who harmonized on some pop numbers and soloed also. A song with a "good little girl gone wrong" patter took exceptionally well.

"Li'l Esther," the five-year-old colored Charlestoner, doesn't care if the Charleston is passe. She can continue to get her encores on her size and her pickaninny appearance and the seriousness with which she goes through her routine. She was used as a closer.

Henri Gendron's selections were very good. The latest pop numbers, with a few "introductions," were played in a manner that set the crowds right as to his excellent musical ability. He played one violin solo, as did Walter Davidson in the pit, and both of them went over fine. "The High Steppers" closed.

McVickers' outlook appears very rosy. Hal.

METROPOLITAN

(BOSTON)

Boston, May 10.

From a box-office point, "The Sea Beast" must have been a good proposition. The house seats 4,000, and on Friday night there were less than 200 vacant seats in the theatre. However, the picture was not such a good proposition, according to the way in which it was received by the patrons. It was panned here because it failed to follow to a reasonable conclusion the story of "Moby Dick." Herman Melville's famous whaling story, Barrymore, it was believed, could be depended upon to use reasonable restraint, but his frothing at the mouth in one scene was greeted with titters, and the passionate close-ups were the signal for giggles and almost laughter loud enough to call for the interference of ushers.

The so-called presentation, "The

vocalizing ability in the closing duet.

Robinson's Elephants, next, gave a routine of seeming greater intelligence than the average elephant act with four meimoths being put through usual paces and provoking comedy with a Charleston. Feed and Austin, supported by an un-billed girl, utilized mostly for dress or undress, clicked heavy in follow up, the first real comedy thus far spotted.

Harland Dixon, back again, got honors with his dance routine, which remains unchanged.

Lieut. Felix Ferdinand and Havana Orchestra flanked by the Loraine Sisters made a corking musical-dance flash closer of the first division. Ferdinand's instrumentalists have greatly improved since last around and the dancing girls are a delightful added feature. A chess flash for picture houses.

The Charleston contest eliminations tagged on. Nine contestants strutted their stuff with a white pants boy winning out. Winners at each performance are selected for the international championship contest to be held later.

Craig Campbell, tenor, with Allen Stuart at the piano, offered his repertoire after intermission and with his "Pagliacci" figuring for the main mop up. Then Paul Kirkland with his ladder dancing and comedy juggling stuff that went over big and also helped the comedy section materially.

Albertina Rasch, assisted by Albertina Vitak and the permanent Rasch ballet, provided a delightful feature in setting a jazz ballet to George Gershwin's "Rhapsody in Blue" (New Acts).

Rome and Gaut mopped next to shut with their eccentricities and dancing with the physical extremities grabbing them at the outset and with the boys giving them everything they had to hold and leave them roaring as they waved goodbye.

The Aquatic Carnival held over from last week and introducing Aileen Riggan, champion fancy diver; Helen Walnwright and Gertrude Ederle, closed the show with much the same routine of aquatics as obtained during the "All Sports Carnival" here last week. Edba.

STATE

(VAUDE-PICTS)

Dancing and a lot of it deluged the State bill Monday night. Some comedy, songs, fancy bike stuff and corking aerial work helped immeasurably to keep the bill from toppling over with its dancing top heaviness.

The overture was musically pretty good, but the pictures that were flashed on the sheet were the most atrocious ever shown anywhere. They were supposed to be heads of girls worked into what was ascribed "An Alphabet of Popular Girls."

Luhse and Sterling have improved their turn immensely, the speed alone putting them in instant favor. Grant and Feeley are back at the State and doing a song turn much after the one first presented. In addition to some of Grant's old standbys are several new numbers. The act did well.

Gordon and Rica have worked up the comedy end along modern lines that should keep them in demand. K could play the picture houses and lend a bit of novelty through the high-bike double routine at the finish. The pogo stick "bit," with the phoney bologna hobby horse attachment, was a surefire.

The Kerr and Weston revue was next, and a decided highlight. The crowd ate up everything, and the dancing alone put the act over to big applause returns. Had Kerr appeared later the other steppers would have fared much better. And of the lot Kerr knew best how to sell his dancing. Credit is due James Cassidy for his old man characterization and the toe dancing of Dorothy Sierra.

Lubin and Lowrie had a tough spot, but made the best of it once they swung into their vocalizing with the uke accompaniment.

In "Let's Dance" there are several features which stand out, one that caught on like a house afire being the eccentric dance by the tall chap and the little dancer. They used the "Wooden Soldier" accompaniment and offered a routine.

McGushin Sisters' hard and did much of their teamwork in "bare legs." The Charleston was thrown in, notwithstanding that it had been used in one of the preceding turns. The act could stand some readjustment so that it could hit other bills and not worry about a similar line of stepping like that which flashed in view ahead of them at the State.

"The Devil's Circus" the film feature. Mark.

BROADWAY

(VAUDE-PICTS)

A struggle to get started and inclined to be overboard on dancing while shy of comedy about totals the current vaude assets in this emporium.

Ben Blue, backed by the Brittons' band, immediately trailed by "Buster" West jammed up the dancing, with Mildred Livingston, ahead of these male "singles," also getting to the house through footwork. The

picture was P. D. C.'s "Bachelor Brides," probably the initial film of this firm to play the "X-A" houses since the deal between these two concerns was consummated.

Something like three-quarters of an orchestra floor sat through this three-hour show, including the picture, which had Wilbur and Garlie opening the day's third performance in a juggling routine. Those present refused to warm up. Irving Edwards, following, failed to decipher the frigid morale. Edwards lingered long enough to get rid of four songs, but spaced these by veteran "gags" that refused to bound. A later act also went back into the files for crossfire witticisms, which magnified the show's dearth of comedy.

Miss Livingston (New Acts), assisted by Billy Hutchinson and Co., piled loose a more or less number of titters with her Hebrew dialect, but really sailed across on the strength of her finishing solo dance, an energetic series of kicks.

Behind her came Claude and Marion, the woman picking up where her predecessor left off and topping it. A freak voice of extreme ranges, permitting of both a hard-boiled and baby talk delivery, supplied the contrast upon which she played heavily. Two choruses of different numbers without the orchestra, and done in a semi-comedy vein, added a touch of novelty, although the turning on of the power in the lower register allowed the woman to break away plus a solid outburst when finishing.

Blue and the Britton, musical unit of nine pieces, including a feminine pianist, is a well tried combine not new to this house. In Blue's eccentric legermania his slow motion and skating gyrations remain paramount and comprise the applause reasons. The band, formerly behind Ben Meroff, continues to conform to that routine for comedy, see-sawing as to bits that hit and miss. Blue eased the act through beyond doubt after using up 24 minutes.

Wells, Virginia and West topped the outside billing display and that this boy could immediately follow Blue and still make them like it is just another proof of his worth. The regulars recognized the name card, hence there was a light reception that swelled as the act progressed. Next to closing and, as ever, surefire.

The Donalds Sisters, hand to hand work, closed. Skig.

AMERICAN ROOF

(VAUDE-PICTS)

Business continues to hold up materially better than other seasons at this time. No special explanation, but little doubt that the strength of the feature pictures has counted. The film special the first half was "The Barrier," a remake which would hardly account for the roof's good attendance Monday night. There was a weak spot in the show which otherwise was better than average.

The bill ran eight acts, of which there were five in "one," but playing the show on the apron is no handicap upstairs. Bobby Randall, next to closing, won the highest score. He has been out of town for a spell. Randall's gags tickled the roof fans, particularly the chatter about motor cars. A monolog minus cracks about the wife or father seems to be better welcomed. Randall closed with "The Big Parade" number after mention of his own enlistment. He got away with the dramatics quite well. It was the right dish for the west-siders.

"Tall Tales" may have gotten by downstairs, but it missed on the top shelf. The idea of two old dame gossips making scandal from incidents unseen, but heard is all right, but it got nowhere. If there were any laughs they were stingy.

Cooper and Berman (New Acts) opened intermission well. A strong score on second went to Anna May (New Acts). Valentine Vox with Florence Tablot is a repeat this season, but went over easily in the sixth position. The double voiced song bit was handled adroitly and it counted best.

Bernice Kimball, Ray Gorman and Co. closed excellently. This dance team has been out about a year, but the costuming looked as fresh as though the act had been lately formed. Gorman's Ted Lewis imitation is more authentic than he has been given credit for and he is a good stepper. The graceful dancing of Miss Kimball, however, stands out. She is sporting a rhinestone sailor hat that is a nifty, in her specialty dance. The youthful pianist attracted some attention and the act on the whole would land anywhere. That may apply for some picture house bookings.

Amoros and Jeanette turned in a good number three comedy score. The concertina number and nonsense really set the turn, which closed humorously with a Scotch bit. The Three Worcesters opened, the women topmounters in head to head balancing performed like real troupers. The girls, by the way, looked unburned. Jbee.

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VARIETY
don't advertise

Bridal Veil," and the balance of the bill did not show anything startling. The overture, something on which the house depends a great deal, was a "Scotch Rhapsody," which then swung into "Songs of Scotland," with the work of the orchestra depicted by pictures.

Bruno Steinbach, billed as a European pianist, was the sole offering that could be figured as a vaudeville attraction. It is a question as to whether in a house this size it is good business to book in a piano soloist. In order for the notes from the piano to reach the upper part of the house, where one seems to be at least an eighth of a mile from the stage, a pianist must go strong for the crescendo work. Arthur Martel, who, besides being the leading house organist, is always rung in for a special during the bill, did a pop number as an offering.

"The Bridal Veil" is an offering that is more or less familiar in one form or another over a stretch of years. It gives an opportunity for a display of wedding gowns, with the styles running from 1450 to the present time.

The Metropolitan is one of the Public chain. If there happens to be any doubt of it in the minds of anybody in the house, it cannot remain a doubt after the information is shot on the screen at every possible opportunity. Libbey.

STANLEY

(PHILADELPHIA)

Philadelphia, May 8.

Music was at the top of the Stanley program last week with the film "Irene" affording William Kloss and Irving Cahan at the organ console the opportunity of putting some new variations into the melodies from the musical comedy of that name.

Josef Pasternack, now conductor of the orchestra at the recording plant of the Victor Talking Machine Co., who organized the orchestra at the Stanley theatre and raised it to the high esteem in which it is now held in Philadelphia, returned as guest conductor, an attraction which boomed the box office because of his popularity.

A second musical divertissement of a value appreciated was the singing of the "Shadow Song" from Meyerbeer's "Dinorah" by Helen York, coloratura soprano.

A novelty dance number was presented by Albertina Rasch, "The Village Theatre," a terpsichorean revue with a decided Russian flavor, with a recoup of clever girl dancers in attractive Slavic garb. The act was topped by a whirlwind Cossack dance by Sam Kreloff.

"Irene" held great appeal for the feminine matinee audiences because of the elaborate fashion display in the picture. This scene is done in technicolor, which heightened the novelty.

A film novelty was "The Phantom of Marion Talley," a combination of screen and phonographic art, an addition by the way, to the musical trend of the bill for Miss Talley is heard in "Caro Nome" (via orthophonic). Waters.

WARNER'S

(NEW YORK)

New York, May 9.

They're keeping expenses down on their stage stuff up here, the current program holding two people, one a dancer and the other a singer. Maybe \$250 would cover salaries for both. And that being so, it means that the tiny stage is so great a handicap that it is almost impossible to use it.

Opening this week's show, the orchestra did a jazz version of some Russian numbers, going into the news reel from that—this news reel being featured by one of the greatest things ever caught by a camera, the volcanic eruption of Mauna Loa in Hawaii. The shots, made by International, correspond in a good many respects to those made by the 11th Artillery in Hawaii, and they show the burning rocks rolling across roads. The greatest shot of all is when tons of lava strike the ocean, immediately sending up great clouds of steam and forming an individual disturbance of its own. A great shot, this; and if an Int. cameraman took it, all credit to him for getting a scene with more thrills than most purposely made thrillers. These scenes, it might be mentioned, deserve prominent billing of their own on the outside.

After came the "Charleston in Six Lessons," which is simply a tiresome plug for a dancing school. How a first-run Broadway house was trapped into using it, after playing tanks for two or three months, is their own business; but it isn't such good business, at that. Following the film, Virginia Blair, billed as a champ Charleston dancer, came on before the black drapes. But Virgy wasn't fast enough to start any riot on her own account, so the "champ" business was discounted and the audience let her out to light applause.

Hal Roach comedy, "The Golf Ruck," next, going for one reel and giving some laughs. Then the second stage item, Josef Turin, "the phenomenal tenor," not a phenomenal tenor, but "THE phenomenal tenor." He sang "Macushla" in a

and sort of way and closed with both the American and National League standing remaining undisturbed. It might also be mentioned that whoever stuck that "phenomenal" billing onto him killed his chances before he started. Such billing would hurt the chances of a Caruso.

Then the feature, "The Little Irish Girl," which went 67 minutes and provided pleasing entertainment.

Business Sunday afternoon bad. Orchestra about one-quarter filled. Sisk.

HARDING (CHICAGO)

Chicago, May 7.
If Harry Rogers is good at reading the signs of the times he will be after the picture houses, hook, line and sinker. There is a future for him in that direction—an important future. Rogers has been the most successful of the vaudeville producers in Chicago, but his earnings from the association (Orpheum Circuit) with its cuts and other grief will be a drop in the bucket compared to his potential worth if he can continue to deliver shows like "Sparkles of 1926." That's his first production for Lubliner & Trinz. He is said to have a \$3,100 selling price for each show.

Rogers delivered flash scenic embellishment, sumptuous wardrobe and talent (Moore and Freed featured); he delivered comedy, song, dance and novelty, and a finished performance, smooth, sure and fast. A few more as good as they'll find a place way up for him.

When it is considered that Sid Grauman in Hollywood, Frank Cambria in Chicago and Rothafel and Riesenfeld in New York are about the only outstanding names in picture presentation producing, it can be realized what a market exists for a man with Rogers' years of show experience who proves he has the knack. "Sparkles" is under presentation.

The other item of trade interest at the Harding this week is Ed Melkel's Organ Club, mentioned three weeks ago at its inception. It's a good stunt, the Organ Club. Each in the audience is created a member with the purpose avowedly to get every one to sing through the medium of kidding screen titles. McVickers has been using the singing idea for some time, but Melkel has gone one better. This sort of thing, besides popular in itself, has another virtue; it thaws out the audiences, gets away from the cold vastnesses of the big theatres. At McVickers the organ stuff always came first and with the customers warmed up, Paul Ash followed.

Melkel consumed an unusually long time allotment for an organist, but it was time well invested for the house with the Logan Square cash fares singing with much evident enjoyment and considerable gusto.

Ben Paley's pit orchestra played "Cavalry" for an overture. Gloria Swanson in "The Untamed Land" was the film. Loop.

STATE (ST. LOUIS)

St. Louis, May 8.
The Athletics beat the Browns today, 14 to 0. That is about the same score by which the State licked the Screen at Loew's State. While it may not have been a complete shut-out, still what a massacre it was!

A special Mother's Day presentation opened the show. A simple thing, but one that got its idea across. Consists of an orchestral prelude, "Just a Song at Twilight," and two numbers sung from the stage. The set is an artist's studio, the artist singing "Mother o' Mine" as he works; he turns to a large painting that looked to be a copy of Whistler's mother, wherein the figure comes to life behind a scrim and sings "Boy of Mine." Charles Peters and Gail Hedley are the soloists, but neither they nor Director Albert took a bow for the offering, the news reel flashing on immediately at its close.

Spotted next was Frederic Fradkin, violinist (New Acts), then the Topics. During the showing of the latter Henry Klotz, "that" baritone, threw "Sweet Child" at the audience. And got an encore!

Grace La Rue, doing the picture houses after so many years a vaudeville headliner, came on next. The "International Star of Song" did three numbers to a storm of applause, then took a trio of bows and when the clapping continued was forced to respond with another number. Miss La Rue was in fine voice, and while it was perhaps not until the second song that she really registered, the act can be said to have fully scored. Thirteen minutes.

Following the "Tours" came a presentation of the new Berlin ballad, "At Peace With the World," sung by the pair who were employed in the Mother's Day unit, to an organ accompaniment.

"Sandy" (Fox) is the picture. The second Saturday night show went on at 9:15, and was over about 11:20. Good business. The running lights on the street canopy are now a cool green-and-purple combination. The cooling machinery had the house comfortable, too. Ruebck.

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"ALICE IN MOVIELAND" (19) Paramount Junior Stars Revue 20 Minutes Rivoli, N. Y.

John Murray Anderson in developing a method of introduction for the Paramount School Junior stars making a personal appearance in conjunction with the showing of the production "Fascinating Youth" in which they all appear, evolved one of the best presentations that he has staged for Public Theatres to date. That the producer had quite a few weeks in which to whip the stage and screen amateurs into shape may account for the excellence of the finished presentation. In addition to the 12 school graduates there are seven professionals in the act. Two of these perform specialties, four are members of special orchestra and the final one as the camera man.

It is in two scenes. In one is a poster curtain on which practically all the stars of Paramount are set forth and before which an introductory number entitled "Movieland" is sung by Mary Dell who handles it very well.

At its conclusion the full stage set is shown reproducing the interior of a picture studio. Here Leo Tover, the cameraman of the Junior Stars picture, assists Miss Dell with the number in a character role. The lyric Ruby Cowan has supplied introduces the youngsters as famous screen personages. They parade on the stage in the following order: Lois Wilson, Clara Bow, Alice Joyce, Raymond Griffith, Bebe Daniels, Adolphe Menjou, Gilda Gray, Harold Lloyd, Gloria Swanson, Lon Cheney and Rudolph Valentino. At the conclusion of introduction the girl impersonating Gilda Gray performs a South Sea dance in fairly acceptable manner.

This is followed by a patter number in which all of the Juniors walk on with a line or two about their desire to get into the movies, each mentioning their own name and the city from which they hail. It is effective.

The studio orchestra comprising Fred Weber, Eddie Lewis, Tom Miller and Bert Bennett, combination of piano, two guitars and a uke, put over two numbers following an explanation in patter to the effect that they are the ones that furnish the music to which the stars act. The numbers are "Hello Aloha" which they sing that they played for Gilda Gray, and "Say It Again" for Richard Dix. The latter is the title of the next Dix release. It is a number that if properly plugged should hit as it has all the indications of a popular song success.

Six of the girls are on for the next number showing their training in dancing. After a routine by the six, there is a solo number and then a double rope dance, after which the dancing instructor, characterized by Jane Overton, offers a cleverly executed toe solo. For the finish there is a fairly hot Charleston by the entire company that sends the offering away to an applause finish.

The set used for the studio is very colorful and the entire company is tastefully dressed. That the program did not quite jibe with the performance itself indicates that several numbers must have been cut from the original routing of the turn. Fred.

"SPARKLES OF 1926" (25) Revue Special; 60 mins. Harding, Chicago

Pretentious entertainment, this, running a full hour. Yet not more expensive in all probability than the shows put on by independent film houses when for some special occasion they wish to spread themselves. For the Lubliner & Trinz houses it is ideal in hook-up, and as an investment in good will. A presentation holding what this Harry Rogers effort possesses is certain to cause favorable comment. Moore and Freed (vaudeville) get first billing. They contribute their regular turn somewhat abridged, appearing just before the finale. The boys are quick-click for the picture houses with their comedy instrumental stuff.

The dancing of Arthur Corey was a high light. Corey comes from a number of eastern legit productions and is ultra among male solo dancers. He does an Indian number

with his body gilded. In setting and execution it is of much beauty. Earlier he appears in team with Elsie Wachtla in sort of an Adam and Eve adagio under an apple tree. Very well executed.

The scenes alternate between "one" in front of the velvet drapes and full, the stage sets being changed during the interludes in "one." The presentation begins when a young man in white satin tux announces himself a magician who will forthwith there and then produce a revue from his silk hat. He placed the hat just inside the drapes, says hocus-pocus, and the drapes part revealing an enormous counterpart of the silk hat from inside of which the chorus girls climb out. Scenes in full stage include a beau and belle number, a telephone tangle episode, the Indian number, a kitchen scene and a parade of the Wooden Soldiers done by eight young women on their toes.

The Wooden Soldier is exceptionally well done by each of the girls. Solos are performed by each with the climax a fairly successful imitation by one of the girls of the falling dance in "Louie the 14th" by Edna Covey.

Frank Hamilton sings a number of comedy songs to good effect; Wallie Jackson appearing in an overbig suit adorned with a tremendous sunflower pinned to his lapel, dances to a hit.

The production is rich, impressive, done in the grand manner and sure-fire anywhere. Its market will exceed the time on the Lubliner & Trinz books. Hal.

HAZEL GREEN 8 Mins.; With Orchestra Songs McVickers, Chicago

Hazel Green somewhat hefty with a contagious smile, is one of the few who get by with the "sweet mama" and "hot daddy" type of song with finesse.

She has an up-to-date routine, with enough variety to keep them from becoming monotonous. Her voice is perfect for these lighter songs.

A surprising pep for such a stout woman helps greatly in putting Miss Green's stuff over. On her second encore at McVickers she burst forth in something between a Charleston and a buck dance for a howling finish.

Good picture house material. Hal.

"GANG LAW" (Dramatic) Special Set Criterion, Los Angeles

Edwin Hitchcock, who evolved the idea of reviving the Criterion from the sleepiest picture house in town to a first run theatre, playing a one-acter in addition to his film, presented "Gang Law" as the skit along with the reissue of "Outside the Law," with Lon Chaney and Priscilla Dean, last week.

The theory worked on when the new policy went in was to get the biggest picture names possible. "Gang Law" did not have any semblance of a "name" in it. There was no chance for a draw on anything except that Frank Elliott directed it. Not a nickel from the billing angle, yet four unknown kids got up and put over a neat and splendidly played act. Word-of-mouth brought them in after the first performance.

Nothing pretty in the playlet. It took place in a prison tank with four young gangsters waiting to plead before the district attorney on a murder committed by one of them. There was chance for three to dodge the electric chair if one said they agreed not to shoot and that he bumped the guy off. They flip to see who will "burn." Fate and Edward H. Smith, the author, force the real murderer to shoulder the blame. He waffles on his oath and the leader of the gang flips over with him.

Again the real culprit loses. Again he reneges. Then Bull, the man who risked his neck twice so that there would be no yell that the murderer was not getting a fair chance, takes the coward and chokes him to death.

"Now," he says to the other two boys, "We've got somethin' to die for."

Russell Hopton played "Bull." He dominated the entire scene. "Lefty," the murderer and the

LONDON AS IT LOOKS

(Continued from page 2)

less, not long ago, referring to the King's second son as "The Duck of York."

I cannot understand why, if we cannot print these things, they should say them on the wireless. But life would be much duller if they didn't.

Actor Moves to the Suburbs

Arthur Boucher, with a flamboyance worthy of Cochran, is justifying his appearance at the outlying Kew theatre by issuing a typewritten circular with these words in capitals: "This will be the first occasion on which a leading West End manager has played at one of the little experimental theatres."

What nonsense it is to try and glorify this sort of thing! For business reasons of his own, Mr. Boucher is appearing at Kew, the distance of which, from Fleet street, made my predecessor, Basil MacDonald Hastings, say, when he was asked to go there, "I am the dramatic critic for London, not the whole of Europe." The office agreed with him.

Tallulah in High Society

Your American actresses do mix in High Society. When I was talking to Tallulah Bankhead, at lunch the other day, who should come in to join her but Lady Mountbatten, Blythe Daly, daughter of Arnold and Lady Gibbons?

"Doris," the last-named, is the wife of Sir Walter. Her father, who was a draper, made a fortune out of feather bonnets, some years ago. Sir Walter was originally a cinematograph operator—almost the first in England. He now controls the Capitol, where Cecil de Mille's picture, "The Volga Boatmen," caused such a sensation, last week, that the "Daily Mail" and its associate newspapers dropped the advertisements, arguing, I believe, that it was Bolshevik propaganda.

You never know where you are in England. Half an hour after all the top hats of the Garrick Club went to bury Sir Squire Bancroft, the last of the theatrical Diehards, last Friday, representatives of the Soviet Government, taking part in the Shakespeare anniversary, hoisted the Red Flag at Stratford-on-Avon! Only one small boy objected; and he, I believe, thought the Soviet representative was Ramsay MacDonald, who, until a few months ago, was Prime Minister of Great Britain!

Tallulah is some guy. She mixes with semi-royalty as graciously as "Ma" Hyland did. "Say, Swaff, you've said a mouthful." At the same time, all the stage hands worship her.

She knows the most extraordinary people; and yet she still wants to play the part of a nice good girl, with a small-town mammy, and roses 'round the door.

The Dutch Backer

The young Dutchman who backed "Riki Tik!" was actually barred this week from the Gaiety theatre, although he was paying the rent.

It was announced that he put up \$175,000, but I am assured that when he had paid \$55,000 he changed his plans, and there were all sorts of rumors flying about that a rival producer had got him to invest \$250,000 for something else.

I don't believe it. I do know he is a nice young man. The troubles over "Riki Tik!" are as great as those which made "The Blue Kitten" scratch when it was in the same theatre two weeks ago. If only people knew, the drama behind the scenes always beats the one you see upon the stage.

I am glad I have not got any money to invest in the theatre. I might have put it in "The Student Prince"—in England I mean.

PICTURES AND BANKERS

(Continued from page 4)

In a comprehensive plan that is going to be of greater import to the industry at large than would appear on the surface. It looked as though the vaudeville people were just trying to protect themselves for product at the first reports. It is possible that a plan of further affiliation will be worked out between the newly affiliated interests and the North American Theatres, controlled by the same financial interests that are behind P. D. C. North American recently absorbed the Jensen and Von Herberg houses in the northwest.

In connection with the First National franchise holders' affiliation, there is to be a furthering of the chain that is now started. It is expected that eventually it will embrace a coast-to-coast chain with the Ruben & Finklestein interests

yellow-hearted, was played by Paul Fix. A snivelling, half-crazed, remorseful killer, the part exacts the greatest emotional skill of the quartet. Fix was an able foil for the cool "Bull" and balanced well with Hopton. Lee Stuart, as the "Kid," the youngster of the lot and a consumptive; Tod Welsbart as "Rabbit" the fourth gangster, and Harry Vejar as the old Irish turnkey. "Tarpey" were well cast.

"ON THE LEVEE" Plaza Presentation 16 Mins. Plaza, London

London, April 26.

"On the Levee," a southern plantation scene with realistic effects, is staged at the Plaza this week, besides a special prolog to the feature film "A Modern Venus." "On the Levee" includes Vera Devna, a Tiller Ballet, Williams and Taylor (colored) and the Four Harmony Kings (colored). This ranks as probably the best prolog the Plaza has thus far produced.

The act runs 16 minutes and holds enough to run for an hour without becoming tedious. The production is credited to Albert Kaufmann; the effects to Francis Manning, and they both did their work thoroughly.

and the West Coast (Inc.) houses also included.

Where the Saenger Amusement Co. holdings will figure in the combination is not as yet set. On the return of E. V. Richards to New York within the next week or so there may be some sort of a conference with that in view.

One thing is set as far as the houses in this combination are concerned. They will not be affiliated with the Keith-Albee interests, although at present there are some of the Stanley houses booked in the Keith office. These houses will remain there for the time being, but none of the new houses will be lined up in that vaudeville organization.

Stanley Partial Stockholder

In the statement issued by the exhibitors concerned in their various cities did not appear the name of Wilmer & Vincent. While this cast some doubt as to the actual status of the W. & V. houses in the combine, it is said that since the Stanley Company is a partial holder of the W. & V. stock in certain of the firm's houses, that the Stanley people considered those theatres as of its own circuit.

Another managerial angle is with Jake Wells of Virginia. Wells is also reported to have intertwined business interests and with Wilmer & Vincent in some houses. That leaves it problematical whether Wells will leap to the Stanley combine or look to P. D. C. as a recognized link in that distributor's chain of Keith-Albee and Orpheum vaudeville houses. Wells of recent months has been negotiating in more than one picture direction, without any tangible result reached.

Harry Davis of Pittsburgh is another vaudeville-picture man seemingly on the fence. In Pittsburgh, Rowland Clark, although denying their connection are linked with the Stanley group, and it might preclude the Davis houses from joining.

Geo. Landy in Hospital

Los Angeles, May 11.

George Landy of the First National Studio Exploitation department, is now in the Hollywood Hospital to undergo a blood transfusion, which is expected to aid his anaemic condition.

SHEA'S BIG TIMER GOING TO SHUBERTS? BUFFALO'S THEATRICAL MAP SHIFT

Shuberts Want Music Hall for \$357,000—Playing Legit—Three-a-Day Vaudeville at Shea's Hip—19,000 Seats in Downtown Buffalo Section—Teck for \$2 Reserved Seat Pictures

Buffalo, May 11.

With the sale of M. Shea's Music Hall (big time vaudeville) to the Shuberts, big time will pass from this town. Next season Shea will play three-a-day vaudeville at his Hippodrome, also with pictures.

Shuberts will use the Music Hall for their downtown road stand, turning over the present legit house, Teck, somewhat away from the city's center, to the newly proposed \$2 reserved seat picture house circuit.

It is unlikely the transfer of the Court street house will be closed between Shea and the Shuberts before Lee Shubert returns from the other side. Shuberts want immediate possession with Shea asking for a two-year lease after sale, as he intends building another theatre on Main street, adjoining his new Buffalo, and wants to operate the Music Hall meantime.

Shea's company (Buffalo Realty Company) is asking \$357,000 for the Music Hall. The property was appraised at that amount, although local realty operators say it is worth \$500,000. It represents \$248,000 to the Shea people. The Shuberts paid \$230,000 for the Teck and its present appraised valuation is \$420,000.

Into the downtown section is the forthcoming William Fox theatre, seating around 4,000. With the purchase of the firehouse site on Chippewa street, Fox will have two entrances to the new house, with the other on Main street.

Fox's addition will give downtown Buffalo (exclusive of the many neighborhood houses) nearly 20,000 theatre seats, with this town of around 600,000, full drawing population.

Distribution of downtown capacities is as follows: Buffalo, 3,800; Hippodrome, 1,800; Lafayette, 1,800; Loew's, 2,800; Teck, 1,600; Shea's, 1,700; Academy, 1,400; Fox, 4,000. Total 19,900.

CHIEF CAUPOLICAN TIRED OF N.V.A. PROGRAM BLAH

Spoke Out in Baltimore—Also Answered Letter from E. F. Albee

Chief Caupolican, concert artist and former Metropolitan Opera Co. baritone, did not care for the blah about the N. V. A. benefit and program. During his last week's vaudeville booking at Keith's Maryland, Baltimore, the Indian chieftain took the opportunity in speeches to "pan" the Keith organization's money getting schemes from actors. Caupolican didn't care, having an extensive concert itinerary mapped out with a picture house tour to start June 26 at the Mark Strand, Brooklyn, N. Y., booked through Hermine Shone.

Fred Schanberger, Jr., the Keith representative in Baltimore, offered Caupolican a 35-week route for next season in vaudeville at a \$100 increase above his current \$450-\$500 salary which, too, lured the Indian baritone because of the many split weeks and small houses played. Instead his picture house income is \$750 a week.

Caupolican refused all proffers for Keith bookings, objecting to the manner in which an attempt to "tap" him for an N. V. A. "ad" had been made. Having refused, he received a letter from E. F. Albee, which further "burned up" the chieftain, who replied to it.

**SUMMER SUBSCRIPTION
to "VARIETY"
\$1—3 Months**

Send remittance with name and address

Laff This Off

Syracuse, May 11.

Snell's, local dancing academy, sprang a brand new one this week when it announced vaudeville features in addition to the usual dancing Friday night.

The hall has booked the Zepol orchestra of New York and Katherine Donohue and Laura Haywood, comedy turn.

BIG TIME STOPS IN ROCHESTER

**Three-a-Day at Temple
Next Season**

Rochester, N. Y., May 11.

An official announcement from the Keith-Albee Circuit says that a three-a-day vaudeville policy will inaugurate the new season at the circuit's current big time stand, Temple.

In the same announcement is a statement that K-A will erect a two-a-day vaudeville theatre here of large capacity. It is looked upon here as a "bait" for local money to interest itself in that proposition, since nothing has been mentioned about the location of the new house. Another local view is that K-A wants to let itself down lightly in abandoning the two-a-day policy held to for many years in this city. A \$3,000,000 building proposition of the Pennevesey interests now going up less than two blocks from the Temple, will be called the Hippodrome, of large capacity, probably playing pictures and vaudeville.

Burpee & West are reported going ahead with their announced plans for a picture-vaudeville theatre here.

MOSCONIS AND OTHERS BOOKED FOR LOEW'S

The Mosconi Family have been booked for a tour of the Loew picture houses, opening at the State, Boston, this week (May 10).

The William Morris office placed the turn. The dancers will be on the opening bill under the Loew banner of the Century, Baltimore, the former Whitehurst house, week of May 24.

The Caninos, Eliza and Eduardo have also been booked for a tour of the Loew picture houses as a presentation feature opening at the State, St. Louis, week of June 5 with the Allen, Cleveland; Aldine, Pittsburgh; Century, Baltimore, and State, Boston, to follow.

Sissie and Blake, the colored artists, will open a tour of the Loew picture houses at the Allen, Cleveland, week of July 11. They recently returned from Europe and are now playing picture houses in the Northwest.

Cantor-Jessel Leave on Same Train for Pictures

Los Angeles, May 11.

Eddie Cantor and George Jessel will leave New York on the same train June 1 for Hollywood to begin their picture career.

Cantor will start at the Famous Players-Lasky lot June 14, in "Kid Boots." Jessel, the same day, will start making "Private Izzy Murphy," at the Warner camp.

HEAD OF THE HOUSE CAN'T MAKE IT OUT

Wants to Know What's the N. V. A.—Also Would Like to Read Some News

"Hey, you, I've been reading the paper today and it's rotten," says the Head of the House as she slammed over some Ward's cake she swore she had made herself.

"Well," I says, commencing to burn at her attitude, "old paper does get rotten now and then."

"It wasn't old paper," says she, "it was today's 'Variety.'"

"Careful, dame," says I, "'Variety' is not a paper—it's a newspaper."

"That's what you think," she says, "and another sign of that night club hootch getting to you."

"Not hootch, but cooch," I says.

"Well, it's something," says she, "and you ought to take a flash at yourself—the way you look Campbell's will give you a rate."

"It would be worth blowing by that route," I says, and me getting sore about this time, "if I could fix it so you'd have to pay the bill."

"Rats," says she, "get the N. V. A. to pay. What that N. V. A. fellow must think of the paper, too."

"Careful, dame," says I, "news-paper," and dodge the next time you pull that blunder."

"Well," says she, "if it's a newspaper, why isn't there some news in it?"

"Your trouble is that you read the advertisements," I says.

"I didn't read a thing in it today but N. V. A.," says she. "Why can't you tell that stuff in a letter and put some news in the paper?"

"Listen," I says, "I told you to lay off that 'paper'—it's a newspaper, you dumbbell."

"Don't you hang fancy names on me," she says. "I'm not one of those babies you are staking to midnight banquets and it's going to be 'paper' until I read some news in it."

"Have you joined the N. V. A.?" says I, "and let's see your card."

"I don't know and I don't care what the N. V. A. is," she says, "but I read those initials so much today I thought it was a radio station."

"That's not so bad—for you," I says, making a note of it.

"So that's your idea of news, eh?" she says.

"No, it's your idea," I says.

"What are those reporters doing down there?" she says.

"Reporting," says I.

"What?" she says.

"What," I says.

"See?" says she, "you're so far gone you can't even answer me."

"What did you say?" I says.

"Where's the news?" says she.

"What news?" I says.

"In the paper," she says.

"Yes," says I.

"Yes, what?" she says.

"What," says I.

"Sara," says she, calling in the g. k. m., Lulu Belle, "run for the doctor. This guy has gone buga."

"Lulu," I says, "you go back in the kitchen, chile."

"Don't you dare to boss my help around," says she.

"Then you lay off'n me," I says.

"I want to know about the N. V. A.," she says, "and why you're plugging it so much in 'Variety.'"

"That's better, dear," says I, "you know that 'paper' thing got me going."

"What about the N. V. A.?" says she.

"What about it?" I says.

"Well, what?" she says.

"What," says I.

"See, didn't I tell you?" says she.

"Oh, how I wish somebody was here to listen."

"To what?" I says.

"To you," says she.

"Why?" I says.

"Because you don't know what you're talking about," says she.

"How do you know?" I says.

"You can't tell me what the N. V. A. is," she says.

"Yes, I can," I says.

"Tell it or get out," says she.

And the Head of the House will never know what service the N. V. A. at least proved to someone, says I to myself, as I made the stairs two at a time with my own hat. *Simc.*

Methods Tried to Force Actors To Advertise Against Their Will

Any number of acts were harrassed unceasingly during the recent attempt to force them to advertise in the N. V. A. benefit program. Actors rebelled for several reasons. They had expenses of their own to take care of, or their own ill to provide for, or a bad season at cut salary on split weeks, or an independent spirit that did not freely permit coercion to have them contribute their hard earned money for someone else's publicity and self-gotten glory.

The independent spirit seemed to prevail. Actors asked each other if they had to work to get their money and be told what to do with it?

Various methods were attempted, the harrassing being a favorite system. It started with the act's agent, extended to the house or stage manager, then press agent, to be continued with wires from agent, and then the "big blow-off," like the following wire:

I am sorry to hear that you do not appreciate the work that I have been doing for the past ten years to care for the unfortunate of our profession. I am advised by your agent that you have refused to contribute an ad in the N. V. A. program. I cannot believe that you realize what this institution is and has been doing for the sick and unfortunate artists. Your co-operation will help this wonderful cause and a wire authorizing your ad either to your agent or myself will help. I am constantly begging for every other charitable institution, I can see no reason why I should not beg for our own unfortunates. (Signed) E. F. Albee, 8:19 a. m., April 22.

Many vaudevillians holding wires of this character have informed Variety about them. One of the biggest headline turns, male, intended to reproduce the letters and wires received in a page advertisement in Variety with his own comment but his bitterness softened as he was persuaded against that course.

Tired of Agitation?

Through the agitation of this season against actors being literally taken by the throat for N. V. A. advertisements it may be the non-members of the N. V. A. who have taken this means upon themselves to make the actors support an institution called an actors' organization and from which managers only take credit and publicity, will waive the unfavorable movement hereafter.

Conditions in vaudeville will cut a large figure in this decision if reached.

Proceeds of the N. V. A. program ads amounted to about \$80,000 with the majority of the amount from commercial advertisers. Minus the cost of publication of the program, and cost of solicitation, the net amount derived from actors' advertising is quite minute as compared to the intense dissatisfaction the "whiphand" tactics employed have caused, more so this season than in the past.

'PREVIEW' VAUDEVILLE WITH 'HARRY LAUDER' HEAVILY BILLED

Association-Booked Houses on Coast Driven to Desperate Expedients—Also Aping Picture House Publicity—"Lauder" Nephew of Sir Harry

BOXING COMM'N STOPS DELANEY BOXING AT HIP

Violation Without License—Pugilist Finished Week Doing Training Stunts Only

The New York Hippodrome came under the jurisdiction of the New York Boxing Commission last week when the house allowed Jack Delaney light heavyweight contender to box Kid Palmer an exhibition bout, without having obtained a license to hold such a contest.

Following a complaint by the commission the boxing portion of Delaney's act was deleted Wednesday afternoon. Several policemen from the West 47th street station were stationed in the house to see if the law was being violated.

The State Boxing Law forbids the appearance of a registered pugilist in any place where an admission is charged and he engages in a contest, unless it is a licensed club. Delaney as the feature of an "all athletic" bill at the Hip was boxing twice daily in addition to skipping rope, punching the bag and other training stunts.

The Hippodrome was notified Tuesday that information before the secretary of the Boxing Commission was to the effect the law was being violated at the Hippodrome during Delaney's performance.

The boxer finished the week without boxing, confining his stage work to the training stunts. A similar complaint was filed with the Chelsea, a burlesque house on 8th avenue, when "Tiger" Flowers recently appeared there.

HITCHY AND "RED WIDOW"

Raymond Hitchcock returns to vaudeville shortly under direction of Al Lewis. His vehicle may be a tabloid version of "The Red Widow."

Los Angeles, May 11.

Advertisements of the Glendale (Calif.) theatre for this week are aping the picture house publicity, calling the bill "Official Preview Vaudeville," with the feature turn heavily billed as "Harry Lauder."

Underneath the Lauder name in small type is "Namesake and nephew of famous Scotch comedian." The Glendale is an Association-booked vaudeville house. In the advertisement is stated that the "Official Preview Vaudeville" is "staged by Western Vaudeville Managers' Association" (Chicago). The association is operated and controlled by the Orpheum circuit.

To so brazenly trade upon the name of Sir Harry Lauder is looked upon here as new tactics, for the Orpheum circuit if not new for its association.

This Harry Lauder is a nephew of the original. He has been in Australia for some time. The only resemblance is in the name.

This is called the handwriting on the wall for managers playing Association bills. That they must sell their vaudeville through picture house exploitation methods is taken as a token they might save their booking fees.

Whether preview vaudeville means that the house is a cut or break-in cannot be conjured.

It is presumed the Association's "death trail" road shows stop off at Glendale.

Rose Langdon, Too

Los Angeles, May 11.

Rose Langdon, wife of Harry Langdon, is now in pictures. She has completed working in her first picture, "The Road to Mandalay," made by Tod Browning for Metro-Goldwyn-Mayer.

KAHN AND PICTURES

Roger Wolfe Kahn and his orchestra leave the Hotel Biltmore June 15. Young Kahn will essay the picture houses under Arthur Spiziz's management.

ONLY 21 TWO-A-DAY HOUSES, EAST & WEST NOW IN SIGHT FOR NEXT SEASON'S ROUTE

12 Keith-Albee Theatres in East—9 Orpheums West
—Four or More Currently Named K-A Houses
Still "Doubtful"—New Clause in Orpheum's 2-a-Day
Contracts Calling for Three Performances Daily
if Required—In Small Letters and Stamped on
Contract

A probable lineup of two-a-day straight vaudeville houses for the entire country, east and west, next season, shows a muster of 12 weeks in the east (Keith-Albee) and nine weeks in the west (Orpheum). The list, which is subject to still further shrinkage, includes in the east: Palace, Riverside, New York; Albee, Brooklyn; Keith's, Philadelphia; Maryland, Baltimore; Keith's, Washington; Keith's, Boston; Davis, Pittsburgh; Palace, Cleveland; Keith's, Detroit; Keith's, Indianapolis and Keith's, Cincinnati.

The western or Orpheum section includes Palace, Chicago; Orpheum, St. Louis; Orpheum, Minneapolis; Orpheum, San Francisco; Orpheum, Los Angeles; Orpheum, Denver, Orpheum, Kansas City; Orpheum, Seattle and Orpheum, Oakland. In the eastern list the Palace, Cleveland, Keith's, Boston, Keith's, Washington, and Maryland, Baltimore, are reported as possible stands where the current policy may be changed.

The Bushwick, Brooklyn, big timer this season, will reopen as a three-a-day stand next season and the Hippodrome, New York, will also change, possibly to a State-Lake policy next season, according to information.

The Orpheum Circuit in dealing with acts that refuse to play a house where more than two shows daily is the policy, can only offer such an act nine weeks' work, unless the act is played two weeks in San Francisco and Los Angeles.

Important Clause
In the face of that condition the new clause, stamped on Orpheum Circuit contracts, is important. The clause reads: "The artist agrees to give three performances a day if place of performance is changed to a theatre regularly giving three shows a day."

The clause is stamped on all regular two-a-day Orpheum contracts. Unless eliminated before the artist signs, it cancels the two-a-day provision entirely if called upon as stated. As it is stamped in very small type it is apt to be overlooked unless the agent calls the artist's attention to it.

Keith's, Boston, included in the current list, which playing a policy of 10 and 12 vaudeville acts at reduced admission, has been cut in on by the Metropolitan and the new Keith four-a-day house in Boston. It is considered doubtful that the house will return to the former eight acts of straight vaudeville at the former scale.

Mildred Chaplin, Deserted, Takes to Vaudeville

Los Angeles, May 11. The reason for the entry of Mildred Harris Chaplin, former wife of Charlie Chaplin, into vaudeville is the desertion of herself and baby son by her second husband, Terry McGovern, the former promoter and bond salesman.

Discovering that he had gone, she called on Harry Singer of the Orpheum Circuit and told him she had to work, so they gave her a tryout this week in "If Only Husbands Knew," a sketch by John Colton. She "showed" at the Broadway-Palace, a Western Vaudeville house.

Jim Barton Settles; Pays \$1,050 Alimony

Jim Barton, the Ziegfeld comedian, dodged the Ludlow street "alimony club" by paying \$1,050 in full Monday to satisfy the alimony arrears due Mrs. Ottilia Barton.

Justice Tierney, when apprised by Julius Kendler (Kendler & Goldstein) that Barton was under a \$1,650 weekly salary to Ziegfeld, curtly "booked" the comedian for Ludlow street jail.

COAST BOOKER'S NEW AUTO FLIRT SYSTEM

**Bern Bernard, in Piazza's
Ass'n Office, L. A., Annoyed
Girl—Locked Up by Police**

Los Angeles, May 11. Bernard Greenburg, former office boy, recently promoted as assistant booker to Ben Piazza of the association's offices here, is awaiting trial for disturbing the peace and having annoyed Dorothea Smith, chorus girl, employed in the Grauman Egyptian theatre's prolog. Greenburg is quite a Lothario around the W. V. M. A. office. Not using Greenburg for professional reasons or police records, he is better known as Bern Bernard. This name he assumed when appointed booker by Piazza, as he figured it was much easier to remember than his own.

Greenburg, rather good looking, big and well built, was promenading in his automobile along Sunset boulevard. At one of the intersections, he saw a girl waiting for a trolley. Greenburg, naturally a judge of feminine pulchritude, through his Piazza association, slowed up his car and said, "Have a ride, girly?" Miss Smith, unaccustomed to free transportation, paid no attention and continued to wait for the street car.

When the car arrived Miss Smith boarded it and noticed that Greenburg's arbor had not been dampened, as he drove his automobile abreast of the street car and close to the window at which Miss Smith was sitting. Though he said nothing, his looks to the girl were not considered brotherly.

Miss Smith took the number of the automobile license and reported it to the police. Young Greenburg became a guest of the city of Los Angeles for the night as a result.

At the station house he used the name of Bernie Bernard, saying that he was a vaudeville actor. A Variety reporter had little difficulty in identifying him as Greenburg, who was arraigned in the Municipal court for trial. Upon the request of his counsel, the hearing has been postponed indefinitely.

Since his arrest, Greenburg has been spending most of his time reviewing shows at Pomona and outlying points.

Obscene Show Raided At Ronkonkoma, L. I.

Salvatore Rumore, 22, was jailed at Riverhead, L. I., on the charge of promoting an obscene performance, through exhibiting obscene motion pictures. Violation of section 1141 of the Penal Code is the formal complaint.

When county officials raided the Community House, Ronkonkoma, L. I., Sunday night, Rumore was arrested. He is alleged to have admitted owning five reels of a "dirty" film which was seized. Three women who were disrobing in the dressing room but not actually performing, were released although likely to be summoned later.

The Community House was the scene of one alleged obscene performance last week, with a repeat date slated for Sunday at a \$4 admission. This prompted the police to appear early to forestall a similar exhibition.

DeCarlos and Granada in M. P. DeCarlos and Granada, another vaudeville standard, are taking to the picture houses. The dance team opens May 17 at the Loew picture house, in Harrisburg, Pa.

RITA ROSS TAKES \$100, SETTLES KLENDON CASE

**Agreement Before Trial—Girl
Loses Appeal on Mont-
gomery Verdict Reversal**

The long contested breach of promise action by Rita Ross against Jack Klendon, former stage manager of "Irene," alleged to be the father of her child, was settled yesterday (Tuesday) for \$100, two hours before it was slated to come up for trial. Miss Ross (or Rose) originally asked \$50,000 damages, the settlement by O'Brien, Malevinsky & Driscoll on behalf of Klendon, being a move for time-saving.

Miss Ross was all prepared to do a Lady Blackstone and argue her own cause at yesterday's trial, but the settlement forestalled that.

At a prior occasion when Miss Ross personally argued her appeal before the Brooklyn (N. Y.) Appellate Division, she was not so successful, according to a decision last week affirming the decision in James Montgomery's favor. Miss Ross sued Montgomery, the playwright-producer of "Irene," for \$50,000 damages, alleging slander, on a cause arising from the Klendon incident, with the court returning a verdict in Montgomery's favor.

On the appeal, it was affirmed. Now Miss Ross thinks she may carry it up still higher, to the Court of Appeals, but she must now make formal application to continue litigation since the Appellate Division can limit that if of the opinion the chorister has no chance of successfully continuing the action.

At the time of Miss Ross' appeal argument, she injected a new slant into theatrical litigation by topping off her courtroom routine with a Charleston in the outer courthouse lobby.

At one time Miss Ross received a verdict for \$5,000 in the Montgomery case, the chorister then expressing her intention to donate the award for anti-violence work. On Montgomery's appeal, the verdict was reversed and a new trial ordered which ultimately spelled defeat for the actress.

ARTHUR HILLMAN HELD FOR DRUGS; NO BAIL

Charged with having a quantity of cube morphine in a leather bag, Arthur Hillman, 34, acrobat, and who told reporters that he at one time owned the Cosmopolitan Club, in this city, and the Baltimore in London, was held for trial in the Court of Special Sessions.

Hillman was arrested at his hotel by Federal Narcotic Agent Russell. The latter declared that he found the morphine in the band of a cap in the bag. Hillman stopped at the Colonial Hotel, 51 West 81st street. He denied ownership of the bag or drug. He was represented by Attorney Fred Sullivan of 51 Chambers street.

Sullivan refused to permit Hillman to take the witness stand. Hillman waived examination and was held for trial. Moe Levy, agent for the Fidelity Insurance Company, stated to the court that Hillman had forfeited a \$2,000 bond of the company Levy represented.

Hillman's arrest followed the arrest of Frank Sabourin, 25, salesman, 51 West 81st street. Sabourin was arrested at 182nd street, near St. Nicholas avenue, by Detective Hyde of the police narcotic division. Sabourin was charged with having a quantity of morphine "hypo" needles and a syringe in his possession. He waived examination and was held for trial in Special Sessions.

Hillman told reporters Sabourin had owned the bag and "stuff." He said he had given shelter to Sabourin.

Hillman denied he ever used drugs or carried them. He said he just returned from London.

Hillman was held without bail and taken to the Tombs.



GEORGIE WOOD VAUDEVILLE'S PETER PAN

Address: 44, Ingils Road, Ealing Common, London W. 5, Eng.

Love from me—and Dolly—and my mother for Ina Hayward and her mother.

GRACE MENCKEN'S DIVORCE

**Long Separated From Wilfred
Clarke, Starting Action**

Grace Mencken has started an action for divorce against her husband, Wilfred Clarke, the farceur, in vaudeville for a long while.

Miss Mencken appeared with Clarke in several of his sketches. They have been separated for many years.

It's understood that Miss Mencken, when receiving her freedom, may remarry, and to an English actor now over here.

Lindsay as Regular Producer

Howard Lindsay will try at legit producing next season.

The first will be a farce from his own pen, "Tommy Helps Himself."

STRAIGHT VAUDEVILLE PAYING TOP PRICES—\$4,000-\$3,000 CURRENT

**Acts Returning Receive More Money—New Acts
from Burlesque—Gerard Withdraws Turn—Six-
People Act Offered \$87.50 for Last Half**

Increased value of vaudeville acts that break away for a time is evidenced by Pat Rooney and Co., who returned to vaudeville recently at \$4,000 net and have been booked for four more weeks to follow the current engagement at the Albee, Brooklyn; also Anatole Friedland and Entertainers at Keith's Palace, New York, this week at \$3,000.

Friedland's last appearance on the circuit as a producer of his own flash turns was a salary of \$2,400. He left vaudeville to open his own night club, recently closed for the summer.

Rooney also left vaudeville and produced his own road show, "A Daughter of Rosie O'Grady," after differing with the bookers over a salary considerably lower than his current stipend. The show closed last week, a return date, at Buffalo.

The object lessons don't seem to register, as Barney Gerard has closed Bozo in the condensed version of "Follies of the Day," after playing two weeks for the Keith-Albee circuit at a break in salary of \$1,600 for 20 people. Gerard was asking \$3,000 for the act from the vaudeville bookers, and had been assured a salary would be set after a week.

The act opened two weeks ago on the Poli circuit, playing Hartford and Waterbury. Last week it played the Franklin and Jefferson, two of the local Moss-K-A houses, at the "cut." Gerard was informed that the act was wanted in Paterson, N. J., the last half of next week at the "cut." He responded by closing the act as far as vaudeville is concerned and is now dickering for picture house bookings.

Another burlesque comedian still staggering around after an introduction to independent vaudeville methods is Manny King. King broke in a six-people act and was subsequently offered \$87.50 to play the De Kalb, Brooklyn. King is a standard burlesque comic.

SILBERS' DIVORCE SUITS ON TRIAL IN NEW YORK

**Suit and Counter Suit—Ar-
thur Silber and Eva
North Before Jury**

What promises to be one of the sensational theatrical divorce litigations of the season started trial Friday before Justice Hatting's part of the Supreme Court, New York, in the suit and counter-suit involving Eva North (Silberberg) and Arthur Silver (Silberberg), respectively, vaudeville actress and Pantages vaudeville agent.

Silber's suit implicates Harry P. Lynton, a Pathe Film Exchange salesman, who is said to be a mutual friend, and the wife in turn names Mrs. Marguerite Douglas, a divorcee and dancer, professionally known as Monya Andree. The latter is represented by A. E. Marks, one of the rare occasions where a correspondent takes the trouble to retain counsel. Mr. Marks is an associate of Marvin F. Levine, 25 West 43d street, who is Silber's attorney. The wife is represented by Judge Herman Joseph of House, Grossman & Vorhaus.

Allegations of "framing" Miss North through circumstantial evidence figured before and caused the suits to be reopened. Friday afternoon was spent in the selection of a jury, all of whom were asked to appraise Miss Andree, the correspondent in Miss North's cross-action, for purposes of determining their acquaintance with the dancer. Miss Andree was quite willing to stand up in court for inspection by the panel of jurors.

A jury selection, the trial starting yesterday (Tuesday) after some delay because of an intervening accident case.

The testimony may prolong the hearings two or three days.

PROFESSIONAL PARTING 4 YEARS AFTER DIVORCE

**Belle Newton Lately Remar-
ried—Graham and Newton
Divorced in Chicago**

Graham and Newton have separated after appearing together for four years, following their marital split resulting in a divorce in Chicago.

Johnny Graham will continue in vaudeville possibly with another partner while Belle Newton will retire to private life, having recently married Arthur Whalen, New York attorney.

Whalen and the actress met when Mrs. Graham retained the attorney to represent her in the divorce action. Whalen had at the time been practicing in Chicago but came to New York two years ago.

Albertina Rasch Engaged

Albertina Rasch, ballet producer and dancer, is engaged to marry Dimitri Tiomkin, concert pianist.

Miss Rasch's ballet is currently at the Hippodrome, also the Russian concert musician.

The wedding will be celebrated this summer.

Grace Hayes
Finished Solid Season with
"Artists and Models"
Now Rehearsing with
"Hello, London"
Exclusive Management
Ed Davidow & Rufus LeMaire
1500 Broadway, New York

LOEW'S JOINT BOOKINGS NEXT SEASON MUTUALLY HELPFUL

Vaudeville and Presentation Offices Working in Unison—Extra Attractions in Bills on Both Routes—Both Offices Booking for One Another

Loew's booking departments, vaudeville and presentation, will mutually operate for one another for next season. They will book and play for the other division with the benefit from the outlook apt to lean toward the vaudeville (and picture) end of the circuit.

In the presentation booking department are those Loew picture theatres termed presentation houses, playing extra stage attractions in addition to the feature.

Added attractions engaged for the presentation houses on the Loew circuit will also play the vaudeville houses, when required or for convenience of routing. Likewise featured turns on the vaudeville end may be transferred at any time to a presentation house.

This arrangement is believed aimed also toward giving the Loew vaudeville theatres a higher grade standard of act-programs for next season, and at the same time afford the presentation booking office of the same circuit a longer route for such attractions as it signs for stage playing in the Loew picture houses.

Loew's vaudeville theatres play a regular vaudeville bill with a feature picture added, the house operating and running its bills as a vaudeville theatre.

Loew's presentation houses operate and run as picture theatres, making the picture primary and the added stage attractions secondary, without a set or regular program of stage turns followed for weekly bills.

Cardinal Hayes' Dinner; 2,000 Show People There

The annual dinner of the Catholic Actors' Guild was held in the Grand Ballroom at the Hotel Astor Monday afternoon, with the guest of honor His Eminence, Patrick Joseph Cardinal Hayes, Archbishop of New York.

The Cardinal, in his address to the members and guests of the Guild, criticized unclean and salacious plays and asked the co-operation of the Guild in sponsoring and encouraging the writing and producing of clean plays.

New York needs more padlocks on theatres in which immoral plays are shown rather than on some of the places where padlocks have attached, said the Cardinal, speaking in response to a message from Mayor Walker, delivered by assistant Corporation Council Arthur J. Hilley, declaring the Mayor was in full sympathy with the efforts of the Guild to advance the cause of clean and wholesome plays in New York.

Otis Skinner welcomed the condemnation of the stage as good for it but said the church has always extended kindness and forgiveness.

Will H. Hays delivered a eulogy of Cardinal Hayes. Other speakers were the Rev. Martin E. Fahy, chaplain of the Guild, Surrogate John P. O'Brien, Arthur "Bugs" Baer, Wilton Lackaye, Irving Cobb. About 2,000 theatrical people attended.

YVETTE RUGEL'S CONCERT

Following in the footsteps of Sibyl Vane, vaudevillian who took to opera, Yvette Rugel gave a private performance Sunday night at the 52nd Street theatre, of "Cavalleria Rusticana" for Metropolitan opera purposes.

Miss Rugel, who will be in the new "Scandals" and is from Louisville, but latterly out of a supper club, the Club Richman, has operatic aspirations.

DUTTON OUT OF CORAL GABLES

Henry R. Dutton, the recreational director of the Coral Gables realty corporation, is no longer connected with the company.

The Coral Gables development is estimated to have lost \$500,000 the past year on its entertainment, utilized as a promotion investment.

REASON FOR OPERATIC ACTS

Los Angeles, May 11. A new explanation for operatic acts in vaudeville was given at the Broadway Palace by a little boy who took his smaller brother to see his first vode show. An operatic act was on the bill with the tenor singing in a foreign language that the smaller kid had not been taught in kindergarten.

The singer warbled through intricate passages of his intermezzo until he hit the high note. He was holding it when the kid asked his older brother: "What's all that noise about?"

The other one, half leaning out of the box, intent on the solo, turned and spoke, loud enough to be heard throughout the house:

"Aw, the big guy's askin' for carfare. Shut up."

CANTOR DELAYS BOSTON DATE FOR PUBLIX

The opening of Cantor Josef Rosenblatt at the Metropolitan, Boston, scheduled for week of May 23, has been postponed to June 6 at the Cantor's request to enable him to fulfill a promise to appear at the benefit concert to be held at Madison Square Garden for the new \$5,000,000 Jewish College of New York City.

The Cantor entered the vaudeville, picture and concert field after the failure of an idealistic enterprise and following voluntary bankruptcy. He has paid off \$44,000 to creditors during the last year, although legally absolved from the obligations. He will continue to appear publicly until all debts have been wiped out and he has obtained enough money to devote all his time to philanthropic work.

The Cantor's theatrical tour is under the personal management of his son, Leo Rosenblatt, 22 years of age, graduate from Columbia University, New York. The Publix theatre booking in Boston was arranged through the Alf Wilton office.

Frisco Film Date Doubling

Joe Frisco, the \$1,500 a week "single" attraction at the Parody Club, New York, will accept Fox's Philadelphia, at \$1,750 a week when occasion permits. He has been asked to double from the New York night club to Philly.

Frisco accepted the cabaret when vexed at the straight vaudeville "stalling" after Frisco had made good at the Palace, New York.

MAGICIANS' CLUB IN MAGIC EXPOSE FILMS

A series of 13 one-reel pictures exposing innumerable stunts of magic is announced by Red Seal for the coming season, the films to be made in association with the Magicians' Club of America.

Floyd Buckley will direct the series while several legit actors, including Henry Whittemore, Martha Madison and John Kane will be featured in the necessary roles.

The Magicians' Club is semi-professional. It is not connected in any way with the American Society of Magicians.

BALTIMORE, TOO?

Baltimore, May 11.

Frederick C. Schanberger's announcement that Keith-Albee is going to invade the local picture exhibition field with a 4,000 seat house may presage the passing of the Maryland from the straight vaudeville policy.

This theatre in its prime was a veritable gold mine. With the booking of the big headline acts into the picture houses the edge is gone from the straight variety attraction.

The house is too small for a picture policy and the line-up five months hence is likely to find something else in it.

New Agency Firm Franchised by Loew's

Al Davis, cabaret agent, and Irving Newhoff (Newhoff and Phelps) have formed a producing and agency partnership and have been given a Loew franchise by Jake Lubin, Loew booking chief.

The new firm will be located in the Roseland Building. Newhoff and Phelps dissolved their vaudeville partnership recently after years of playing, alleging themselves disgusted with conditions.



3 REASONS WHY!!! MARIS CHANEY and FOX EDWARD "DANSEURS EXQUISITE"

Are HEADLINING Keith-Orpheum and Interstate Circuits YOUTH—CLASS—ABILITY. Appearing in "DANCE VISIONS" "One of the best Dancing Acts ever to show at the Majestic." Houston, Texas, "CHRONICLE." We wish to express our thanks to ROYE and MAYE LEW GOLDER, Representative. Next Week, Scranton and Wilkes-Barre.

NEW AUDIENCES—NEW ACTS

A first flash thought of many upon hearing of this or that vaudeville act booked into a picture theatre is that it seems the picture houses are merely taking what have been previously played in vaudeville. That is so, but the two theatrical conditions must be analyzed for the explanation of why the act in pictures is more successful than it may have been in vaudeville, or if not more so, at any rate securing a better salary and billing while at the picture house than given to it in vaudeville—and this is entirely exclusive of the four-performances-daily picture requirement.

Vaudeville never has had universal appeal. At its peak vaudeville did not establish a drawing population of over 10,000,000 people in this entire country. Taking those round figures, that is 10 per cent of the country's population. Pictures are showing at present to between 60 and 65 per cent of the entire population. Pictures are a universal entertainment. As time and films advance they draw more generally and from a wider range of patrons, until now it could be stated that while pictures have a draw of 65 per cent, over that percentage of the country's population have been to a picture theatre.

There, in short, is the secret of the picture house for extra stage attractions. And like all new audiences in the show business, the picture house patrons right now are "soft" for the acts. The majority of a picture theatre audience may be hard boiled for the pictures, having seen them for a long while, but a stage attraction is new to them. At least 85 per cent of any picture house audience may be depended upon to know nothing of vaudeville.

Perhaps even a larger percentage, though vaudeville has endured for over 30 years. And for this reason; that whereas pictures are expanding its audience, vaudeville contracted its own. And it was vaudeville's own. Vaudeville of recent years has been unable to add to its drawing scope. Not only could it not add, but it drove away regular patrons without replacing them. The record proves it. Drawing as it did only "the regulars," who knew almost as much about vaudeville as the vaudeville managers, the regular patrons of vaudeville grew tired of the bills—the similarity of and repetitious programs; the rebooking of a few features within a few weeks; always something too familiar on the advertised bill. That very advertised bill often and again has cost a vaudeville theatre profitable patronage for the week, before any report on the show appeared or was heard.

In the same way pictures have created new audiences for acts playing before them, pictures will create new acts, through demand. Vaudeville acts that do not seek to establish themselves as available for picture houses may find at the time they conclude they have made an error that pictures supplied the spots they could have filled. Picture houses even now are making new acts, whether singer, musician, tab or production (presentation).

How new the picture audience is may be explained in the following: One of the acknowledged best stage acts playing in pictures is a popular singer, nothing less than a "wow" in any picture house he plays. This boy already has started return picture house dates. Yet when he tried vaudeville that same boy could not get over in the No. 2 position.

Vaudeville driving away its steady patrons and not replacing the losses gradually brought down its regulars to the limit of thinness, where it stands at present. Straight vaudeville cannot lose many more regulars. There are not enough. How many vaudeville lost that were gained by the picture theatres is immaterial. The picture house horde is too large to take notice.

In this may be found the reason why the picture showman works with a surer stroke, a more certain knowledge of his field and a vastly greater liberality, in every way. That liberality was first devoted to the show business by the picture house advertising. The vaudeville or legit management held its daily announcement down to 14 lines or 10 if that would be accepted, even 7, using that daily ad as "a directory." While the picture theatre boldly told daily what it had to sell over the counter of its box office—and eventually got as far in front of the other theatre as its advertising was in front in space.

A picture theatre seating 3,000 and playing four shows daily figures on two full capacities at least. That's 6,000 people a day, 50,000 or more weekly, as the daily average does not apply for Saturday and Sunday. Or if a hit film is playing, the theatre may do two and a half full capacities on the day, or more. Besides which the theatre might give five daily performances Saturday and Sunday, raising the total number of callers to a much larger quantity.

In the vaudeville theatres of from 1,400 to 1,800 capacity (seldom reaching the latter figure) with two performances daily, a gross weekly attendance of 20,000 would have been the utmost. A difference of picture theatres in the thousands alongside of the never more than 100 twice daily vaudeville houses must be heeded.

Acts will have an easy time of it at present in the picture theatres. That period may last for another season or two, then the picture fans will become hard boiled, too, on turns. Meanwhile the growing generation will turn toward the picture theatre, rather than the vaudeville houses, with the probable result that besides the opportunity straight picture theatres will offer for the big time act, will be the other vaudeville houses, also playing three or more times daily, engaging what are now the two-a-day turns.

Just how long it will be before the last of the current two-a-day vaudeville theatres pass out of existence cannot be predicted. There are not over 25 in that class at this moment in the whole of the United States and Canada.

Nora Bayes Going To London for Gulliver

Unless the British strike situation forbids, Nora Bayes sails May 22 on the "Leviathan" for a Gulliver vaudeville tour. Charles Gulliver is on this side and contracted with Miss Bayes for the tour. He may also return on the same boat.

Miss Bayes' accompanist, Lou Alter, also sails with her.

Ula Sharon Going Around

Ula Sharon, at present appearing in "Song of the Flame," will leave the east May 31. She has been engaged for the London production next fall.

Miss Sharon will make her dance debut in Paris prior to that however.

1st English Cancellation By Ted Lewis—Here

The first of the anticipated flock of London cancellations for English bookings in Ted Lewis' decision to call his Kit-Cat Club contract off because of the strike situation.

Lewis was to have opened in London next month with a mixed Anglo-American dance orchestra at \$2,000 for himself and three American musicians who were to form the nucleus of the international jazz aggregation.

Feeling that conditions prohibit proper attention to amusements, Lewis will remain on this side with the picture houses as the most likely field of endeavor unless one or two production propositions materialize.

How are the picture exhibitors to learn of desirable attractions if the attractions don't advertise?

WHERE AND WHAT IS A BETTER MEDIUM TO REACH ALL OF THE SHOW BUSINESS THAN

VARIETY

IF YOU DON'T ADVERTISE IN "VARIETY," DON'T ADVERTISE

This is suggested by a conversation within the week, held over a luncheon table. Present were one of the principal picture house directors on Broadway and also the representative of one of the best known phonograph singers, who is a vaudeville headliner, as well. The representative asked the director why he had not thought of playing his star. "Who is she?" asked the director. He was informed. "Never heard of her," the director answered.

The representative sent some of his star's disks to the director's office for additional information.

This particular phonograph singer is as familiar to record and vaudeville men as the days of the week, but picture men have something else to do in their own line of business. And this phonograph girl has not advertised herself anywhere since picture houses started looking for extra stage attractions. She may have been advertised by the record firm engaging her exclusive disk service, or the vaudeville circuit in the west where she has been headlining, but picture exhibitors are not reading phonograph ads in the dailies or out of town vaudeville programs.

The way the girl or her representative could make herself known to all of the trade is through a trade paper; such a trade paper as "Variety," which reaches all fields of theatricals, including pictures; also the legitimate (musical comedy or revue). In either legit, musical revue or pictures this girl could fill any assignment—yet she is unknown in all of those three divisions.

Whatever her salary may have been in vaudeville, she can not today secure that

salary in a picture theatre, for she is unknown to the picture people. Other attractions like her through publicity in proper channels have nearly doubled their former salary in the picture houses.

NO SEASONS IN PICTURES

With the fast developing field for extra attractions in picture theatres and with "no seasons in pictures," attractions and acts should advertise themselves, create a demand, let the picture exhibitor and agent know they are in the market for an offer. No one carries their names in mind; there are others with agents representing them and who advertise themselves to make the new picture business believe it, besides helping their agents to book them.

FOR EVERY VAUDEVILLE THEATRE PLAYING ACTS OVER THE SUMMER AND NEXT SEASON THERE WILL BE 10 PICTURE THEATRES DOING THE SAME THING AND PAYING MORE MONEY.

With all of vaudeville next season virtually becoming a three-performance daily proposition with the two-a-days of not sufficient number to mark a line between them, attractions and acts should centre their activity in promotion with the policy that will pay them the most, whether for three or four-a-day.

IF AN ACT MUST PLAY "THREE" FOR LITTLE MONEY IT HAD BETTER PLAY "FOUR" FOR REAL MONEY.

Musical comedy and dramatic people are also permitting an opportunity to pass in not establishing themselves as picture house prospects.

**"VARIETY" IS THE BEST ADVANCE AGENT OF THE SHOW BUSINESS
PROMOTE AND EXPLOIT YOURSELF**

The Biggest stage salaries of those in pictures today are the very ones who advertised themselves in "Variety"—and are still advertising in this paper

Make yourself known in and to a new field—the biggest the show business has ever developed

**BE INDEPENDENT—PLAY FOR WHOM WILL PAY
ADVERTISE**

and in

VARIETY

(If you don't advertise in "Variety," don't advertise)

COMPETITION FORCING UP ACTS' SALARIES—3 BIDDERS IN FIELD

Straight Vaudeville Up Against Pictures and Loew for Future Supply—Orpheum Circuit Already Reported Obligated to Pay More for Turns

New acts coming in from the West anxious for eastern showings are solving the problems of bookers of New York's vaudeville "death trail" (cut weeks) since they are accepting the showing dates practically for expense money from the independent bookers while the boy scouts are stalling on setting salary. Others preceding the present crop returned west satisfied that booking condition there are no worse than in the East.

The ability of the straight vaudeville bookers to "jockey" the newcomers and at a price is keeping many standard acts off the books until the supply is exhausted. The open time turns are finding partial relief through independent dates and picture house showings with many preferring the picture houses to vaudeville if they can click there.

Booking conditions over summer on the strait vaudeville circuits will be practically at a standstill. Few routes will be set until August.

The Loew Circuit, however, will figure a heavier competitor for "names" and standard acts next season. It is signing up acts now.

With the picture house booking and Loew's campaign for "names" next season, the straight vaudeville circuit will find themselves sandwiched between two potent competitors and the performers should get a break on the outcome. It is said the Orpheum Circuit on current and next season's bookings is paying increased salaries over last season's.

With "big time" practically "shot" not forgetting the "death trail," the "opposition" or "blacklist" bugaboo is just a gag for performers with the goods.

Karno's Panto Here

Fred Karno, English producer, is being offered to the picture houses in "All Hands on Deck" by Alf Wilton.

The newest Karno sketch like its predecessors is a pantomimic comedy. Karno is in this country.

DUFFY LOST \$35,000 AT 'FRISCO'S CASINO

Tried to Bring Back House of Many Policies With Musical—Moved to Alcazar

San Francisco, May 11.

Now that the red ink is beginning to show on his ledgers, Henry Duffy is more convinced than ever that he made his first real mistake so far as San Francisco is concerned when he kidded himself that he could put over the ill-starred Casino, house of many policies, by slapping in a big musical production with a name to head the cast. "Honey Girl," with Walter Catlett starred, is now over in the Alcazar in its second and final week. Business has been very light since the switch.

"Honey Girl" cost Duffy \$35,000 and probably would have cost him more except that he was able to compromise with Catlett on his contract. Catlett was brought out here for ten weeks at a substantial figure. It is reported that when the matter of a compromise was broached to him he readily accepted the proposition, having no desire to hold Duffy on a losing venture. The Catlett show folds up May 15 and will be succeeded by a regular stock production.

A. & H. in Vancouver?

Vancouver, May 11.

When the New Hippodrome here, seating 2,300, opens around Oct. 1, it will play Ackerman-Harris vaudeville and pictures, it is reported.

The Hip is being built on Hastings street near the Pantages theatre. If the A-H deal is made it will be the first time in 10 years that circuit has connected here.

K-A RIVERIA, 50c FREE BUS STOPPED

Keith's Riveria, Brooklyn, N. Y., always a weak sister in the K-A chain, because of local competition from the Loew and independent neighborhood houses, has cut its top to 50c. for split week vaudeville and feature pictures.

The buses previously run into Brownsville, offering free transportation to and from the theatre for cash customers, have been discontinued.

Goldfarb Elected Pres. of T. P. U. No. 1, New York

In one of the most hotly contested elections in years, Theatrical Protective Union No. 1, New York local stagehands, Sunday last, elected Samuel Goldfarb president over William E. Munroe.

Goldfarb had not been connected with any executive office. Munroe has held the presidency on and off for over five years.

William McCarthy was named vice-president, defeating Thomas Boylan. Joseph F. Magnolia and Harry Sharon were named business managers for the union. J. C. McDowell was returned as secretary, and Ben Forman as treasurer.

The new board of directors chosen to serve one year comprises Julius Dannenberg, James Bass and James J. Brennan.

The following go to Cleveland June 21 as delegates to the I. T. S. E. convention: Joseph F. Magnolia, Ed. P. Gately, Samuel Goldfarb, Henry Greisman, J. C. McDowell, James Bass, William E. Munroe, William McCarthy, James J. Brennan and Harry Dignan.

AGENTS PROTEST

Berlin Commish Men Allege Film Mis-Pictures Them

Berlin, May 1.

"The Prince and the Dancer" is Bavarian Suddim-made. It characterizes a vaudeville agent most uncomplimentary.

Whereupon the Variete Agents' Association of Berlin laid complaint against that bit, seeming to accept that the picture meant the Berlin agents, although the association denies any of its members is anything like the agent in the film.

It's not a serious matter, but annoying to the sensitive German variete agent, who also has other annoyances.

Keeney Claims Fox's

New House Encroaches

Legal entanglements are threatening against the proposed new Fox house in course of construction at Eastern parkway and Bedford avenue. Frank Keeney, whose Bedford theatre is nearby, contends that Levy Brothers who are constructing the new house, which has already been taken over by the Fox Circuit, is far within a stipulated radius of his house and therefore accuses the builders, who also built and sold Keeney the Bedford with having breached their selling agreement.

Keeney's attorneys have notified the builders of the alleged breach and are awaiting a reply. Construction of the new theatre continues with it expected ready for occupancy by Fox in September, operating with a picture and vaude policy similar to that obtaining at Keeney's Bedford.

Tab-Film at Willis

A policy of musical tabs and pictures, two performances daily, at the Willis, Bronx, Monday (May 17) replacing the present policy of six acts and films, continuous. The Consolidated Amusement Corporation, owners of the house, will operate the new experiment by which it is hoped to keep the house open during the summer.

VAUDEVILLE 2D TO PICTURES AT ORPHEUM'S HOUSE IN L. A.

Broadway-Palace Reported Costing \$3,000 Week for Orpheum Circuit—7 Acts and Pictures—40c Admission Taking Away From 60c Hillstreet

ORWIG CHARGED FEE AND WANTED 40%

Long Beach Agent Called Before Calif.'s Labor Commission—"Raw Work"

Los Angeles, May 11.

The old story of the man who collected \$1 apiece from 100 Italians whom he engaged to wash the Statue of Liberty, to make sure they would show up was used in Long Beach by C. E. Orwig, according to testimony filed with Deputy State Labor Commissioner C. E. Lowry by disgruntled "talent."

Orwig is charged with operating the Golden State Lyceum Bureau, booking office which collected sums ranging from \$15 up, from performers as "bonds" to insure their appearance for performances. He is said to have taken registration fees from performers when he promised to get them work and also stipulated that he was to cut in for 40 percent of their earnings. The method of operation was the rawest seen around here, according to theatrical men.

Orwig promoted lecture tours, concert circuits and other large projects of theatrical nature which never got farther than his hall door, according to literature and advertising material exhibited in the complaints.

Commissioner Lowry ordered hearings set for the Long Beach office of the State Labor Commission.

OUTSIDE UNIT SHOW BOOKED BY SHEA

Buffalo, May 11.

Mike Shea has accepted Arthur Spizzi's unit, "A Spanish Fantasy" for booking into Shea's, Buffalo, a Public Theatres stand. Spizzi is routing this act over his present circuit film house time in the smaller cities.

"A Spanish Fantasy" comprises Andreini Brothers, Claire and Ramon Cortez and Joan Zafara. It plays Shea's, Buffalo, in June.

Hotel Grant Continues

Chicago, May 11.

It is definite that the Hotel Grant, theatrical hostelry, will not be torn down as persistently reported for some time.

Rumors included the erection of a theatre on the site. All such rumors were exploded with the announcement that Leonard Hicks will completely renovate the hotel with the intention of catering to the theatrical trade for at least a couple of years more.

Los Angeles, May 11.

Broadway Palace, a star house of Association Vaudeville, found it necessary in the second week to submerge its acts in the billing and to give the feature picture top selling space.

The entire front of the house last week announced Larry Semon in "Stop, Look and Listen," an independent film product, as the main drawing feature, with the balance of the billing reading "7 Acts of Vaudeville."

The house started off with a 40c top. Business has been very poor and it is reported costing the Orpheum Circuit about \$3,000 a week loss in operation.

The inauguration of this policy at the Broadway Palace has led a good many of the patrons of the Hillstreet-Orpheum Junior house here to believe it is giving the same kind of vaudeville at the Broadway house as in the Hillstreet. So instead of paying 85c they are going to the other house for 40c. According to figures obtainable in the two weeks that the Broadway Palace has been open, business at the Hillstreet fell 25 per cent below the 35 per cent drop it sustained during the engagement of the Will King shows in the Palace.

HIP, YOUNGSTOWN, OUT OF K-A'S, FOR SUN'S

Youngstown, O., May 11.

Commencing Sunday (May 16) the local Hippodrome will play its vaudeville programs from the Gus Sun Agency. That marks this week as the final one for the Hip bills from Keith-Albee. It has been K-A booked for several years.

Recently K-A opened the new Keith's here. After one week of two-a-day, Keith's reverted to a three-a-day policy in direct opposition to the long-booked Hippodrome.

The Millers, father and son, managers of the Hip, permitted Keith's to oppose them without protest, legal or otherwise. Hip is now switching booking source for such better bills as it may be able to procure.

Golden Gate Cuts Out Act

San Francisco, May 11.

Since the Slamese Twins "stood 'em up" at the Golden Gate Theatre here the regular bill in that house has been cut from six to five acts with the feature picture.

The reason for the cut is not stated.

Michigan Vaudeville Managers' Association Ltd.
CHARLIE MACK, Gen. Manager
233 John R St.
DETROIT, MICH.
Booking Acts Direct

ACKERMAN & HARRIS

EXECUTIVE OFFICES:

THIRD FLOOR, PHELAN BLDG.

MARKET, GRANT and O'FARRELL STREETS SAN FRANCISCO
ELLA HERBERT WESTON, Booking Manager

LOS ANGELES—336 CONSOLIDATED BLDG.

BERT LEVEY CIRCUIT

OF VAUDEVILLE THEATRES
Main Office
San Francisco
Alcazar Theatre
Bldg.
New York
294
W. 47th St.
Chicago
Chicago
Bldg.
Detroit
Detroit
Bldg.
Seattle
Seattle
Bldg.
Lincoln
Lincoln
Bldg.
Los Angeles
Denver
Denver
Bldg.
Dallas
Dallas
Bldg.

Marcus Loew BOOKING AGENCY

General Executive Offices

LOEW BUILDING ANNEX

160 WEST 46TH ST.
BRYANT 9850—NEW YORK CITY

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AT CAPITOL, CHICAGO, COMMENCING MAY 10th

DIRECTION LOU WEST. THANKS TO AL SHORT

*Here's Your
Winners!*

**"SOMEBODY'S
LONELY"**

What Can I Say

**"AFTER I SAY
I'M SORRY?"**

**"LET'S
TALK ABOUT
MY SWEETIE"**

**"SYMPATHY
WALTZ"**

**"WHAT GOOD
IS GOOD MORNING"**

(THERE'S MORE GOOD IN GOOD-NIGHT)

**"PRETTY
LITTLE BABY"**

She's A
**"CORN FED
INDIANA GIRL"**

*Hear them at
our nearest office/*

*You can't go wrong
with any 'FEIST' song"*

WHOA!
IT'S A WOW!



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INSIDE STUFF

ON VAUDEVILLE

Loew's will not install its own policy in their new purchases. Century and Parkway, Baltimore, until next season. Possession passes next Monday, May 17. The present policies will be followed in each house, taking up current contracts and for over the summer. Price paid by Loew's for the two theatres, as reported last week in Variety, \$1,800,000, is correct. Ed Schiller for Loew's closed the deal yesterday (Tuesday) in Baltimore.

On top of the Century a regular theatre will be built, giving Loew's an additional house. Its plan of operation will be the same as Loew's New York theatre and roof.

Herschel Stewart will be Loew's general director of the Baltimore theatres. Stewart has just passed through an unusual experience. Acknowledged as the reason for Famous Players' Missouri, St. Louis, going over, Stewart was drafted to the head of the Publix's production department in New York following the F. P. B. & K. theatre merger. Recently he was assigned a regional position as supervising manager for Publix, not being returned to St. Louis, and the next heard of he was with Loew's.

Through the deal made by Keith-Albee and the Orpheum Circuits with the Producers Distributing Corporation (P. D. C.), it is said that all of the present K.-A. and Orpheum straight vaudeville (two performances daily) houses probably will be playing a feature picture at least as a part of the vaudeville program with the opening of next season. This story does not except the Palace, New York City.

It has been reported that measurements have been taken at all K.-A. houses for organ installation. At the same time it was said that an organ concern commissioned to furnish a couple of organs for as many K.-A. theatres decided to go through with all of the other theatres for measurements in the event of being called upon for estimates.

To clarify the former mixed vaudeville situation in describing the various vaudeville divisions, Variety hereafter will allude to everything in the way of vaudeville as Vaudeville, other than what may remain of the two-a-day theatres. They will be termed Straight Vaudeville. That removes the "Small Time" expression, as predicted for it three years ago.

Masque Carnivals as Dance Hall Opposition to Vaude

Patrons Masque Carnivals are being utilized by neighborhood theatres principally in the outlying districts and resort towns to offset opposition of dance halls at nearby resorts, recently opening for the season.

The carnivals are conducted three nights a week. The first 100 presenting themselves in costume at the box office receive free admission and are also eligible with the others in costume to compete for the awards.

Dancing is held upon the stage from 10:30 to 12:30 at night with the combination of the show and dancing making a 10-strike with the younger element.

While the theatres have held up in business the feature has figured as heavy competition to local dance halls. It has precipitated a general price slicing in attempt to compete with the theatres offering the double feature at less tariff than admission fees to the dance hall.

4 A'S MEETING

The annual meeting of the Four A's (Associated Actors and Artists of America), the organization which controls the basic actors' union charter, will be held at Equity's offices Friday afternoon. Routine proceedings are programmed. There will be no election, the present officers holding over for another year.

The treasurer's report will show a surplus of about \$5,000, representing revenue secured through per capita tax from unions subsidiary to the Four A's, such as Equity, German Actors' Association, Hebrew Actors' Union, and the Vaudeville Branch. It is not expected there will be another disbursement of the funds to the various unions at this time. Earlier in the season there was such a disbursement. In addition \$1,000 was donated to the coal miners in aid of their strike fund. One week later the strike was settled.

\$1,300 Salary Not Enough—Act Shelved

Disappointed in the straight vaudeville bookers' failure to pay more than \$1,300 for her act, Mme. Le Dova is putting it on the shelf unless other time can be more profitably booked.

The Le Dova act, in addition to the principals, has a five-piece band. Mme. Le Dova spent \$4,000 in equipping it with costumes and setting.

The act asked \$2,000 weekly.

Ollie Wood Is Now Mother of Twins

Ollie Wood (Mrs. Beny Balkema), formerly of Belle and Wood, dancers, is the mother of twins. The joint arrival took place April 30 in the Buttermouth Hospital, Grand Rapids.

Each baby, boy and girl, weighed six and three-quarter pounds.

NEW ACTS

Marion Sunshine and Max Hoffman, Jr., are trying out as a two-act around Boston this week. A pianist will accompany.

"Give and Take," farce, by the late Aaron Hoffman, is being condensed for vaudeville and will be sponsored by Al Lewis.

"A Reckless Eve," tabloid version of the former musical of the same title, has been condensed for vaudeville. It carries six principals and eight choristers.

Len Saxon ("Studio Prince") with pianist.

Inde. Bookers Again

The situation in independent vaudeville is becoming more acute from week to week due to desertions of booking staff men from one agency to another and in most cases taking some of their former employer's list of houses along to the new stand.

The situation is new and has given the bookers another angle to worry about. It has also prompted booking heads to keep in closer touch with what is going on about them than has been customary, the heads usually being of a disposition to let the hired help do the worrying which has not panned out so well.

Several such instances have occurred lately which has impaired the house average of at least two independents.

ED LOWRIE IN UNIT

Ed Lowrie, who left vaudeville this season when the Keith Circuit bookers refused to meet the same salary the Orpheum had paid him, has been signed by Publix to open in a new unit at the Rivoli, New York, week of May 24.

Lowrie's salary for the tour of the picture houses is exactly double what he received for his last Eastern vaudeville appearances.

Rubin's Film Comedies

San Francisco, May 11. Benny Rubin will star in a series of two-reel comedies.

They will be of Jewish life, without hokum or slapstick.

Nat Devrich, owner of the Fine Arts studios, Frank Newman, of Famous Players and Sam Breckin, of Banner Productions (pictures) will make the pictures with the stories written by Mr. Rubin.

Pathe will produce release with pictures made at the Fine Arts Studios.

International Magicians' Annual Convention

Marion, O., May 11. The International Brotherhood of Magicians will hold its annual convention in Kenton June 9-10, it was announced here by W. W. Durbin, in charge of the arrangements. Not only is Durbin a magician but he also is one of the foremost Democratic politicians in Ohio.

More than 200 professional and amateur magicians from every state in the Union and in Canada are expected to attend.

Len Vintus of Winnipeg is president and Ernest K. Scheldge, of Hartford, Conn., secretary of the brotherhood.

KADJA IN CHARACTER SONGS

Kadja, Russian prima, and character singer will open in vaudeville in a new act by Ida Lee Casten.

The singer is a dialectician speaking and singing English with an accent a la Balloff. She has appeared in comedy pictures.

Birdie Reeve, Pictures

Boston, May 11. Birdie Reeve, the exceptional typist, has deserted vaudeville, taking to the picture houses.

Miss Reeve opens Sunday (May 16) at the Shawmut, Boston.

SUMMER 'SUNDAYS' AT GARDEN

Sunday concerts at Shubert's Winter Garden will continue over the summer, it is now decided.

Continuance, of course, dependent upon business.

\$18,000 CLAIM AGAINST FRANCES WILLIAMS

Fanchon & Marco Claim Under Contract—Another \$7,500 Breach Claimed

Frances Williams, now signed with White's "Scandals," had an \$18,210.25 judgment filed against her Saturday by Fanchon & Marco (Wolff), who secured a verdict for that amount in a Chicago action against the comedienne based on a prior contract. Fanchon and Marco, through Thomas G. Chamberlain, 120 Broadway, are now trying to collect the judgment in New York, and are proceeding on similar grounds against Vanessi, Miss Williams' former partner.

Both suits are based on contracts with Fanchon & Marco, the actions being precipitated by their walking out on the Californian management to align with the Shuberts in a Winter Garden revue. Fanchon and Marco sued for the amounts they would have earned under their contracts, also averring an expense of over \$5,000 for training fees, etc.

Miss Vanessi is with "A Night in Paris," and Miss Williams since switched from the Shuberts to the Sam H. Harris management for "The Cocoanuts" show, which she abandoned for a Florida engagement, signing with White upon her return.

Miss Williams' managerial troubles come in pairs, according to another suit just served on her by Felix Young, her erstwhile manager, who demands \$7,500, based on an exclusive five years' managerial contract, dating from November, 1925.

Young had agreed to guarantee the actress \$500 a week and to accept 15 per cent commission if her salary ranged from \$501 to \$750 a week, and 25 per cent if above \$751.

Martin Sampter is Miss Williams' latest business manager.

Orpheum's Houses in N. O. Booked by Other Circuits

New Orleans, May 11. Although the local dailies have used a story that the Orpheum Circuit is endeavoring to secure options on the property at the corner of Canal and Rampart streets, directly opposite the new Loew house, the trade here places little belief in the report.

The story did not state what the Orpheum people intended to do with their practically new Orpheum and perfectly good Palace.

It is recognized that the Orpheum has difficulty in keeping both its local houses out of the "red" and the Orpheum is also cognizant of the facts that its theatres here are compelled to rely on two other circuits for their bills.

NORFOLK'S 2 OPENINGS

Wells Switches Vaude-Pictures Into Norva, Against New Loew's

Norfolk, Va., May 11. Loew's, brand new, seating 2,500, opened yesterday, playing the Loew combination policy.

Against it was another opening, Jake Wells', at the Norva, with Wells shifting his vaude-picture policy from the Colonial to the Norva to oppose Loew's and make it a double event for Monday. Norva seats around 2,000.

Wells' Colonial may play road shows next season or something else.

INTERSTATE ALL SUMMER

Dallas, May 11. All of the theatres on the Interstate Circuit will remain open over the summer, playing the same policy of vaudeville with a feature picture.

Tucker-Lewis in Revue

Sophie Tucker and Ted Lewis have been engaged as co-stars for the revue Rufus LeMaire is preparing for a Chicago summer run.

JOE CONWAY DIES

Chicago, May 11.

Joe Conway, brother of Jack Conway (vaudeville) died here May 8. He was an ex-performer, appearing at various times with Hap Ward and Eddie Foy.

Jack Conway cancelled a week on the Keith-Albee Circuit and came on to bury him.

ILL AND INJ. ED

Dick Liebert, with the Sangamo Band, Washington, out after a recent operation.

Patsy Ruth Miller, movie star, had her tonsils removed Monday at the Hollywood (Cal.) Hospital.

Burton R. Aubrey (vaudeville) recovering from an operation at the Osteopathic Hospital, Los Angeles.

Al Wilke, press agent Douglas MacLean Productions (West) in Hollywood hospital, Hollywood, Cal., recovering from minor operation.

Edward Lefebvre, dancer, had a minor operation last week and will rest in the country for recovery.

Sam A. Maguire, poster printer representative, is convalescent after a long illness and has joined the staff of the H. C. Miner Lithograph Co. Mr. Maguire was associated with another concern for about 12 years.

MARRIAGES

Alice Calhoun, screen actress, to Mendel B. Silberberg, attorney, in Los Angeles, May 5.

Alma Anderson, former Sioux City girl and now a prima donna, professionally Alma Adair, took her fourth husband at Sioux City, Ia., when Rev. E. F. Rippey of the First Presbyterian church performed the ceremony making her the wife of G. Raymond Schaeffer, advertising manager of Marshall Field's, Chicago.

Her former husbands were Del Klammer, a Sioux City man, George B. Levy, of Chicago, and J. A. Malby of Daytona, Fla.

ENGAGEMENTS

Robert De Marche, "The Milk Kings."

Ted Athey replaced Arthur Stuart Hull in "The Jazz Singer."

Lloyd Garrett, James Miller, "Scandals."

Donald Campbell replaced Thomas Chalmers, and Frances Markham replaced Camilla Crume in "Love 'Em and Leave 'Em."

Alexander Gray, Dorothy Whitmore, "Hello London."

Frederick Burton, Camilla Crume, Helen Ambrose, Billy Quinn, John Gallaudet, Helen Spring, Irene Shirley, John Irwin, Edwin Pawley, William L. (Big Bill) Tilden, Joseph Green for "Mother's Tramps." Arthur Hurley is directing.

BIRTHS

Mr. and Mrs. Harry A. Hyman, son, in New York, May 7.

Mr. and Mrs. Emory Daugherty, daughter, in Washington. The father handles the Sangamo Band in the capital.

Mr. and Mrs. Andy Herve, son, at the Pasadena hospital, Pasadena, Cal., May 2. The father is publicity man for the Orpheum, Los Angeles.

Mr. and Mrs. Sandy Morrison at the Alhambra Hospital, Los Angeles, May 8, son. Father is of the vaudeville team of Morrison and Miller, while the mother is Gladys Peake, formerly in White's "Scandals."

IN AND OUT

Frank Harrington (Frank Harrington and Co.) cancelled the first half at the Wilson, Brooklyn, Monday, upon advice that his mother was in a critical condition in New London, Conn. Harrington made the race in his high powered car and cancelled further booking of his act until his mother has passed the crisis. Dean and Bell substituted at the night show Monday.

Houses Closing

The Orpheum, Kansas City, May 14. There were rumors the house would remain open during the summer with a feature picture and vaudeville policy, this belief strengthened when an organ was installed last fall.

The Honey Bunch stock has replaced vaudeville at the Palace, Jacksonville, Fla.

LILLIAN

BERNARD and HENRIE FLO

THE FEMALE VAN AND SCHENCK

HEADLINING 18 CONSECUTIVE MONTHS AT RENDEZ-VOUS CAFE, CHICAGO

DOUBLING AT RIALTO, CHICAGO, BY POPULAR REQUEST WEEK MAY 17TH

COMING EAST IN AUGUST

Direction WILLIAM MORRIS

Thanks to SCHALLMAN BROS.

BURLESQUE PRINCIPALS FINED \$100 EACH FOR INDECENT SHOW

Nine Men and Women of Chelsea Stock on Eighth Avenue Found Guilty in Special Sessions—Fines Paid—Solly Fields Identified as Manager

Found guilty of giving an indecent show, four women and five men principals of the stock burlesque, "Wild Women," produced several weeks ago at the Chelsea theatre, 8th avenue and 28th street, were fined \$100 each or jail for 30 days in the Court of Special Sessions Monday.

Each was finger printed and released on the payment of the fine. Sigmund S. Solomon, secretary of the Franchised Theatrical Corporation, accused of allowing the performance to be given in a theatre leased by his company, was acquitted. Lawyers for the defendants announced they would appeal from the conviction.

The nine found guilty were: Harry Beasley, Union Square hotel, who played "straight" in the show; Morris Levine, who said he lived in West 49th street; Harry Seymour, 109 West 101st street; Lew Rose, 330 West 50th street and Edward Miller, Union Square Hotel, all comedians; Emily Clark, 20, 271 West 90th street; Frances Brown, 22, no address; Helen "Connie" St. Clair, 21, 114 West 14th street, and Flo Owens, 24, of 223 West 14th street.

During the matinee performance March 11 a raid was made on the stage by Detectives Terrence Marvey and Joseph Toomey and Policewomen Mary Sullivan and Elizabeth Michel, after they had witnessed the first two scenes of the performance. The entire company of 36 were loaded into patrol wagons and taken to the West 30th street station, charged with giving an indecent performance. Later in Jefferson Market Court, Magistrate Henry R. Goodman discharged 26 chorus girls on the recommendation of District Attorney Banton, but the nine principals and Solomon were held for trial in Special Sessions.

Reproduced in Court
In presenting his defense by placing each one of the defendants on the stand, Attorney Abraham Greenberg required them to go through their lines and pantomime their parts. The scenes complained of were re-enacted even to the singing of "Papa Do Do" and the humming of the "Anvil Chorus" in demonstrating how Seymour resuscitated drowning maidens, one of the scenes objected to by the raiders.

Considerable of the testimony of the police officers was not gone over in cross-examination by order of Chief Justice Kernochan, who presided, the justice deciding that the more lurid testimony could be dispensed with in the conduct of the case.

Seymour was apparently the chief offender in the other scene complained of. This was described as the "Identification of nationalities." Seymour, with the aid of Beasley, would induce young women of the show to become "identified" by Seymour, supposed to be blindfolded. The young woman would sit on the lap of the comedian and he would feel her face and then tell where she originated. According to the police, Seymour's actions were much more pronounced.

Seymour in making denial of the charge against him, injected into the records that he was considered one of the best comedians on the circuit.

Solly Fields, Manager
On the completion of the people's case, the charge against Solomon was dismissed on the motion of his attorney, who contended that Solomon had no part in the conduct of

the show and had no part as an officer of the leasing corporation in the direction of it. This was borne out when each defendant was asked whom they were engaged by and who paid their salaries. In each case the reply was Solly Fields, manager and director of the company. Fields was not one of the defendants, he not being present when the raid was made.

At the conclusion of the case, Justices Kernochan and Caldwell voted guilty, while Justice Nolan dissented.

CITY APPEALS

Milwaukee Carries Up Case on Lobby Posters

Milwaukee, May 11.
An appeal from the decision of the district court that Walter Scott, former manager, Empress, and Joe Krause, manager, Gayety, could not be held in violation of the city theatre ordinance because they showed alleged indecent pictures in their lobbies, because the law is obsolete, has been taken by the city.

The case, which had lain dormant for a year, was opened a few weeks ago. Attorney Zaidins obtained the dismissal of the managers when he showed magazines and movie posters which he charged were as greatly in disregard of the law as the photos of Carrie Flnnell and Peaches, dancers, which the theatres showed.

As a result of the case being appealed, the mayor has ordered members of the city council to halt the drafting of a new city ordinance covering the defining of licentious productions until the municipal court rules on the poster cases.

"Rarin' to Go" 1st

Ed Daley's "Rarin' to Go" one of the black and white Columbia burlesque shows, is reported to have led the circuit this season, in grosses.

Jamboree June 6

The annual Jamboree of the Burlesque will be held at the Columbia, New York, June 6.

SUMMER RENT PLAN

Washington, May 11.
The Mutual, presenting burlesque this season, is going in for pictures. The house is running on a grind with first runs, opening last Sunday with Fox's "Johnstown Flood," to be followed by "Tumbleweeds."

Neither of these features has had a showing in the first run houses.

BURLESQUE ROUTES

(MAY 17)
COLUMBIA CIRCUIT
Flappers of 1925—Empire, New York.
Lucky Sambo—Columbia, New York.
Rarin' to Go—Gayety, Boston.
MUTUAL CIRCUIT
Stolen Sweets—Olympic, New York.

Chinese as Business Men

(Continued from page 1)
advent of the Chinese restaurant and its effect on their business. When figures, made known for the first time, are quoted with an American-Chinese place like the Palais D'Or, New York, doing \$100,000 monthly business, the magnitude of their gross begins to impress.

There has not been a straight-away American restaurant of a cabaret class that has ever before grossed \$25,000 a week, week in, week out, as does the Palais D'Or, on 48th street and Broadway, New York, for one example.

Little wonder therefore that for a 55-cent lunch, or a \$1.50 dinner, the Chinese restaurants can offer an elaborate floor show and excellent dance music as well, sans the pernicious covert charges, fancy scales, etc.

Wealthy Waiters

The Chinese restaurant business is now run on a well organized, thoroughly efficient American plan as applied to a Far East enterprise. It develops a peculiar quirk of resulting in an ordinary waiter making more per week than does the president of the restaurant corporation, who, like his other associates comprising the board of managers, draw an average of \$200 a month, considered about top, with that figured as negligible compared to the corporate dividends.

The waiter, otherwise low-scaled as compared to the American counterpart, nets more week for week than his "boss." This is made possible through a series of shifts with but one staff officiating throughout the day from lunch through supper. This eliminates two or three different sets of help as the American restaurant employs, which to him is quite a financial item.

Taking the Palais D'Or as an example because that is the most successful of the Broadway Chinese places, the secret of their affluence is mass production at minimum profit, a rather trite business axiom but perfectly worked out in the Chinese restaurant management. Considering a \$100,000 a year rental, an electric light bill for the incandescent displays and interior illumination for 120,000 bulbs burned daily, the cost of a crack orchestra (like the present B. A. Rolfe dance band at the D'Or), a flashy revue, the intake must be heavy to pay for everything.

Chinese Good Showmen

The Chinese are good showmen. Monday noonday being the worst business day for them, the Palais D'Or has countered it via full production of their revue, plus dance music, all for 55c. There is little profit in that. The management avers that actually the profit is nil for both luncheon and dinner, with their table d'hote dinners and club luncheons, but after-theatre, it spells "all velvet." Still another informant claims the average \$1.50 Chinese dinner stands the house 21 cents in actual currency on an average considering the mass output. If actually so, the American trimmings of entertainment certainly eat into the margin.

It is well known that Chinese labor is cheap. The co-operative system of waiters, chefs, captains, etc., pooling into the controlling syndicate is another answer to the problem.

Another indication of the progressiveness of this type of eatery and entertainment is that while many of the Chinese restaurant men are allied through interlocking interests, each will vie with one another to the utmost to take away any and all business possible for his own individual enterprise. Right now, the Palais D'Or intends to corner the Chinese restaurant situation on Times Square through the installation of a WEA radio wire for building-up purposes, plus entertainment and other exploitation.

The controlling Chinese on Broadway are surprisingly Americanized. Their education, taken for granted,

15 OPEN SPOTS ON COLUMBIA'S ROUTE LIST FOR NEXT SEASON

11 Producers and Shows Dropped Off Wheel—"Burlesque" Left Only in Some Cities—No Stair & Havlin Circuit," Says Scribner

The Columbia Burlesque Circuit, at the meeting of the board of directors Thursday dropped 11 producers from the circuit retained, the word burlesque, and booked the following shows for next season: "Powder Puff Revue," "Fashion Parade," Warren Iron's "New Show," Stone and Pillard, Silding Billy Watson, "The Gorilla," "Rarin' To Go," "Bringing Up Father," "Peek-A-Boo," "White Cargo," Billy Arlington's "Golden Crook," "Uncle Tom and Eva in Burlesque," "Lucky Sambo," Mollie Williams, "Let's Go," Lena Daley, Barney Gerard's "Follies of the Day," Abe Reynolds and Jimmy Cooper.

is not of the stilted academic kind, with its king's English perfection. On the contrary, it is as colloquial and slangy as his American cousin, and their insight on American ideas and manners has enabled them to cope with the American patronage and properly meet their standards, at the same time giving them the advantage of Celestial business methods.

Give Buckner No Trouble

The Chinese managers are unusually modest about success. Walking into the old Palais Royal and renaming it the Palais D'Or and scoring a quick success, is not considered by this particular management an indication of success. It is not accepted by them as a creditable achievement, but merely as an opportunist's good fortune. To them, the resurrection of a decadent place (such as the Times Garden, Inc., which is in receivership across the street from the Palais D'Or) spells business achievement.

Broadway has a few striking examples of American flopped restaurants taken over. The Palais D'Or was the Palais Royal of memory under the Salvin regime; the Moulin Rouge of today is not the same Moulin Rouge when it was also a Salvin night club, a Chinese policy having proven highly successful. Night clubs have come and gone but places like Chin Lee, the Mah Jong Inn, Yeong's and others speak for themselves. The latter was formerly Churchill's. The new Chin's in the Hotel Claridge couldn't click as Bouche's Bal Masque. With Volstead and Buckner nothing to be joshed about, the enforcement angle figures in no small matter. One will never catch a Chinese-American breaking the laws of American-made bone-dryness.

Houses Opening

A syndicate, headed by Willard N. Van Matre, Jr., president of the Schumann Piano Company, will start erection about June 1 of a theatre, store and apartment building on North Main street between Peach street and Park avenue, Rockford, Ill. The theatre will have a seating capacity of 2,650, the largest in the city. No policy yet determined, but probably pictures. The stage will be sufficiently large for road shows.

Vorse, Kraetsch & Kraetsch, Des Moines architects, have plans for a Capitol (picture) theatre at Ames, Ia., and another to replace the one destroyed by fire a few months ago at Iowa City.

Shows dropped from the circuit with their places to be taken by outside producers and Columbia producers with new shows were Peck & Jarboe's "Models and Thrills," Arthur Harris' "Monkey Shines," Rube Bernstein's "Bathing Beauties," Manny Roenthal's "Step On It," Hurlig & Seamon's "7-11," Harry Strouse's "Talk of the Town," Cain & Davenport's Harry Stepp Show, Harry Hastings' "Silk Stocking Revue," Joe Wilton's "Girl Club," Lew Talbot's "Wine, Women and Song," Bob Travers' "Burlesque Carnival," "Chuckles," George W. Rife's "Look Us Over," "Flappers of 1925," Wm. Campbell's "Best Show in Town," Sim Williams' "Happy Moments," Warren Iron's "Gay Old Time," Hurlig & Seamon's "Mutt & Jeff," Ed. Shafer's "La Revue Parisienne," and others.

Of the 20 shows booked for next season 13 are burlesque shows, three are black and white, one is a straight drama, one comedy drama, one dramatic travesty and one a cartoon comedy, with 15 outside attractions to be booked, probably all musicals with choruses.

In addition Jack Goldberg will get a franchise, also Maurice Cain and Fred Clark, all three to produce new shows.

The president of the Columbia Circuit, Sam Scribner, in a statement, says the circuit will not become a "Stair and Havlin pop priced circuit" and also that the word "burlesque" will be dropped only in certain cities.

Evasive Statement

The statement is evasive anent dropping the word burlesque and says in part:

"When the good people read their morning papers at the breakfast table and saw the headline, 'Burlesque Troupe in Jail' or 'Burlesque Theatre Closed for Giving Indecent Performance,' they didn't exempt Columbia shows from that kind of burlesque and those arrests hurt our business. To the good people all burlesque shows look alike, so local conditions will govern the situation in this case."

Lew Talbot producer of "Wine, Women and Song," will operate "The Gorilla" and "White Cargo" on the Columbia Circuit and Sim Williams will produce the travesty, "Uncle Tom and Eva in Burlesque." In addition the circuit is dickering for a burlesque version of "Kosher Kitty Kelly" to be operated by Frank Gazzola (Chicago) with a regulation chorus.

Another portion of Scribner's statement conveys that many musical shows have never been seen by burlesque patrons. Fifteen of these are to be revised, according to burlesque standards and played on the circuit under their original titles, according to Columbia's head.

Scribner further stated that while the Columbia did not have a wonderful season last year, the good shows made money. In referring to the poor shows Scribner stated:

"We are to blame more than anyone else for permitting the poor shows to remain on our Wheel all season. Next year the bad shows will last just 21 days. That is they will have 21 days to fix their shows and in that time if their performance isn't what it should be they will be removed for good and for all time."

AT LAST I'M
WITH
ED.
DALEY

MIKE SACKS

NEXT SEASON
ON THE
COLUMBIA
CIRCUIT

PRESENTATIONS—BILLS

THIS WEEK (May 10)
NEXT WEEK (May 17)

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 (Pa) 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 May

GERMANY

BERLIN
Hanna
6 Orpheum
Rene Honey & M
Joseph Coleman
Rene Honey & M
E & W Blending
E & C Bitter
Charly Nibel 3
Herman Klink
Mongador Tr
Eltzoff

Scale
Auntie Clark
3 Pharamons
Hartini Co
Nester & May
Dora Kasan
Enrico Pissalutti
Mme C Pissalutti
Reka
Fred Sylvester Co
Fritschl

NEW YORK CITY

American (L)
1st half (17-19)
Pilot & Scofield
Healy & Gernella
Dunio & Gerna
Billy Taylor Co
R & B Brill
Ketch & Wilma
Alman & May
Lamont 3

2d half (20-23)
Sinton & Dolores
Harry Bolden
Penny Boyd & R
Alynn Mann Co
Wyeth & Wynne
Matthews & Ayres
Becker & Rubyette
(One to fill)

Avenue B (L)
1st half (17-19)
Nora Jane & Carl
Snyder & McM
Jack Goldie Rev
Richy Craig Jr
Torelli Circus
2d half (20-23)
Fardiff & Wales
Joe Fields Co
7 Ebony Entert's
(Two to fill)

Howland (L)
1st half (17-19)
Kodak & Sis
Peggy Brooks
Kaufman & Lillian
Thurston & Carlet'n
Ri-Chave
2d half (20-23)
Johnny Clark Co
Healy & Gernella
Arthur Ashley Co
Rison City 4
Harmonia

Broadway (K) (10)
Frank Wilbur
Mildred Livingston
Claude & Marion
Ben Blue Bid
Wells Va & West
Donald Sis
Keller Sis & L

Capitol (Pc) (10)
Doris Niles
Lixie Singers
Vlasia Maslova
"Money Talks"

Coliseum (K)
2d half (13-16)
Tan Arakle
Kemp & Bayard
Jeanie
Jimmy Savo
10 King Hockets
(One to fill)

Colony (Pc) (10)
Kam Tal Troupe
"Outside the Law"

Delaney St. (L)
1st half (17-19)
Gains Bros
Flanders & Butler
Calm & Gale
Stanley & Quinette
M & A Clark
Sylvester Fam
2d half (20-23)
Amber Hury
Dunio & Gerna
Ketch & Wilma

In Back Yard
Robertas & Deagon
Levan & Putnam
Racine & Ray

Fordham (K)
3d half (13-16)
Betty Moore
Stroud
Alleen Stanley
Morris & Baldwin
Danny Doogan
(One to fill)

Franklin (K)
2d half (13-16)
R & C Steward
Moran & Winer
Healy & Cross
Love Sargent Rev
(Two to fill)

Greeley Sq. (L)
1st half (17-19)
Austin Sis
Rosa & Edwards
Harmonia
Mason & Gwynne
Amber Bros
(One to fill)

Kodak & Sis
2d half (20-23)
Kodak & Sis
Ray Conway & T
McGrath & Deeds
Dance Shop
(One to fill)

Hamilton (K)
2d half (13-16)
Weldon Bros
Cecilia Weston
Davis & McCoy
Edith Chaper
(Two to fill)

Hippodrome (K)
(10)
Valencia
Rezakian & White
Robinson's Ephie's
Harlan Dixon
Seed & Austin
Lorraine Sis
Ferdinando Ed
Craig Campbell
Paul Kirkland
Rhapsody in Blue
Albertina Vitak
Dimitti & Drividosa
Gertrude Ederle
Helen Walwright
Alleen Higgins
Blanch (K)

Regent (K)
2d half (13-16)
Sawyer & Eddy
Ryan Sis
Duvai & Little
Paulquill Bros
J & K Kline
Hayney Sis & Fine

Riverside (K) (10)
Naynon's Birds
Levan & Doris
Senna & Dean
Leo Hill
Charlotte Greenwood
Mignon
Herb & Sanderson
Joe Browning
Le Roy & Rogers
(17)
Chas Chase
Johnny Clark Co
Wilton Sis
Sayre & Mack
(Others to fill)

Rivoli (Pc) (10)
Stella Power
H B Murtagh
Alice In Movieland
"Fascinating Youth"

Royal (K)
3d half (13-16)
Thurston's Horace
Lyle Lapine
Fulton & Parker
S. Murphy
(Two to fill)

State (L) (17)
3 1/2 Arleya
Parrell & Chadwick
Edlie Parlo Co
Levan & Bolles
Bob Larry's Ent
(One to fill)

Strand (Pc) (10)
Emily Day
Edward Albano
Mile Klemova
Strand 4
Brooke Johns
"Wilderness Women"

Victoria (L)
1st half (17-19)
B & L Gillette
Hall & Dexter
J & K Leo
Rison City 4
(One to fill)

Palace (K) (10)
La Kremenline
Caselton & Mack
J C & R Nugent
Harry Holmes
Anatol Freidland R
Williams & Keane
Maryon Vadi Co
Mary Haynes
Mack & LaRue
(17)
W & J Mandell
Dir Rockwell
Mehlinger & Wms
(Others to fill)

Rialto (Pc) (10)
Drena Beach
Pier Carpenter
Paul Gordon
McDuffy 6
"Heaven's Sake"

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Mehlinger & Wms
(Others to fill)

3d half (20-23)
Gaines Bros
Stanley 5
Marie Sabbott Co
(One to fill)

Warner's (Pa) (10)
Virginia Blair
Joseph Turis
"Little Irish Girl"

Orpheum (K)
2d half (13-16)
Winnie & Dolly
M & B Marlow
Lane & T Rev
McCoy & Walters
Mme Herman
(One to fill)

Palace (L)
1st half (17-19)
Dancing Dancettes
Harry Taft
Jack Janis Co
Raymond & Royce
5 Petleys
2d half (20-23)
John I Fisher Co
Jack Goldie Rev
Thornston & Squires
(Two to fill)

Prospect (K)
3d half (13-16)
Jacks & Queens
Homer Romaline
Purdy & Fain

3d half (20-23)
Raymond Hitchcock
Fred Ariath
Brooks & Ross
Ethel Davis
Nervo & Knox
Martinetw & Crow
Parthenon (WV)
3d half (13-16)
Frankie Kelley Co
Yank Davis
Wm Brack Co

Rialto (L) (17)
Bee Starr
Goetz & Duffy
Elida Ballet
Young & Gray
Tip Tip Yip
Mason & Zudora
Bernard & Henry
3 Spinettes

Riveria (O) (10)
Ben Mcroff Ed
Jean Boydell
Toney & Norman
Selbini & Albert
Reynolds & D'neg'n

Midwest (Pc)
2d half (13-16)
Stuts Bros
Earl Gillahan
5 Step Children
Baldwin & Holey
Harbert Bolt 3

North Center (P)
(17)
Dashing Dogs
Benway & Flourney
Jack De Sylvia
Jack & Stanton
Harris & Wallace
Oriental (Pc) (10)
Paul Ash
Milton Watson
Peggy Bernier
Hicks Bros
Hazel Kennedy
Beatrice Gardel
Maurine Marsellie
"Tramp Tramp Tr"

Palace (O) (10)
Olga Myra

ALBANY, N. Y.
Proctor's (K)
2d half (13-16)
Vivian Walters
Roy Lewis
Kobin & Galletti
Elkins Fay & E
Rita Sorenaders

ALLENTOWN, PA.
Colonial (K)
3d half (13-16)
Bub Bob & Bobbie

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444 Broadway
Joe Rolley Co
Operatic Tids Bits
Isabelle Gardens
(KW)
1st half (17-19)
Transfield Sis
Meredith & Sam
Johnnie's New Car
Revue Comique
(One to fill)
2d half (20-22)
Gibson & Price
Willard Clark Co
Ward Bros
Jimmie Lyons
Alma Duval Co
Miles (P) (17)
Local Act
Lambert
Bernardi
Law Mad Wilson
RadioShip
Regent (P) (17)
The Perrys
Jimmie Reynolds
Briscoe & Delorto

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)
WOLF, JR.
Colonial Trust Bldg., Philadelphia, Pa.
Phone: Spruce 1055-1256

Laven & Cross
(One to fill)
State (Fe) (10)
Fred Stritt
Hope & Byrne
Rose Polarnarow
Rainbow 5
"The Bat"
Temple (K) (10)
Wilson Aubry 3
Carleton & Berlew
Power's Shephards
Lang & Hales
Barlow & Pale
Herbert Clifton
Michua
D'CH'ER, MASS.
Codman Sq. (K)
2d half (13-16)
Dever & Salton
Douglas Wright Co
Lee & Cranston
Novelty Perry
Frank Farron
Johnsons & J
Betty Washington

EASTON, PA.
Able O. H. (K)
2d half (13-16)
Bob Bob & Bobbie
Erfman & Kaufman
Norton & Melnotte
Fleider Mann Co
Amelia Amelia Co
ELIZABETH, N. J.
Bills (K)
2d half (13-16)
Edwards Frolics
Knight's Roosters
Janes & Whalen
Dotson
(One to fill)

ELIMIRA, N. Y.
Majestic (K)
2d half (13-16)
Monte Carlo
Sawyer & Mack
Miller & Pears
Ward & Raymond
B & D O'Brien Rev
ERIE, PA.
Colonial (K)
2d half (13-16)
Jewella Forest
Kharum
Billy Purl
Rube 3
(Two to fill)

FAIRMONT, W. VA.
Fairmont (K)
2d half (13-16)
Stanley Gallini Co
Iris Greene
Gaffney & Walton
Lyle & Virginia
Alabama Land
FLY RIVER, MASS.
Empire (K)
2d half (13-16)
Mellie & Chick
The Worths

We have just completed 40 successful weeks on the Keith-Albee Circuit
HARRY MARY
CARDIFF and WALES
Permanent Address:
548 W. 164th St., New York City

A & I. Wilson
(One to fill)
FITCHBURG, MASS.
Lyrie (K)
2d half (13-16)
Strehlow & Mertons
Henshaw & Avey
H. Ward Co
James P. Gaffney
McCarthy B & M
Franklin Pk (K)
2d half (13-16)
Frank Gould
Rody Jordan
(One to fill)
FD DU LAC, WIS.
Bella (L) (17)
Royal Sidways
Boland & Hopkins
Pinks & Lloyd
Alia & Pullman
Rocco Alia Ltd
FT. WAYNE, IND.
Palace (KW)
1st half (17-19)
B & J Creighton
Tobey & Norman
(Two to fill)
2d half
Arnaut Bros

HORNELL, N. Y.
Shattuck O. H. (K)
2d half (13-16)
Oakli Boys
Melville & Stetson
A & L Barlowe
Gosler & Leiby
(Two to fill)
HOUSTON, TEX.
Majestic (14) (17)
Ed Clave
York & Lord
Authors Composers
Ted Lorraine Co
(One to fill)
HUNTINGTON, IND.
Huntington (KW)
2d half (20-22)
T & V Patts
Kelly & Brown
(Three to fill)
HUNTINGTON, W. VA.
Orpheum (K)
2d half (12-14)
Al Libby Co
Rhodes & Broschelle
Nas Travellins
Jimbo & Mack
Griffin 2

INDIANAPOLIS
Lyrie (P) (17)
Paul Bros
Warren & Corbett
Giersdorf Sis
Exposition 4
Gosler & Leiby
(Three to fill)
Palace (KW)
1st half (17-19)
Sunkus & Silvers
Olga Kane Co
Jared & Grace
Kennedy & Hollis
Brewster Pm'r'y R
2d half (20-22)
Van de Velde Tr
Johnnie's New Car
Regan & Corlies
Bliss Hilda B'dway
(One to fill)
ITHACA, N. Y.
Strand (K)
2d half (13-16)
Whitely & Wheeler
Arthur Lloyd
Hendrickson & G
4 of Us
Hamil Sis & Stross

JACKSON, MICH.
Capitol (Fe) (10)
Johnny Stumbeck
JAMESTOWN, N.Y.
Opera House (K)
2d half (13-16)
Corradini's Animals
Gold Medal 4
Olive & Mack
Sydney Grant
Visions
JERSEY CITY, N.J.
Keith's
2d half (13-16)
Rose Allen & Sis
Jones & Grannon
Coror & Grille
Walter & Howland
Bob Ward
State (K)
2d half (13-16)
B & B Wheeler
Genera Girls
Eva Clark
(Three to fill)

JOHNSTOWN, PA.
Majestic (K)
2d half (13-16)
Violet & Partner
Muel Earl
Ideals
Dwyer & Orma
Ned Nestor's D'r'fs
KAN. CITY, MO.
Newman (Fe) (10)
Marie Russell
Rhapsody in Jazz
"Devil's Circus"
Orpheum (10)
Beverly Bayne
Frank Dobson
Dora Maugan
Smith & Strong
Bud Snyder Co
York & King
Pantages (17)
Carl V. Winters
Saxophone 6
Love Nest
Jax & Harrison
Belclair Bros

LANCASTER, PA.
Colonial (K)
2d half (13-16)
Spoor & Parsons
Dager & Yates
Sugger Midgley Co
Mullen & Francis
Sea Nymphs Rev
LEWISTON, ME.
Music Hall (K)
2d half (12-16)
The Millitons
Eastman & Moore
Ramsdell & Deyo
Doran & Soper
C & L Gerard
LIMA, O.
Parrot O. H. (KW)
1st half (17-19)
T & V Patts
Jack George
Alma & Duval Co
(One to fill)
LITTLE ROCK, ARK.
Majestic (11) (17)
Edna & Palace
Charles La Vore
Early to Bed
(Two to fill)
LOCKPORT, N. Y.
Palace (K)
2d half (13-16)
Roma Bros
Graham & Carverton
Sate Leppig
Clady's Darling Co

HOLYOKE, MASS.
Victory (K)
2d half (13-16)
Ryan & Leonora
Rena Arnold Co
3 Cheers
Arnolds & Fox R
LONDON, CAN.
Leew's
1st half (17-19)
B & J Creighton
Tobey & Norman
(Two to fill)
2d half
Arnaut Bros

Guy Lombardo B4
2d half (13-16)
Luis Long
Phony & Proll
Savoy & Albe Sis
L'O BEACH, CAL.
State (F) (17)
Grace Dore
In China
Trovato
5 Maxello
(Two to fill)
L'O BRANCH, N.J.
Broadway (K)
2d half (13-16)
Locks & Lewis
Kuter Connors & K
Marty White
Kavanaugh & M
(Two to fill)
L. ANGLES, CAL.
Boulevard (Fe)
(12-15)
Gene Morgan Orch
Cats' Meow
"Mike"
Figures (Fe)
(Indef.)
Gypsyland
"Bride of Storm"
1111 Street (O) (10)
Geo Price
Reed & Levere
Malinda & Dade
Alexander & Santos
H J Conley Co
Loew 54th (Fe) (7)
Charlie Nelson B4
Carla King
Miles & J Narchon
Lextra Lamont
Sunkist Beauties
"Greater Glory"
Metropolitan (Fe)
(7)
Novelty Rev
Ernest Morrison
Edith Griffith
"That's My Baby"
Million Dollar (Fe)
(Indef.)
North Lights B4
"Gold Rush"
Orpheum (10)
Harry Snodgrass
Roberts & Velle
Chuck McC
H & G Ellsworth
Juta Valley Co
Jimmy Husey Co
Derickson & B
Chas Irwin
Pantages (17)
Howard E
Cary E Marr
Montana
You've Gotta Dance
Nancy Fair
Doree Operalogue

MILWAUKEE, WIS.
Ambassadors (Fe) (9)
Hines & Smith
Lynette Corrigan
"His Jans Bride"
Miller (L) (17)
Francis & Wilson
Ja-De & B
Beanna & Grace
Carson & Willard
50 Miles Broadway
Mildred Andrews
(Two to fill)
Palace (O) (10)
Ted Lewis Band
LaFleur & Portia
Sully & Houghton
Taber & Green
Conlin & Giam
Strand (Fe) (9)
Jack Perry
"Lucky Lady"
Wisconsin (Fe) (9)
Charlotte
Al Landry
Marry & Clemons
Ida May Chadwick
Cody & Trigg
Chico
"That's My Baby"
M'N'P'LS, MINN.
Orpheum (18, Minn.)
Trina
Anna Fitzis
Zubis & Deiss
Conlin & Giam
Aurora Tr
Pantages (17)
Cassons & Marie
Barton & Young
Exford 4
Morison & Everett
(One to fill)

MOBILE, ALA.
Lyrie (K)
2d half (12-16)
Stacey & James
Will Morris
Empire Comedy 4
Geo Alexander
Nonette
1st half (17-19)
(N. Orleans split)
Masked Athlete
Romaine & Castle
17'Armond & H't's
Lester & Avery
Frank & Townes
4 Camerons
N. LONDON, CT.
Capitol (K)
2d half (12-16)
Jean Carpenter
Gerard & Griffin
Helen McKeller Co
Guth Carmen & G
The Zieglers
N. ORLEANS, LA.
Crescent (L) (17)
Claude DeCar Co

NEWBURGH, N. Y.
Proctor's (K)
2d half (12-16)
Rice & Werner
Shelton & Tyler
Cooper & Redell
Helen McMahon
Van B & Tency
N. HAVEN, CT.
Palace (K)
2d half (13-16)
Holden & Graham
Sargent & Lewis
Gilbert & Avery
Frank & Townes
4 Camerons
OTTAWA, CAN.
Keith's (10)
Parisienne
Bob Hall
Gibson & Price
Hare & Hare
Ed & May Ernie
Moe Pompadour
PAL. PARK, N. J.
Loew's (17)
Depford 3
(Two to fill)
PASSAIC, N. J.
Montank (K)
2d half (12-16)
Annette Dore
On the Cynore
Nible & Spencer
Karter's Komedians
Berk & Saun
PATERSON, N. J.
Regent (K)
2d half (12-16)
Gordon Bros
Irene Ricardo
Geo Bradhurst
Rubin & Ross
(One to fill)

PHILADELPHIA, PA.
Allegheny (K)
2d half (12-16)
Ramsey's Birds
Country Girls
Miss Dumbell
Murray & Charlotte
Monarchs of M
Broadway (K)
2d half
Frank Reckless
Brooks Philson & D
Ray & Dot Deah
Hal Springfield Co
(One to fill)
Cross Keys (K)
2d half (13-16)
Jim Jam Jams
Reynolds & White
Jack Kennedy Co
Joe Darcy
6 Beaucaires
Karie (K) (10)
Gardner's Maniacs
Eddie Miller 2
Walter Foster Co
"Charmelin & Earl
Danceland
Billy Glasen
J Carr's Orch
Fox (Fe) (10)
Commanders
Aunt Jeimma
Hazel Bond
Grand O. H. (K)
2d half (13-16)
Wilfred Dullola
Bracoll & Perry
Earl Hampton Co
Jean Grannee Co
12 Jackson Girls
Keith's (10)
Raymond Pike
Harmond & Sands
31 E. Fuller
Harrington & G
Cantor Rosenblatt
Roy & Mayo Rev
Allen & Canfield
The Earls
Jack Norworth
Harry Holmes
Clariton Sis
Aileen Stanley
Dave Appolon
C & E Green
Medley & DuFree
Vivian & Walton
Nixon (K)
2d half (13-16)
Girls of Allitude
Chocolate Dandies
Charles Vincent Co
Ray & Doremond
H Harrington Co
Opera House (K)
2d half (12-16)
Rome & Bell
Rogers & Dorkin

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2d half (12-16)
Rome & Bell
Rogers & Dorkin

PROCTOR'S, N. J.
Regent (K)
2d half (12-16)
Gordon Bros
Irene Ricardo
Geo Bradhurst
Rubin & Ross
(One to fill)
PHILADELPHIA, PA.
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Ray & Doremond
H Harrington Co
Opera House (K)
2d half (12-16)
Rome & Bell
Rogers & Dorkin

Clark & O'Neil
Dancing Demons
(One to fill)
NORWICH, CT.
Broadway (K)
2d half (13-16)
Morrell's Dogs
Fraser & Putnam
Huner & Bailey
Gifford & Holmer
Betta & Partner
OAKLAND, CAL.
Orpheum (10)
Mirage de Paris
Will & Holmes
Miller & Mack
Lucille Benstead
Jack R. Clifford
Ted Tieman Orea
OGDEN, UTAH
Orpheum (F) (17)
Eray Sis
Rivas & Arnold
Aloko
Fleurette Joefrie
Sid Lewis
Talbert's Rev
OKLAHOMA CITY
Orpheum (14)
1st half (17-19)
Wisecracker
Stanley & N Sis
Williams & Young
Van Tyson
Willhat 3
2d half (20-22)
Wenston & Holland
Mansfield Dancers
Jones & R
(Two to fill)
OMAHA, NEB.
Rialto (Fe) (10)
Barr 2
World (F)
1st half (17-19)
Lt Thetion
McDonald & Oakes
Dancing Pirates
Smith & Sawyer
Ishikawa Japs
2d half (20-22)
Summers & Chong
Eleanor Jackson
Romeo & Dolls
Dunbar & Turner
6 Belford
OTTAWA, CAN.
Keith's (10)
Parisienne
Bob Hall
Gibson & Price
Hare & Hare
Ed & May Ernie
Moe Pompadour
PAL. PARK, N. J.
Loew's (17)
Depford 3
(Two to fill)
PASSAIC, N. J.
Montank (K)
2d half (12-16)
Annette Dore
On the Cynore
Nible & Spencer
Karter's Komedians
Berk & Saun
PATERSON, N. J.
Regent (K)
2d half (12-16)
Gordon Bros
Irene Ricardo
Geo Bradhurst
Rubin & Ross
(One to fill)

PHILADELPHIA, PA.
Allegheny (K)
2d half (12-16)
Ramsey's Birds
Country Girls
Miss Dumbell
Murray & Charlotte
Monarchs of M
Broadway (K)
2d half
Frank Reckless
Brooks Philson & D
Ray & Dot Deah
Hal Springfield Co
(One to fill)
Cross Keys (K)
2d half (13-16)
Jim Jam Jams
Reynolds & White
Jack Kennedy Co
Joe Darcy
6 Beaucaires
Karie (K) (10)
Gardner's Maniacs
Eddie Miller 2
Walter Foster Co
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J Carr's Orch
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Ray & Doremond
H Harrington Co
Opera House (K)
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Rome & Bell
Rogers & Dorkin

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Karie (K) (10)
Gardner's Maniacs
Eddie Miller 2
Walter Foster Co
"Charmelin & Earl
Danceland
Billy Glasen
J Carr's Orch
Fox (Fe) (10)
Commanders
Aunt Jeimma
Hazel Bond
Grand O. H. (K)
2d half (13-16)
Wilfred Dullola
Bracoll & Perry
Earl Hampton Co
Jean Grannee Co
12 Jackson Girls
Keith's (10)
Raymond Pike
Harmond & Sands
31 E. Fuller
Harrington & G
Cantor Rosenblatt
Roy & Mayo Rev
Allen & Canfield
The Earls
Jack Norworth
Harry Holmes
Clariton Sis
Aileen Stanley
Dave Appolon
C & E Green
Medley & DuFree
Vivian & Walton
Nixon (K)
2d half (13-16)
Girls of Allitude
Chocolate Dandies
Charles Vincent Co
Ray & Doremond
H Harrington Co
Opera House (K)
2d half (12-16)
Rome & Bell
Rogers & Dorkin

PROCTOR'S, N. J.
Regent (K)
2d half (12-16)
Gordon Bros
Irene Ricardo
Geo Bradhurst
Rubin & Ross
(One to fill)
PHILADELPHIA, PA.
Allegheny (K)
2d half (12-16)
Ramsey's Birds
Country Girls
Miss Dumbell
Murray & Charlotte
Monarchs of M
Broadway (K)
2d half
Frank Reckless
Brooks Philson & D
Ray & Dot Deah
Hal Springfield Co
(One to fill)
Cross Keys (K)
2d half (13-16)
Jim Jam Jams
Reynolds & White
Jack Kennedy Co
Joe Darcy
6 Beaucaires
Karie (K) (10)
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Charles Vincent Co
Ray &

They cap the climb

JOHN C. FLINN PRESENTS

PRISCILLA DEAN

WITH
JOHN BOWERS
STORY AND ADAPTATION
BY PERCY HEATH
DIRECTED BY
EDWARD DILLON
A
**METROPOLITAN
PRODUCTION**



CECIL B. DE MILLE

presents

Leatrice Joy in

with
WILLIAM BOYD

A PAUL SLOANE production
Adapted by Elmer Harris
From the play by
Harry Chapman Ford.



CHARLES B. ROSEN PRESENTS

The Unknown Soldier

A RENAUD HOFFMAN PICTURIZATION
WITH CHARLES EMMETT MACK, MARGUERITE
DE LA MOTTE & HENRY B. WALTHALL
ADAPTATION BY JAMES J. TYNAN
BASED UPON THEME SUGGESTED BY DONOTHY FAHMAN

DIRECTED & PRODUCED BY
RENAUD HOFFMAN



MARIE DREYER

AL
CROSSLEY'S
SURPRISE
SPECIAL

"UP IN MARY"
directed by



CECIL B. DE MILLE PRESENTS

"SILENCE"
A
RUPERT JULIAN
PRODUCTION

WITH
VERA REYNOLDS, H.B. WARNER, RAYMOND HATTON,
ROCKCLIFFE FELLOWS, JACK MULHALL AND VIRGINIA PEARSON

ADAPTED BY
REILAN MARIE DIX FROM THE PLAY BY MAX MARCIN AS PRODUCED
BY CROSSBY GAISS



Cecil B. De Mille presents

ROD LA ROCQUE in

Bachelor Brides

A WILLIAM K. HOWE
Production
with Elinor Fair
and Julia

Adapted by GARRETT FORT and CHARLES
From the play by CHARLES



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a
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program

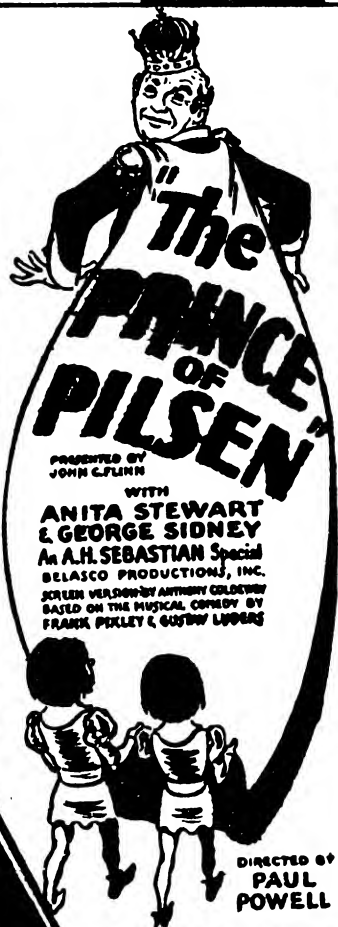
CECIL B. DEMILLE'S

PRODUCTION



LENORE J. COPPEE
Adapted from
KONRAD
BERCOVICI'S
novel
with
WILLIAM BOYD
ELINOR FAIR
VICTOR VARCONI
JULIA FAYE and
THEODORE KOSLOFF

"The VOLGA BOATMAN"



PRODUCED BY
JOHN C. FLINN

WITH
ANITA STEWART
& GEORGE SIDNEY
An A.H. SEBASTIAN Special
BELASCO PRODUCTIONS, INC.
SCREEN VERSION BY ANTHONY GOLDEN
BASED ON THE MUSICAL COMEDY BY
FRANK PIXLEY & GUSTAV LEGER

DIRECTED BY
PAUL
POWELL

OST in
ROOM
adapted by
F. McGREW WILLIS
from the
AL H. WOODS play
MILLION COLLISION
OTTO HARBACH
MASON HOPPER



JOHN C. FLINN PRESENTS

WITH SEENA OWEN &
JOSEPH SCHIDKRAUT
ADAPTED BY FINIS FORD
FROM THE STAGE PLAY
BY LANGDON MCCORMICK
DIRECTED BY
JOSEPH MENABERY
A METROPOLITAN
PRODUCTION

1925
1926

TRIBUTING CORPORATION

JUST PASSING ALONG

By DOROTHY PADDACK

Thursday. I settled a lot of Vital Issues. Who but I would look after the interests of Jazz, Mother's Day, Vacations, Summer, and the usual odds and ends?

I began with Jazz because my musical friend told me the good brothers and sisters at Town Hall would, that afternoon, discuss: "What Are We Going to Do About Jazz?"

The first few speakers at that meeting had a grievance. Some gay, swaggering Jazz-note had trifled once too often with this crowd. Especially vituperous in her denunciations was a straight-backed, pompadoured woman who wore a green dress. She was not, to put it tactfully, a good loser.

"Jazz," said she in a fervid, disillusioned voice (and you could see she had suffered), "is a vice."

A Presbyterian minister walked to the platform. He gave Jazz 10 years and costs. He really didn't look it, but you never can tell what a preacher has done during his seminary days. The parson also said, among other things, that "Jazz is a device of the devil."

"There will be no saxophones in Heaven," he told us with the air of one of authority. "No Jazz, no horns, no drums; only harps and trumpets and rest." Maybe he doesn't know many a jazz band has been made with a trumpet.

I hadn't heard about the new celestial ruling. I can't take my piano to Heaven, according to this inside stuff. I suppose I'll have to break in an organ and try slipping in with that.

The woman in front of us stood up. She was in a dark brown mood and wore a bright red look in her hair. When she was recognized by the chair she said: "The point seems to be if we want rest we go to Heaven, but if we want company we go to Hell, and I don't mind admitting that I've been lonely long enough." She put on her hat and walked out with everyone in Town Hall looking after her. My musical friend and I snuck out, wondering where the lady had gone. She was nowhere in sight. But others were leaving the Town Hall for the discussion had ended in confusion.

Maybe some of the others got mixed up over the piano-organ thing.

Prices and Locations

Then I went over to Fifth Avenue to see what I could do about Mother's Day. I observed that the florists were becoming just too sweetly sentimental! Thorley's was typical. This shop would reluctantly part with a dozen tea roses for \$18, and red carnations were but a paltry dollar each. This same tender, quaint sentiment had penetrated to the cross-town streets. From a floral stronghold, somewhere in the 50's, I could order a Mother's Day basket (not large) for \$97.50. In it were two orchids, a few lilies of the valley, four or five pink rose buds, about the same number of yellow ones, and splashes of maiden hair fern. A pink satin ribbon bow adorned the basket's handle. The attitude of the attendant plainly said: "You poor, benighted simp, what is mere money?" A little shop at 58th street and Lexington avenue had evidently never heard of Mother's Day. Tea roses were priced at \$3.50 a dozen and red carnations at "ninety-eight cents for twelve, lady."

Vacations Again

A rumor says vacations are doing a come-back. Vacations, though, are not the proof of summer's approach. Even though all the best seats atop the Fifth Avenue buses are taken; and the bright blues, the flirty greens, and the unaccountable orange painted automobiles parade their juvenile finery; and even though Milan straws are shown in the Madison avenue shop windows, there is still greater proof. It is found in the smart palaces of hair dressing. There, the summer annual rush for permanents has begun. It will last until the middle of June, so I am told by the permanent-eers.

Mysteries of New York

Among the odds and ends I expect to unravel are why the little bookstore in the Times Square subway station has a greater demand for mystery stories than any other type of reading matter. Also in connection with New York's 300th birthday soon to be celebrated, I discovered why there was such a crowd of gazers in front of Kennedy's on 6th avenue. In the window hung a print, made 1836, of "The Great Fire of the City of New York," which had occurred the previous year. The fire was in the old Merchants' Exchange building and was spreading to two adjacent buildings. On one side was shown the Fulton Fire Insurance Co. On the other was a building housing three publications, "The New York American," "New York Farmer," and "Railroad Journal."

SO PITIFULLY THIN ALMA LOOKED ROLE

"Siberia," Fox picture, is a Russian revolution story at the time of the Czar's abdication. No one better than Alma Rubens could have been found to play Sonia, who leaves home to teach, later to be exiled to Siberia. Not that Miss Rubens' acting meant much but she has acquired a sylph-like form that may be called pitifully thin. She most emphatically resembles a famished exile.

In "Paris at Midnight" E. Mason Hopper directed "Paris at Midnight," with the cast including Jetta Goudal, Mary Brian and Lionel Barrymore. Miss Brian plays sweet girlish role most becoming to her type of beauty, while Miss Goudal as the vampire wears some extreme but becoming coiffures. Her most effective gown is of black velvet with a tight bodice, with which she wears a tri cornered hat partially concealing a white wig.

CARYL DIDN'T PAY

Teddy Dauer, Dancer, Staged "Top Hole" Numbers

William Caryl, when putting on a road company of "Top Hole" recently, hired Teddy Dauer, a dancer now in "Tip Toes," to stage the dances. Miss Dauer had been in the original company in New York. Several letters to Caryl have failed to bring a remittance for Miss Dauer's services, which were rendered under a verbal contract. The matter has been taken up with Equity.

6 "Powder Puff" Girls Do Most of Dancing

The "Powder Puff Frolic" girls (Columbia Burlesque) have plenty of pep in sight at all times. The opening is a song that would leave a better impression minus the voices. The chorines wear long dresses, some green and some orange. The clothes could stand a trip to the cleaner's, although the season is running off. "O Boy, What a Girl" has six of the girls doing most of the dancing. Three do specialties for an encore. A cute blonde, a trifle overweight, does a toe dance in a black ballet costume. Another exhibits poor kicks but excellent cartwheels. The third displays some good ballet turns.

"I've Got to Be Good" is led by Tinley Hemley. Four girls do a good buck routine. "What Looks Good to You" is next, with the chorines in striped bathing suits. The number is short. "Waiting for the Sunrise," sung by Charles Wells, is a tableau with eight girls semi-nude. Trunks and brassieres of colored fringe make up the costumes for "Indian Jazz." Black and white ruffled costumes are worn in "Oul, Oul, Monsieur." A brief but lively dance is done. "Change Your Step" leads into the finale, and for no reason the choristers bang on tambourines.

The second act opens with the girls in the bathing suits that had been worn in the first act. The number is just a walk-around. They wear cute overalls with patent leather pockets for "Hello Tucky." A vivacious Charleston is done by the girls in red and white strut attire.

2 GIRLS—1 MAN

Not so far away from Times Square is a reputable citizen, not over middle age, of pleasant manners and appearance. He's a professional man, though not of theatricals.

When at leisure he devotes most of his attention somewhat equally between two young women, neither affiliated with the stage or screen.

But they know each other, those girls. Not until quite recently, though, did they know that each also knew the professional gentleman. That came out while they were casually speaking after meeting in a beauty parlor.

The girls quickly learned through mutual confidences that their admirer had a "routine" in his romancing ways. He was telling both the same thing in the same language.

Not so bad, the girls thought, if continued. So they concluded that whenever either was invited out she would repeat to her chum the line of talk received that evening. This has been done to the girls' undiluted gratification.

While the professional man piles his routine the girls are adding to his expense account through theatres and restaurant checks, with the pro wholly innocent that he is being checked up daily.

Both of the young women are almost certain they are going to receive a marriage proposal, for the routine has advanced to the point where there isn't much else left in a conversational way for the professional man to approach.

It is not a question, though, if both girls will turn him down—it rather seems to be the matter of which one he will propose to first, for both girls like him.

LADIES OF THE ENSEMBLE

By Rose Adaire

Elsie Neale, "Tip Toes," spent the week-end in Larchmont and Edith Martin visited Boston.

Betty Wright remembered her Mother on Mother's Day by presenting her with a new home at Island Park.

Ann Ecklund and Flora Watson closed at the Twin Oaks. Not because they wanted to but the show closed suddenly.

Marguerite Suttles is playing in the Providence stock.

Eileen Carmody, Dottie Gray and Teddy Dauer, known as the three Musketeers in last years "Vanities," met for the first time on Broadway the other day and talked for three hours. Yes, they dished some dirt.

Lorna Somerville is leaving "Sunny" to spend the summer in Canada. She expects to give up show business.

Marcia Bell went riding with the most stubborn horse. She had to call on a mounted policeman to get both back to the stable.

Vera O'Brien was back in New York but just for a day after her tour with "The Grab Bag." She is now in Boston visiting her mother.

Alice Monroe is leaving "Sweetheart Time."

Betty Wright Junior and Bobby Breslau of "Sweetheart Time" have their vacations all planned. Lake Placid is the place.

Sylvia Carol and Mabel Olson are at the Fifth Avenue Club.

The "Tip Toes" chorines thoroughly enjoyed the performance of "The Blackbirds" to which they were invited.

Diana Hunt says so many debts are breaking into the show business, she thinks she'll be a deb just to be different. Diana is mad because the spring presents her with superfluous freckles. She and Ann Woods, "Song of Flame," went to see the flea circus. Ann says there is some (Continued on page 36)

THE DRESSY SIDE

By SALLIE

At the Hip

This week's Hip bill is decidedly mediocre, aside from the Albertina Rasch Act, divers, and Ferdinando's orchestra. The large audience is afflicted chiefly with dancing acts, mostly bad and tremendously monotonous.

Miss Rasch visualizes George Gershwin's "Rhapsody in Blue" with a Ballet, interpreting its spirit in jazz. The act is a beautiful illusion as well as an eye feast. Girls of the Ballet are graceful, mostly pretty. Their dressing in a symphony of blue chiffons, slashed bottom, draped artistically about the shoulders and wearing blue wigs, is very effective. Since their limbs are stockinged they should be whitened.

Albertina Vitak, of the Ballet, looks stunning, in a costume of blue feathers shading from the palest to the deepest. With this is a head-dress of snug fitting turban with a mass of feathers for back effect, her dancing is in the unusual class as well as her looks. Two pianos are draped in king blue. While the "Rhapsody in Blue" is just modern, it seems to appeal to the masses.

The Lorraine Sisters can dance and always are freshly and beautifully dressed in their act. A bodice of silver cloth, heavily encrusted in brilliants to waistline is attached to a black chiffon full skirt embroidered in these stones and revealing silver cloth tights. Silver slippers are worn. Headdresses of broad bands of brilliants finished with rosettes at ears and held in place by jeweled bands under chin. Another is their white georgette crystal frocks cut very full skirt, tight waist with high round front neck and lower back, a narrow embroidered band is used as headdress and again white satin pumps. These sisters always, with no effort, inspire their audience and the echo of applause proves it, having Ferdinando's band for a background of rhythm, satisfies.

"Kitty's Kisses" An Encore

Nothing sparkling or new in ideas or talent in the new musical comedy "Kitty's Kisses" at the Playhouse. Just an encore of many of the winter ones in new dress, but lacking the punch.

Ruth Warren is easily the bright spot. Her comedy tends to burlesque often but her repartee is snappy. She is dressed in a gray outfit with pleated skirt and overblouse embroidered in red and her gray pumps, sport red heels. Her dancing frock, while well abbreviated, is a symphony of green.

Dorothy Dilley as Kitty, is a little short on voice but cute in dancing. A canary outfit is a very full skirt piped in red with no sleeves and low neck; she again at the party wears a pretty pink made in the usual dancing fashion of the season.

The girls of the chorus while good steppers, aside from the inevitable Charleston, show no distinctive dancing and their dressing is far from unusual. Mildred Keats' party dress of white done in crystals is pretty and she is refreshing.

"Brown of Harvard"

"Brown of Harvard" is coking on the screen. The picture runs a bit too long. Mary Brian frolics about, falling in and out of love. Her dressing is nice, she can wear simple clothes to good advantage. The little she has to do is splendidly done. Mary Alden is sufficient and her clothes not startling but in good taste.

FOR WOMEN ONLY

A Southern Gal

Virginia Browne Fair and Matilde Brundage are in "Racing Romance." Miss Fair is one of those Southern gals who owns her own stable and is tremendously in debt. Miss Brundage is Grandmother Channing. These haughty Southerners speak most derisively of Yankee slickers.

In the story is a horse with a smoke complexion, and not far away a young man who can tame horses. The main part of the story centers around the pre-race troubles in the paddock, and when paddocks start having troubles they have 'em! Miss Fair is reasonably attractive and tries very hard to do what a Southern girl would do.

This picture was shown on the same bill with "Whispering Smith" and it was less interesting than its fellow-feature.

Lilyan Mistreated

Lilyan Tashman is in an entirely new type of role in "Whispering Smith." Here she wears none of those back-revealing gowns. Here no smiles, no wiles, no vamping goes. She is the dowdy, wounded and mistreated Marion Sinclair in a western town. Her husband is the bad man of the story who burns bridges and has for his friend "a one-eyed man with a two-eyed record as a shooter."

Also is Lillian Rich, but her acting is not tremendously important. She is pretty and no doubt adequate as the western girl who owns a ranch, and her faith in the young engineer named McCloud was very cleverly shown, but the real sympathy goes to the Tashman role.

Miss Logan's Fitted

Although Jacqueline Logan is featured in "White Mice," she and the few other women in the picture are subordinated to the dozen men hurrying through the plot. It is a man's story.

Miss Logan is peculiarly fitted to the sort of role this story provides. There is something about her eyes and the nervous movements of her slender hands which belongs to a Carthage or a Senorita. As Inez Rojas, daughter of the imprisoned

president, she is chiefly concerned with freeing her father.

One of those high pressure American chaps, who just must have revolutions and a swim among the sharks, is happy. As pa Rojas, Mar Burke is Senora Rojas, who is fooled by the honeyed words of the wily villain. And glory be, that villain's name is Vegal Only the la' Richard Harding Davis, who wrote the novel, "White Mice," would have thought of such a name. The novel and the film get their title from that fable of the mouse which gnawed and gnawed and finally freed the captured lion.

"Far Cry" Women

Blanche Sweet, Dorothy Revier, Myrtle Stedman and Julia Swayne Gordon have the four important women roles in "The Far Cry." Miss Stedman is a wealthy American woman who flits about Europe in search of excitement. The picture would have been more appropriately named: "What Happens to Dad's Money in Paris." Miss Sweet as the daughter spends two million francs as a divorce settlement in freeing herself of a French Count. Miss Revier goes into a glorious fit of anger at the end of the story and sets the house afire, all because "blondes are blondes." Miss Gordon plays the meddlesome mania with rigid accuracy.

What's Wrong With Sally

In the Buck Jones picture, "The Fighting Buckaroo," Sally Long is Betty Gregory, and her father is one of those judges who says: "I am the law."

The conflict is over an option on the judge's ranch. The option expires at noon on a certain day. "The Fighting Buckaroo" holds that option. Another man, who also knows of the recently discovered "gold on the old ranch," fights to keep the young buckaroo away until after the hour of expiration. The counter-conflict is the young man's fresh methods of acquainting himself with Betty and the minor theft of a few "oyster babies." Miss Long does much better after she gets started. She seemed ill at ease in the earlier (Continued on page 35)

SHOW WOMEN BUNKED BY 'BOOTLEG' PERFUME

Louis Goldberg, Seller, Sent Away—Charged \$5-\$10 for Toilet Water

Strange to relate but ladies of the chorus get "gypped" occasionally. Many of the principals in Broadway shows fall for certain "gab artists." This was demonstrated in the Court of Special Sessions Monday when Louis Goldberg, 26, who gave his address as the Hermitage hotel, 7th avenue and 42d street, was convicted of "bootlegging" perfume.

At the conclusion of the hearing Goldberg was sentenced to an indeterminate sentence of from not less than six months or more than three years in the penitentiary. During the greater part of this period, the ladies of Broadway may be reasonably certain they will get the real thing in perfume and cosmetics for their money.

Gordon was arrested at the Hermitage, April 26 last, on the complaint of Hugo Moch, attorney for the Perfumers' Association. The specific charge against him was that he violated the State Trade Mark Law. The arrest came about after dozens of complaints had been made by actresses, chorus girls, and beauty parlor owners. From the stories the victims told it would appear that Goldberg was the head of a band which had made tidy little fortunes inducing women to purchase "adulterated" perfumery at prices usually set for the real goods.

5-10c. Junk

According to Probation Officer Jacob Lichter, Goldberg would purchase second hand bottles bearing the trademarks of "D'jer Kiss," "Mary Garden," "Coty," etc. These bottles would be filled with 5-10c. store "junk" or toilet water. The corks would be saturated with the real stuff and they became easily saleable to the gullible chorus girl, attracted by the "bargain" prices of from \$5 to \$10 a bottle.

Goldberg, or one of his salesmen, would disappear before the victim became wise that she had purchased "synthetic" perfume. Mr. Lichter's investigation revealed that Goldberg never called at the same place twice within a period of several months. In the evening he and his gang made the rounds of stage entrances and by day they visited the beauty shops. Goldberg's income averaged between \$50 and \$60 a day. Lichter said Goldberg's police record showed he had been convicted under various names and that he had served a term in El Paso, Texas, for the same offense.

Woman Given Suspended Sentence, Also Reprimand

Mrs. Ethel Enbon, 38, 245 West 75th street, who said she formerly was an actress, was given a suspended sentence when arraigned before Magistrate Flood in West Side court on a charge of disorderly conduct. She was accused of refusing to pay a 50c. taxicab bill.

Following her arrest she preferred a charge of grand larceny against Samuel Fleisher, 32, taxicab chauffeur, 1095 Sutter avenue, Brooklyn, N. Y. Mrs. Enbon accused the chauffeur of stealing \$103 in cash and a wrist watch from her. This charge was dismissed.

Fleisher said the woman engaged his cab at 60th street and Madison avenue, announced she had been robbed and asked to be driven to West 68th street police station. Upon arriving he said the woman told him she had no money to pay the fare and he demanded her arrest. It was while in the station house she accused him of robbing her.

Mrs. Enbon admitted she had been drinking. Magistrate Flood, after refusing to entertain her charge against Fleisher, severely reprimanded her for making the unwarranted charge against the chauffeur, then suspended sentence when it was found she had no previous record.

Provincetown Okayed

Summonses against three officials and one employee of the Provincetown Playhouse charging them with operating a theatre without a license were dismissed in the Tombs Court by Magistrate Harry A. Gordon, who, it developed was on the subscription list of the house.

40 YEARS FOR WALLON

Gang Responsible for Cohan and State Robberies

"English Harry" Wallon and two of his "Broadway Bandits" were given long terms in state's prison by Judge Max S. Levine in General Sessions. Wallon received 40 years and the others 15 years each.

Before the sentences were passed it developed that Wallon's crowd were responsible for the burglaries committed within the past year on the George M. Cohan and Loew's State theatres, when cash receipts amounting to nearly \$10,000 were stolen.

Wallon, indicted along with the four other members of the band for robbery in the first degree as second offenders, elected to stand trial, and was convicted in 10 minutes by a jury. The other defendants immediately decided to plead guilty to robbery in the second degree as second offenders.

The specific charge for which the men were indicted was the stick-up of a poker game in an apartment at 55 West 46th street on the early morning of April 4 last, when 20 men were frisked of everything they owned in the way of money and valuables.

Before the robbery the members of the gang met in Wallon's room in the Hotel Markwell, 229 West 49th street. Apparently they had a line on the poker party and had visions of a huge haul. Their intended victim was a wealthy Chinese merchant who was known to participate in the game nightly and usually was a heavy winner.

The others sentenced were Adolph Abrahams, known as "Dutch Adolph," also living at the Markwell, and James Reggioni of 159 Prince street.

Sentence of the remaining members, John O'Brien and Nicholas Chinsano, was postponed until June 7.

FLOATING "NIGHT CLUB" ON THE BUCCANEER

A floating night club for New York society is a possibility this summer. The Buccaneers Club, headed by Vincent Richards, New York State tennis champion, is conducting an active membership campaign among the Park avenue crowd.

The plan calls for a five-masted barkentine, "The Buccaneer," to cruise in New York and Long Island Sound waters nine months of the year and in Florida waters during the winter season. Dancing and entertainment aboard ship are stressed in the prospectus.

Similar floating clubs planned for Miami and Palm Beach during the past winter met with disaster, one boat over-turning in Miami harbor and blocking the channel while those announced for Palm Beach never materialized due to lack of membership stock subscribers.

Ferris P. Merritt heads the finance committee of the Buccaneers Club. The initiation fee is \$200 with seasonal membership \$50.

The Buccaneer, said to be the largest five-masted barkentine in the world, is expected to arrive in the Hudson this week. Plans for reconstruction call for the floating club to be ready for the use of members by June 1.

Thomas J. Carrigan of the Lambs Club is chairman of the entertainment committee and Harry J. ("Doc") Kelton of the Friars Club heads the sports committee.

48 Men at "Crap Table"; Dismissed in Court

Acting on a phoned tip that a large crap game was in session at 254 West 54th street, a few doors from Broadway, a squad of detectives from Chief Inspector Lahey's staff visited the place about 2 a. m. Gaining admittance they arrested 48 men in the place on charges of disorderly conduct.

Detective Wund, who appeared in West Side Court before Magistrate Flood, said that when he and other police entered he found the men standing around a "crap table." He said they were unable to give a satisfactory explanation for being there and were arrested.

Having no other evidence, Magistrate Flood dismissed the men.

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

'ROUND THE SQUARE

Corner Newstand Will Remain

For years an elderly couple have been doing alternate duty at the newsstand on 46th street just off Broadway. When it was learned the Childs restaurant had taken the lease on the corner recently vacated by the Liggett-Myers drugstore there was a belief the news stand would be ousted. But the stand is to stay.

The stand's owners are Mr. and Mrs. W. F. Olgarth. One of their sons is Major David Olgarth of the U. S. Army and one of the biggest building engineers in the country. Major Olgarth recently went to Paris to superintend the construction of a hotel skyscraper.

The Olgarths are very popular with the show people who pass by and at times almost congregate on top of their little stand.

McBride's Back on Square

McBride's theatre ticket agency will occupy the 43d street corner store and the three floors above it when the new Paramount building is completed. McBride's formerly had a location in the Putnam building, razed for the new building.

Bob Cannefax in Ariz.

A fund is being raised by a committee of Friars for Bob Cannefax, world's three-cushion billiard champion, who is at Phoenix, Ariz., under treatment for tuberculosis. Both lungs are affected. Cannefax was forced to leave vaudeville recently when afflicted, shortly after he was married. In a letter to Max Hart, posted on the Friars' bulletin board, the cue champion mentioned his disability, but in the comic strain that has dominated his personality.

Dodges' Missed Millions

With the marriage of Mrs. Horace Dodge to Hugh Dillman duly chronicled the story will be repeated of the Dodge Brothers, John and Horace, both deceased, having received about \$20,000,000 from Henry Ford for their share in the Ford works. The settlement was looked upon as very satisfactory. It might have amounted to the hundreds of millions had the Dodges waited.

Following the death of the brothers their auto business continued and was recently disposed of by the widows for \$145,000,000. Mrs. Horace Dodge, reported to wed Dillman, received one-half of this amount. She has two children, son and daughter, both married.

Dillman was formerly the husband of Marjorie Rambeau and acted in a couple of her starring plays. They were divorced some years ago. When marrying Miss Rambeau was said to have owned a home in the 50's which she placed in Dillman's name when they were wed, he continuing to hold the house in his name when divorced.

Young Attorney, Bank Director

Leonard R. Hanower, Junior member of Goldsmith, Goldblatt & Hanower, theatrical attorneys, has been made a director of the Longacre Bank, Eighth avenue and 43d street.

FOR WOMEN ONLY

(Continued from page 34)

scenes. Sally has pretty eyes, her movements are graceful, and all she needs is a little self-confidence."

When "Highly" Emotional

Constance Bennett is again a highly emotional girl in "Wandering Fires." The word "highly" suits Miss Bennett in this picture. She is up in the air about something or other most of the time. The chief cause of her worry is a past which everyone at the Pine Crest Country Club seems to know and in which she seems to glory. Effie Shannon, as Mrs. Doremus, the social arbiter of Pine Crest, is the aunt of a young man whom she calls a Puritan. He fell in love with Miss Bennett the first time he met her on the screen and that scene between these two was right good work for a Puritan. Previously Constance had been in love with a musician who was supposed to have been killed during the war. The mother is played by Henrietta Crosman.

Loafing Prizefighter

Alice Mills and Alma Bennett have the contrasting feminine roles in the film, "The Prince of Broadway." Any other women in the picture are so much atmosphere. The story is about a prize fighter who wouldn't train and lost his championship.

Miss Mills as Nancy Lee, musical comedy star who had known the dethroned champion in Virginia before he was a ring favorite, performs tenderly and gracefully. She smiles at just the right times to prove that she can.

A Mexican girl (Alma Bennett) stirs up a lot of trouble and succeeds in making Nancy Lee thoroughly jealous.

Miss Bennett is a very good Juanita, giving the role an interesting blend of laziness and intrigue.

Patsy's Darb Role

Patsy Ruth Miller, in "Oh, What a Nurse," has the colorless role of a girl with plenty of money but with implicit confidence in the love-lorn column of "The Morning Gazette." No inane role can prevent Miss Miller from being good to look at but it can limit her possibilities for good acting. The young woman she impersonates is a dreadful darb, and this is a pity for Miss Miller doesn't look darb. Scenes inside the offices of "The Morning Gazette" were atrocious.

Dorothy Appleby Amusing

With no effort to be anything but amusing in a gayly superficial man-

"Kitty's" Chorus Ladies

Wholesome, with Looks

Dances for the chorines in "Kitty's Kisses" at the Playhouse were staged by Bobby Connolly. The girls are in attractive sport clothes for the opening scene of railroad tracks and the rear of a train.

"Walkin' the Tracks" is sung by Aileen Meehan with not much voice, but plenty of personality. A cute routine is done on the tracks. The girls stand around for "Choo Choo Love," the following number.

"I Love to Dance" is a brief but peppy routine with the boys. The girls wear handsome rhinestone studded gowns. Some green and others yellow. "Thinking of You" honors for choristers with a special dance but better dancers could have been selected from the group. Painted pajamas in different colors are worn in "Mr. and Mrs." for a soft shoe routine. The boys have the stage for the finale of the first act.

The dresses of printed chiffons are exceptionally pretty, worn at the opening of the second act. An effective routine is done in stop time. "Bounce Me" is one of those jumping numbers. Four girls go into ballet at the finish which leads into a comedy ballet by Wayne and Warren.

Another change of costume for "Steppin' on the Blues." The girls are excellent kicking. The girls are used as props at the conclusion of the number for exceptional acrobatic dancing by Nick Long, Jr. A singing finale with lots of action concludes the show.

The girls are wholesome looking and the majority good dancers. The girl on the extreme left in the "Bounce Me" number stands out for her sweetness and grace.

ner, Dorothy Appleby has co-authored and is co-starring in "Square Crooks" at the Maxine Elliott theatre. It is a brave spirit that dares to make an entrance in ghoulish curl-papers. Miss Appleby is a frail girl who looks like the character she plays. The poor little thing had lost her job. Her closest friend had lost his. Her closest woman friend had had the same bad luck.

Her closest friend, Lulu Mac Hubbard, is convincing and at times picturesque.

Annie Mack Berlin plays Bridget O'Rourke. All of Bridget's rheumatism, her warm sympathy with "them who had been crooked," and her obvious humor keep the play up to the mark set by Miss Appleby.

HOTEL MAN BEATEN AND ROBBED OF \$1,691

Lieutenant John Griffith and a squad of detectives of the West 47th street bureau are seeking the bandits that savagely assaulted and robbed Morris Hirschfeld, 26, assistant manager of the Langwell Hotel, 123 West 44th street. The bandits after the assault cautioned Hirschfeld to be quiet until they left. An envelope containing \$1,691.50 was plucked by the bandits from under the arm of Hirschfeld.

The victim was only able to give a meagre description of his assailants. Both, he said, were well groomed and appeared to be about 25.

Hirschfeld had just returned from the bank, where he had withdrawn the money. The robbery occurred outside of room 203 on the second floor. The room had been engaged the night before. The occupant declined rooms on other floors.

Hirschfeld was passing room 203 near the executive offices of the hotel. As he passed the room an arm reached out and seized him. He was dragged into the room and viciously assaulted.

The bandits were about to truss Hirschfeld when he pleaded with them not to. They assented and warned him to be quiet.

Won't Hold Group Arrested at "Stag" Party

In a decision handed down by Magistrate Harry A. Gordon in the Tombs Court the jurist again contended that a group of persons who witness an indecent exhibition or performance cannot be found guilty collectively unless the arresting officer can testify to the presence and actions of each individual.

It is the second time Judge Gordon has dissented from the opinions handed down by the higher courts.

The decision was in the case of the arrest of 70 men and five women in a raid on a restaurant at 26-28 Park place Wednesday night. A stag performance was being given. After hearing the officers testify to paying \$10 each for tickets and describing the dancing and singing which they witnessed, Magistrate Gordon dismissed the men, but held the principals in \$100 bail each for a hearing May 14.

Those held were Olgie Morgan, 27, of 112 Throop avenue, Brooklyn; Lola Boynton, 23, Penn Hotel, West 42d street; Helen Phillips, 30, 226 West 52d street; May Adams, 26, 139 West 44th street, and Rose Woods, 22, 13 Third avenue. The men were Joseph Morris, 1811 Franklin avenue, Bronx, owner of the restaurant; Louis Galzio, manager, and Sam Lenard, 28 East 107th street, who managed the show.

The officers in testifying described the actions of the individual performances, declaring that two of the women danced in the nude, frequently "kissing the heads of bald spectators and sitting on the laps of others." They also charged some of the dances were extremely lurid and the songs and stories given were unprintable.

Marie Wilson Is Held on Drug Charge

Accused of possessing a quantity of heroin and two hypodermic needles, a woman saying she was an actress out of work and giving her name as Marie Wilson, 28, 306 West 56th street, was arraigned before Magistrate Silbermann in West Side Court and held without bail for trial in Special Sessions.

Miss Wilson, who told Detective William Hyde, narcotic squad, she had played in a "sister" act in vaudeville known as the Cleveland Sisters, and was in "Very Good Eddie" and with an Al Jolson show, was observed by the detective at Columbus Circle. With her was her sister and a man.

The trio walked south on 8th avenue. When near 56th street Miss Wilson obtained a key from her sister and went to the house at 306. Hyde followed. When she entered a room he was right behind and announced his identity. In a bureau drawer the detective said he found a "deck" of heroin and needles which the young woman admitted was hers.

When arraigned examination was waived and she was held for trial in the higher court.

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

Albertina Rasch, dancer, announced her engagement to wed Dimitri Tiomkin, Russian pianist. The wedding will probably be held May 18.

Complaints lodged by police against the Provincetown theatre and the Fifth Avenue Playhouse were dismissed by Magistrate Harry A. Gordon. Police obtained summonses against the theatres, charging public performances without licenses. These cost \$500.

Arthur Garfield Hays, counsel for the Provincetown theatre, said that the theatre operates strictly under a club basis and, under the law, is not required to have a license. Magistrates Corrigan and Simpson had previously dismissed two similar complaints against the theatre, he said. According to the account, Magistrate Gordon said that he is a subscriber to the theatre and "didn't want to stop its performance if he could help it."

The complaint against the Fifth Avenue Playhouse was dismissed when Louis Lipsky, manager, said that the performance on May 4, named in the complaint, was given under the auspices of the Zionist Organization of America.

Douglas Fairbanks sent a telegram to the Spanish Government, saying that "The Black Pirate," barred in that country, was misunderstood by the Spanish people. The Government issued a communiqué declaring that as the film had been banned, the incident is closed. Also that other American pictures will not be banned, as had been requested.

Supreme Court Justice Tierney threatened James Barton with a jail sentence for being \$1,050 in arrears in alimony. Mrs. Ottilia Barton had received a decree awarding her \$150 weekly. The court was incensed at Barton, saying "This man ought to be in jail. It is admitted he recently signed a contract for 20 weeks at \$1,750 a week."

According to the "Times," following the announcements of the Producers' Distributing Corporation, Keith-Albee and the Mark Strand-Stanley Company mergers, reports were current that Famous Players-Lasker and Katz, the Mark Strand-Stanley Company and the P. D. C. Keith-Albee Company would all merge into one.

Sam Katz denied the reports, calling them ridiculous.

The Little Theatre of Dallas, Tex., gained permanent possession of the David Belasco cup upon winning the Little Theatre tournament for the third time. The Dallas Company won the tournament held last week with "El Cristo," by Margaret Larkin. Three of the five judges voted for the winner, the other two favoring "The Cajun," presented by the Shreveport Little Theatre of Louisiana. The judges were Forrest Davis, J. K. Nicholson, Manvel Whittemore, Ernest K. Lindley and Dorothy Stockbridge.

Mayor Walker accepted Ben Bernie's offer to give a series of park concerts. The first of the series will be given by Bernie's orchestra today (Wednesday).

The Drama League of America closed its four-day convention in New York after electing officers and raising \$4,000 in subscriptions to cover a deficit caused by its organ, "Drama." Invitations for future conventions were received from Memphis, Kansas City and Asheville.

The following officers were re-elected: Daniel L. Quirk, president; Mrs. A. Starr Best, Arthur H. Kahn and Lorado Taft, vice-presidents, and J. W. Macy, treasurer.

The divorce action of Christine Norman, former stage star, against Enos Booth, New York lawyer, was revealed when Justice Tompkins signed an order transferring the suit from Westchester County to New York.

Miss Norman charges her husband with misconduct with a woman referred to as "Ann Cockle."

Justice Tierney granted Helen Lee Worthing's request for an injunction to restrain the Scherk Importing Company, perfumers, from using her photo for advertising purposes, pending her \$50,000 damage suit. Miss Worthing charges the company with using her picture to exploit without her consent. She asks \$25,000 for whatever profits the use of the photo brought and \$25,000 for exemplary damages.

Justice Tierney, according to a daily, said he had no doubt that the picture used was of Miss Worthing.

Atlantic City police searched several hours before finding Sonny

Whitney, five-year-old son of Evan Burrows Fontaine, cabaret dancer. The boy disappeared from the dancer's home.

Police explained that the chauffeur of a neighbor had taken him for a ride. No arrest was made.

Ignace Paderewski was forced to cancel a concert in New Rochelle, being confined to his rooms at the Gotham with a severe cold.

Sally Bronis, show girl, seeks \$100,000 from Harry Greb, former middleweight champion. This because of Sally's alleged broken heart, which Harry is accused of having broken. Following the announcement of this suit, Alfred Bronis, husband of the broken-hearted chorus girl, announced that he will also sue Harry. Bronis will ask for \$250,000 for alleged alienation of his wife's affections.

Miss Bronis is at Ciro's, New York night club.

Half an hour after she was awarded a divorce from Raymond Bennett in Circuit Court, Chattanooga, Tenn., Evelyn Farless Bennett, formerly of the "Follies," secured a license to marry James M. Heath, 28, of New York.

Heath's identity was not revealed in the account.

Mrs. Edna May Marsh Stuart, 26, actress, applied for a writ of habeas corpus to compel the appearance of Robert Stuart, her 18-year-old husband in court. Decision was reserved in Supreme Court and the case postponed until yesterday (Tuesday).

Young Stuart is heir to \$1,000,000. His wife, who has a seven-year-old daughter, charges that Mrs. Lillian Stuart, his mother, spirited him away. The two were married on March 29. Two days later, the bride said, Mrs. Stuart asked her son to call on her. He did and did not return; his mother had him arrested on a charge of stealing family jewelry valued at \$4,000 and sent to the psychopathic ward at Bellevue. The young Mrs. Stuart alleges that this was done to keep her young husband from her. Resistance to his mother's plea for an annulment is alleged to have caused Stuart's arrest.

Stuart is said to have asserted that he is the father of his wife's child, but later admitted he was not. He said, however, that he intended to adopt the child. A court action to be fought out by Stuart's mother and his actress-wife involves the share in the \$1,000,000 trust fund he will come into upon reaching his 21st birthday.

Evangeline Marschalck, known professionally as Vangie Valentine and Gilbert Austin, insurance broker, will wed, it is announced. Miss Marschalck is the "Follies."

Federal Judge Goddard heard argument and reserved decision on a demurrer entered on behalf of Earl Carroll, indicted for perjury in his testimony before the Federal Grand Jury during the investigation of the well known "wine bath" party. Herbert R. Smythe, attorney for Carroll, objected to the four following counts in the indictment; that it did not clearly set forth a crime; that it did not make clear what liquor was alleged to have been served or possessed by Carroll; that it was so involved as to be negative on many points, and that it was absurd to mention the bath tub incident in connection with the liquor charge, as "it must be obvious that any liquid poured in a bath tub that anyone bathed in, if such an incident occurred, could not have been intended for beverage purposes."

"One Man's Woman," by Michael Kailfesser, at Werba's Brooklyn this week, will open at the 48th Street Monday. "Clare Tree Major" will appear in "Monsieur Beaucaire," to be produced for special matinees at the Princess. A. H. Woods purchased "God Incarnate," by William Begovic, for next season production. "Mother's Tramps," by Courtney Savage and Herman Gantvoort, is in rehearsal. The Lenox Hill Players' "The Cenci" will open May 19. The Playhouse has accepted "The White Collie," by David Sturges, and will produce it in August.

Justice Mahoney denied application of Muriel Spring, actress, for \$2,000 monthly alimony and counsel fees from David L. Meyer, wealthy rubber broker, in Supreme Court. Alleging that she is Meyer's common-law wife, Miss Spring sued for separation. The court ruled the action of marriage nullified the action.

William F. Russell, lawyer, of 149 Broadway, was appointed receiver of the Twin Oaks Club, 163 West 46th street. The club opened about four months ago with 48 stockholders and a capital of \$100,000. The

stockholders, it is said, were recently asked to advance additional capital, but failed to do so.

Arthur Hammerstein will erect a theatre at Broadway and 53d street as a memorial to his father, the late Oscar Hammerstein, to be known as Hammerstein's Temple of Music.

CHICAGO

Members of "Louie 14th" at the Illinois are giving a May fete May 13 in Grant Park.

Lubliner & Trinz's new Grove theatre on the south side opens today (May 12). 2,500 seats. Sam Harris, former manager of the Michigan, will be in charge of the new house. Ferdinand Steindel is to direct the orchestra.

Chicago received its first shipment of wax replicas of movie stars for the display windows of a loop department store.

Two years ago Mrs. Pearl Griekson, 23-year-old dancing instructor, was acquitted of the murder of her husband. Last week she attempted to end her own life by poison. Her suicide attempt is puzzling police.

LOS ANGELES

Helen Virginia Mullen, film actress, entered suit for divorce from Wallace Francis Mullen on grounds that he cursed her on street cars and before friends.

Duke Kahanamoku, Hawaiian swimming champion, was credited with saving the lives of Christ Doris and Max Koehler when the two men fell into the ocean when a mast of the "Constitution," on which they were perched, snapped off during a heavy swell. The ship is being used in "Old Ironsides." Kahanamoku plays in the picture, and is captain of the life-guards.

Joan Crawford, M-G-M actress, and Michael Cudahy, grandson of the millionaire Chicago meat packer, have been connected in the latest crop of rumors. According to opinion they have been married for three years. Cudahy could not be reached for a statement. His mother said she thought it was a lot of publicity.

Mrs. Mayme E. Ferguson, known in screen circles as Jean Ferguson and also as Mlle. De Desley, beauty specialist, obtained a divorce from James Edward Ferguson on desertion charges.

John Howard Richardson, film actor and husband of Florence Stone, actress, was sued for \$21,250 back alimony by Emma Charlotte Louise Richardson, former actress and his ex-wife. Mrs. Richardson obtained a divorce in 1920 with \$75 a week alimony. According to her affidavit, he paid her a total of \$395.

Jesse L. Lasky purchased the home of O. R. Fuller, near the Palisades, Santa Monica. The house was sold furnished for \$200,000.

Paul F. Mahoney, builder of the Pasadena grandstand which crashed to the ground New Year's Day, killing 12 people, was sentenced to 10 years in San Quentin for failing to build a proper structure.

Mrs. R. B. Wells, known as Mirlam De Milo, "The Modern Venus," had her husband, realty auctioneer, jailed for assault with a deadly weapon following a disturbance at the Wells home in Venice. He was charged with hurling a flat iron at her and removed to the county jail with bail fixed at \$5,000. Several months ago Wells attempted to have his wife put away on insanity charges, but she convinced four alienists she was sane.

Bobbie Healy, Hollywood model, was named correspondent in the second divorce case alleged caused by her. Mrs. William Taylor, of Oxnard, charged that her husband left town after getting a telegram from Miss Healy in Georgia. He is now a fugitive from justice.

A theatre, store and loft building will be constructed between Third and Fourth street, San Diego, by Edwards, Wilsey & Dixon, of Los Angeles, for Kass & Rubin. The building has been leased to West Coast Theatres, Inc.

Anita C. Hess was granted a divorce from Ernest Hess on charges that her husband wanted her to work while he hung around the film studios. She alleged that he never got as far as being an extra.

Cliff Wilson Fatally Hurt

Los Angeles, May 11. Cliff Wilson, automobile driver whose car overturned on Death Curve at the Ascot Speedway Sunday, is reported as dying from the effects of a fractured skull. He is at General Hospital.

P. D. C. CREATING STARS

(Continued from page 4)
usual activities in behalf of the concern as a poster clerk.

There were 103 in attendance at the various business meetings, with the general session breaking up Saturday, when most of the men left for San Francisco, then Seattle and home.

The dinner tendered by De Mille to the visitors at the Ambassador was arranged for by Barrett C. Keisling, who also acted as toastmaster. Charles and A. Christie, Slestrom and De Mille were the principal speakers. About 500 were present.

Special functions were held during the week at the various studios. Jointly Endorsing

Mostly heard following the announcement of the juncture of the Producers Distributing Corporation with Keith-Albee and the Orpheum circuits is the query as to whether Keith-Albee invested cash with P. D. C. and if so, how much?

While no amount has been reported, the K-A-Orpheum group is said to have made a substantial cash investment.

Report says that it has been agreed between the vaudeville operators and the picture distributor that they shall become joint endorsers upon such commercial paper as may be required to make productions or for the purposes of the business of P. D. C. This is growing to be a prevalent form of picture producing of late, it is said, in some quarters. "Paper" is discounted with the banks for producing purposes and taken up as the proceeds of the distribution of the picture may be received.

Cecil DeMille has extensive banking connections, besides being the vice-president of a large Los Angeles bank.

The bankers for P. D. C. are the Jeremiah Milbank group in New York. The Milbank people are reported having backed up any move of the picture distributor with money and it is also said that the New York bankers approved of the P. D. C. plan to give K-A and Orpheum 50 per cent of the concern.

Bookings Guaranteed

In return K-A and Orpheum are said to have guaranteed, besides their investment, that their own houses and those booked by them with vaudeville shall play the P. D. C. pictures, the leading houses in key cities receiving first run service where that is available. Keith-Albee is booking a number of "outside" vaudeville houses playing pictures also, through their "5th floor" booking department in New York, also from the K-A Boston and Chicago branches.

Orpheum Circuit's "outside" bookings are through the Western Vaudeville Managers' Association of Chicago, with the middle western houses so booked likewise playing a combination program of acts and films.

P. D. C. is one of the younger of the large film distributing corporations with producing adjuncts. In a statement given out on the coast P. D. C. stated it has offices in 31 American cities and also through the Producers' International Corporation, established distribution abroad.

P. D. C. continues with its same officers, Frank C. Munroe, president, and John C. Flinn, general manager. It was Mr. Flinn who remained behind in New York to close the K-A deal, after his associates had been obliged to leave for the coast, where the P. D. C. exchange men held a convention last week.

It is understood that the P. D. C. will establish headquarters in the Bethlehem building at Broadway and 46th street, with Arthur Whyte representing the K-A-Orpheum interests in the offices. Whyte has been the picture advisor of Keith-Albee for some time.

LADIES OF ENSEMBLE

(Continued from page 34)

hope left for training men after that.

Christine Coniff is in "Sunny."

The girls at the Liberty theatre claim they have more languages spoken in room 9 than in any other dressing room in New York. Polish, Spanish, Swedish, Italian, French and not to forget Bostonian for which Marla Bell takes honors.

Ruth Laird who claims Texas as her home is in "Kitty's Kisses."

MAIN CONTEST BOOED

Dundee and Levine, Semi-Finalists, Save Garden Boxing Card

By JACK PULASKI

The boys walked out of Madison Square Garden in droves during the star bout that featured resumption of boxing Friday, following the departure of the circus. Jack Renault got the decision over Jack De Mave, but it didn't mean a thing except to indicate that De Mave is in the wrong racket. Renault was the favorite and it was expected he would k. o. the blond from Hoboken. Despite his natural advantages—weight, strength, skill and hitting power—Renault made a sorry showing. The only thing De Mave had against the Canadian was youth and a desire to do something. He made the fighting for a time, leading but not connecting with a solid punch.

The fans got a couple of kicks out of the other bouts. The semi-final affair brought together Joe Dundee, one of the leading contenders for Mickey Walker's welterweight crown, who won over George Levine, a youngster from Brooklyn, who has beaten some good men. It was reported around the Garden that plenty of "smart" money was dropped on short end betting in the expectation that Levine would win on points.

Levine is a sweet boxer and he went out in front for a time. A right knocked out one of Dundee's teeth about the fourth round. In the next session Joe went to work and severely punished Levine around the body. That slowed up the newcomer and he took plenty of wallops to the short ribs without flinching.

Standing head to head thereafter the boys socked away and in the later rounds Dundee seemed to have enough of that kind of mixing. Dundee maintained his winning streak, but it was the toughest battle he has had since they started matching him at the Garden every few weeks.

Two Knockouts preceded the main events. The first of the 10-rounders brought together Sergeant Sammy Baker and Larry Estridge. Sammy beat the colored boy once before. This time he knocked him cold in the second round. Estridge was reported having quit to the soldier in the earlier match. The colored boy was booed when introduced and also when he left the ring. It did look as though he took it quick.

A six-rounder brought together George Courtney of Oklahoma and Cy Shindel, New Yorker. It was a socking match while it lasted. Near the first round bell a wallop to the wind sent Courtney down to his knees. He came back, however, and in the fourth round had Shindel out on his feet. At least Cy was hardly defending himself and could not strike back. So the referee stopped it.

ICE RELAY OFF

Power Bill Unpaid—4,000 in Audience Disappointed

Los Angeles, May 11. A pool of water and not a cake of ice greeted about 4,000 people who came to see the start of a six-day ice-skating relay race at the Glacier Palace Ice Skating Rink in Hollywood. E. I. Linesby, manager, explained that the Bureau of Power and Light shut off the juice that ran the refrigerating plant because of a large power bill against the ice palace.

Linesby is operating the place on a lease taken about a month ago by Edward F. Givens, who, he said, paid his power bills daily. The McClune Theatre Company, which leases the property, has given Givens three days to vacate.

The Glacier Ice Palace was completed early in the year at a cost of \$200,000 and is said to have been losing money steadily since the opening in March.

Maines' School Boy League

Capt. George H. Maines, publicity man, has organized the School Extension Baseball League and will stage the first world's series with boys teams this fall.

The league will embrace 100 cities as presently planned.

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15 YEARS AGO

(From "Clipper" and Variety)

Walter C. Kelly and John Philip Sousa were both playing in South Africa.

Sita Devi, an Indian princess who was playing the Brighton, had raised a row over costuming and the moralistic fellows were demanding that she don more clothes.

Otto Harbach had just written a drama called "The District Attorney," which the serious minded A. H. Woods had on his early production schedule. James Kirkwood, the actor, was a picture director for the old Reliance Film Co., succeeding B. E. V. Taylor, who had just resigned.

The big picture news of the week was the first installment of that standing headline story, "Picture Trust Purchasing Houses to Hold Up Trade." It related how the Motion Picture Patents Co. was attempting to line up a national string of theatres for the showing of their product. The plan was that a separate company, formed with Patents Co. money, would run the houses, while the parent firm would concern itself only with the picture making and distribution.

Brahm's Flea Circus had just been booked with the "101 Ranch Wild West Show" and Mr. Brahm, needing some trained fleas, offered \$3 apiece for the little fellows. Jules Ruby claimed to have knowledge of a flea nest, but he was holding out until the price went up. And with the supply short, the price did go up to \$25 per dozen, an increase of more than 8 cents per flea.

Charles Frohman, after having Sires' Bijou on his hands for 30 weeks at a \$1,500 weekly rental, turned the house back to its owners, after experiencing flop after flop therein. Turle Dean, now on the Belasco business staff, was in New York, but getting homesick, according to reports, for his old job as manager of the Academy of Music, Baltimore. Louise Gunning had been signed for an all star "Pinafore" revival. Orville Harrold, after singing in "Naughty Marietta," sailed to study in France, while Maurice Renaud, the opera singer, was engaged by Oscar Hammerstein as a member of his London company.

Jane Cowl was a stock actress, but her reputation was beginning to mount and she had been re-engaged for "The Gamblers" next season. Cora Payton was preparing to present Clyde Fitch's "The City" at the Grand Opera House. "Monna Vanna" had been banned in London. In Uniontown, Pa., the big Barnum show suffered a blowdown. Hammerstein's New York, was running a vaudeville bill with 13 regular acts included, the show stopping at about 11:44 p. m. nightly.

Joe Jackson was making his first appearance in the east after two seasons on the Orpheum circuit. Wellington Cross and Lois Josephine were playing together and doing well, while the song hit of the day was "You'll Do the Same Thing Over Again."

George Lederer had just given a new definition of an optimist—"a man who makes lemonade out of the lemons handed him."

STOCKS

Poll Players, Hartford, Conn., will open May 17 with "Easy Come, Easy Go." Jay Holley and Mary Ann Dentler are the leads. Joseph Moran, Ethel Temple, Edmund Abbey, Walter Weeks, Edna Earle Andrews and Jay Ray are in support. Bernard Steele will direct. Frank Ambos is scenic director.

Robert McLaughlin's 16th summer stock season in Cleveland was inaugurated this week with "The Family Upstairs."

Goldstein Bros. open dramatic stock at the Colonial, Pittsfield, Mass., early next month.

William Faversham, playing a special engagement in stock with the Bonstelle Players, Detroit, may

THE PITY OF THE N. V. A.

As this is about the time Fred Stone mentioned in his recent statement he would be in New York to call a meeting of the members of the National Vaudeville Artists, it may be in order to suggest to Mr. Stone and active members some of the points to be talked over.

Before going into that, it should be said that Variety is not attacking the N. V. A.'s charitable actions, but only what the N. V. A. neglects to do in the charitable way, and because it is one-man governed, by a Master who is not a member of it. Also that its charitable deeds should be passed upon, recommended and its funds disbursed by vaudevillians, since the N. V. A. is supposed to be an organization of vaudeville artists. With that settled, let's proceed to the suggestions:

That no charitable deed be advertised.

That all funds disbursed shall be given under and from the banking account of the N. V. A., signed by the proper officers, and such funds shall not be permitted to be paid out by the individual check of a man who is not even a member of the organization.

That "Bohemian Nights" in the clubhouse be held only for the entertainment of members with not over one guest permitted a member. And that active members (performers) be given the preference in applying for tickets.

That no N. V. A. member working in a theatre at the time be called upon to volunteer for "Bohemian Nights".

That no N. V. A. member working in a theatre at the time be called upon to play a benefit anywhere without pro rata pay, at least.

That no N. V. A. member be 'obliged' to advertise for or on behalf of the N. V. A., its programs or buy tickets for its affairs, and that any such member so oppressed may complain to a Grievance Committee (to be formed) from N. V. A. active members (performers) elected by the whole membership.

That no authority be passed to anyone outside of the N. V. A. organization to work for or act in or upon behalf of the N. V. A., without the written consent of the N. V. A. Board of Governors.

That all members of the N. V. A. Board of Governors (to be formed) must be active members (performers).

That no one other than an officer of the N. V. A. be allowed to adjust or settle a death benefit claim of a member and that any check issued in settlement must be made payable directly to the beneficiary, drawn upon the banking account of the N. V. A.

That all lay members currently must reapply for membership when their present term of membership expires; and that such application must go before a Membership Committee, composed only of active members (performers).

That all officers of the N. V. A. shall be elected from vaudevillians, active or retired.

That the care and attention of all professionals to be looked after or investigated by the N. V. A. shall be within the sole jurisdiction of an Emergency Committee (to be formed) composed only of active members (performers).

That an election shall be held and termed a general election for officers, to be voted for by secret ballot, in person or by mail, in a manner to be provided for, and that a majority vote of all the active members (performers) shall elect.

That an Election Board (to be formed) of N. V. A. active members (performers) shall supervise such election, including the preparation, distribution and mailing of the ballots.

That's all coming to mind just now. Other points can wait.

Should Mr. Stone call the meeting he promised to and these matters be taken up, there are a couple of others that might be borne in mind of those at the meeting who may be interested in the welfare of the N. V. A. as for the artists rather than for the managers. One is that contrary to the common assumption the N. V. A. does not own the clubhouse in New York it is using. That is on leased ground and the clubhouse is held in the name of an individual corporation. It's doubtful if the N. V. A. actually has a lease upon the premises. A separate corporation was formed at the time the property was taken over and has since remained the holder. Also that the N. V. A. clubhouse was built with the intent of converting it into a hotel if failing as a clubhouse. Anyone surveying the interior may verify that, also that the building is susceptible of being raised several stories on a similar rooming plan above the ground floor.

Another and important matter to take under consideration when the self-imposed proprietary interest at present in the N. V. A. is considered, is that upon the formation of the N. V. A., and later when it was decided to proceed with the club as a permanent agency, managers represented in the Vaudeville Managers' Protective Association reached a conclusion that if the N. V. A. club cost the V. M. P. A. \$300,000 yearly it would be worth it, to "keep the actors in line." (Old timers should explain this to the younger actors of vaudeville). Starting with that understanding and with the vaudeville members of the V. M. P. A. agreeable to the scheme, is it any wonder that the Master assumed the mastery and direction of the N. V. A., with his brother-managers of the V. M. P. A. willing to let him pose, for whatever publicity he personally procured, if "the actors were kept in line?"

To back up that the V. M. P. A. of recent years nor the Master himself has not donated a dollar toward the N. V. A. in any way, shape or form, it may be recited in substantiation that when the loss of the official organ, then paid weekly by the V. M. P. A. became burdensome, that weekly loss (about \$1,300) was shifted from the V. M. P. A. to the N. V. A., and since has been paid weekly by the N. V. A., out of N. V. A. funds collected for charitable purposes. And further, that there is an individual corporation also operating the official organ, without the N. V. A. directly holding any rights in or to it. Should the official organ show a profit, its controlling corporation could divide that among its stockholders without the N. V. A. participating, whereas the weekly losses are continuing to be paid by the N. V. A. from the N. V. A. funds.

Meanwhile in the absence of a vaudevillian on the executive staff of the N. V. A., charity is being dispensed to vaudevillians through the medium of its present non-vaudeville directorate, headed by Fred Stone as president.

That's about all for the first meeting Mr. Stone promised to call. But the election is most important—it's vital that Mr. Stone's successor shall be elected by a general vote of the active membership, not by a little group of members hastily called in.

Out of vaudeville a long while, Mr. Stone can not commence to know what the Master has done and will do yet with and through the N. V. A. if he is not checked.

Let the N. V. A. be run by the people who belong to it—vaudevillians—those who have maintained it and are maintaining it now, yet are driven and used as though they were but Slaves of the Master.

The people who pay should have their say.

be held over after his "The Squint Man" production to revive "Lord and Lady Algy."

Mary Ann Dentler ("Alma" of the South Seas) and Jay Holley, lead

Poll Players, opening May 10, in Pol's Palace, Hartford, Conn.

Frances McGrath, lead with the Hudson Players at the Hudson City, N. J., was suddenly

APOLOGIZING TO PAT CASEY

It's necessary to apologize to you, Pat Casey; you're not a damn fool—just a chump.

You're a chump, Pat, because you're telling people who care nothing about you how to save their business. Listen, Pat, they don't know enough about their business to save it after you tell them how.

And why we're taking back that damn fool thing, Pat, is because if you know as much as you do about vaudeville and enough to tell them how to run it, you can't be the damn fool, Pat, can you?

Oh, yes, Pat, we heard about the bawling you gave the bunch at the dinner. That \$20,000 dinner! Hurray for the N. V. A. For what you did and what you said, Pat, they should make you Admiral of the N-vay. Yes, he could, Pat, that Captain of Industry could make you. Stop kidding, we're telling you he could—doesn't he think he has made the actors, Pat? Stop arguing, you're only a chump.

Pat, did you get that N-vay up above. You don't know whether it meant Nva or Navy. Take your pick, it means either. Pat, dear, how would you like to run the N. V. A. for awhile? You're so nice, Pat, dear; we could fall for you, too. Did anyone ever fall for you, Pat? Honest, now, no cheating. Tell the truth, Patsy, because if the Captain is going to make you an Admiral, you must have a character, Pat.

Listen, Pat, if you run the N. V. A. it will give you experience. Sure it will. No, you don't have to call the actors "My Children." That's out, Pat. You know when you pull stuff like that you have to pull it without laughing. They mustn't laugh in the clubhouse, Pat, when the Captain is around.

Were you ever a Captain of Industry, Pat? You were! When? Bossing the canvassmen. Is that where you found out how to swear, Pat?

Well, Patsy, if you're a Captain, then you make the other guy the Admiral. Certainly. Take right hold. Tell it to 'em, Pat.

Do you believe in moods, Pat? Moods, not moons, you poor simp. Just a dumbbell. A mood, Pat, is a condition of the mind, sometimes called mental and at other times called a pose. Does the Captain get moody? Is that so? First we've heard of it. What does he do when he's moody, Pat? Really! Why, Pat, that's not moodiness, that's acting. Poor Pat, that you have lived to your age and can't tell acting off as well as on.

You should try a little acting yourself, Pat. That kind soft thing as though you had been trained as a diplomat. Oh, yes, the bunk, of course, but it gets over with strangers. It sure does, Patsy.

Suppose you tried the moody stuff, Pat. There are two moods, mentally—happiness and morbidness, or with variations. See, Pat, now we're getting in deeper so the variation of morbidness becomes seriousness. And never be serious, Pat, unless you're acting.

Morbidly and you as the Admiral might be talking to the Captain, telling him where he got off as it might be, as you told the managers at the dinner, Pat. So framing your mind for the temper and state, you could say:

"Cap, come here. I want to talk to you. What do you mean by bawling these people; these people who come up here and tell me their woe stories; those you became guardian for and what happened to them, besides the stories of the floating spirits that hover around you, calling us all names because you couldn't and didn't make good on your posing."

That wouldn't be much of a lecture, Pat, would it? Just a mild squawk. Sort of prelude to telling the Captain he mustn't try to fool the world because the world won't be fooled. The moral of that would be, Pat, that they get you sooner or later and the softer the sooner.

Much better, Pat, to take the other road, the happiness way, with joviality for this variation of happiness, grabbing the same guy by the coat sleeve, Pat, and saying:

"Hey, kid, use your bean. Don't you see they're hep to you? Be on the level, tell 'em it's a gag and you're going to start over. We'll help you, Cap, as much as we have socked you in the past. There's a good kid, glad to see that you have something left."

Of course, Pat, the jovial way might get you fired, but don't forget, Pat, what we advised you once before, that you'd better come over. The picture thing is getting awfully strong, Pat.

Say, Pat, did you ever suspect there was so much untold stuff about vaudeville? It just goes to show that you can't get away with murder for 25 years without it breaking out, though a little belated, eh, Pat? And say, Pat, if you become the Admiral and talk to the Cap'n, never mind the industry part and don't let him ring in the Bible on you. He might try that for the out, Pat. Of course, of course, don't get sore—everybody knows.

Pat, dear, don't you dread to think that some day there might not be a manager to watch over the actors—and prevent them from striking or getting what may be coming to them? Won't it be terrible, Pat, if the actors have to take care of themselves? Just think, Pat, of the poor actor, away, sick and hungry on Christmas Day to receive only a loving message of blessing from a nice kind manager, wishing him health for the coming year. Won't the actor miss those little acts of thoughtfulness, Pat?

Pat, did you ever give away any of your own money to some one who needed it? Thought you did. Heard about it often. How does it feel, Pat? Your very own money. Not to be charged up to any organization, with or without stockholders. Does it feel good, Pat? Isn't that lovely? Tell the Cap. how it feels, Pat, will yer? Maybe he will loosen on his own.

That's a dorb, Pat, isn't it? Do you think we should go into that end of it? Oh, boy!

Well, as long as you say so, but Pat, it's tough to hold out on that one.

Pat, did you ever have a bank account of your own and throw the checkbook away?

Can you cry, Pat? For what? For fun. That's acting, too.

Pat, dear, has any of the stockholders got a dividend lately?

Let's pray, Pat.

stricken with grippe Sunday night and was unable to open Monday in "The Cat and the Canary." Violet Barney, who had played the role in stock two years ago, was suddenly refreshed recollection of the

part in one rehearsal and gave the performance Monday night.

Harry Clay Blaney opened a sum-

(Continued on page 41)

LESTER BRYANT'S TOUGH STREAK CLIMAXED WITH OUSTING

Chapin Estate Calls for Vacation of Playhouse by 'Boy Wonder'—'Solid Ivory' Strand the Finisher Bryant's Ups and Downs of Recent Times

Chicago, May 11.

It is understood that the Chapin estate has served a vacate notice on Lester Bryant and demanded the keys to the Playhouse on Michigan boulevard. This means that Bryant, known locally as "the boy wonder," on account of his ability to promote himself in and out of trouble, has finally been ousted from his strong-hold.

The Playhouse is one of the cheapest theatres in Chicago in point of rental and operation and is a dandy house for a show of the intimate type.

Bryant has never been able to get himself firmly entrenched. Judgments, foreclosures and the sheriff were always just in the offing. His failure to open "Solid Ivory" last week with the show stranding in Detroit when money to bring it to Chicago was not forthcoming, was probably the last straw for the executors of the estate.

Bryant has been characterized by his "comeback" strength, never seemingly discouraged and always able to find one more angel. He has had considerable financing trouble, but always has made good eventually. Bryant had an interest in William Caryl's musical "Betty Dear," which just moved from the LaSalle to the Garrick.

SHUBERTS MUST PAY TENOR FOR TWO WEEKS

McLaughlin Gave but One Performance in "Student Prince"—"Discovered"

Robert McLaughlin, tenor, is victor in an Equity arbitration against the Shuberts wherein the latter were ordered to pay two weeks' salary and transportation expenses to and from Chicago.

The McLaughlin case had been hanging fire for two months. McLaughlin, tenor in a Brooklyn church choir, was "discovered" by a Shubert scout as a likely candidate for the Chicago "Student Prince." McLaughlin gave an audition before Shubert executives and was sent on to Chicago. Upon arrival the tenor claims to have found that the stage manager of the troupe had blended the role into baritone. He played one performance. Dismissal followed.

The Shuberts maintained the tenor should only be reimbursed pro rata for the single performance.

"Ginger Snaps" in June

"Ginger Snaps of 1926," musical revue by Nevills Fleeson and Albert Von Tilzer went into rehearsal this week under direction of Jack Haskell. L. M. Simmons is sponsoring with the revue to open early in June.

The cast includes Inez Courtney, James Donnelly, Cynthia White and others.

Skit for Peggy

Phil Payne, reported as a financial sponsor for "Bunk of 1926" is reported having had a skit in mind for Peggy Hopkins Joyce in the show.

It did not go through as Miss Joyce is said to have had going away plans.

Payne's skit was along the lines of having Peggy acting as an abused wife about to sue her husband's mistress for alienation of affections.

Otherwise Mr. Payne is the managing editor of the New York "Mirror" (tab). He is said not to be spending his own money angling for attractions.

KEEPING AGED DATE

Nellie Revell is in Chicago this week, keeping a date with George M. Cohan made 40 years ago.

When both were mere kids and in a theatre the youngest Cohan complained to his girl friend, whereupon Nellie said: "Why don't you build your own theatre and stop kicking?"

"I will some day," answered George M., "and when I do, Nellie, you are to be there when I open it."

It was last Thursday that Miss Revell found in her room at the Hotel Somerset transportation for Chicago on Friday's Century with a note stating a reservation had been made for her by Mr. Cohan at the Hotel Drake.

George M. had informed Nellie the day before he expected her to "keep that date." It had failed Nellie's memory, but she recalled it and said she would, though it meant the longest railroad journey she has undertaken since entering the hospital five years ago, and it is her initial appearance within the Loop in 10 years.

To "keep the date" Miss Revell had to ask release as a guest at the dinner Monday to Cardinal Hayes at the Hotel Astor, but Nellie says she wasn't surprised that George Cohan could take a girl away from even a Cardinal.

The "date" was kept Monday night at the opening of George's 4 Cohan's theatre, Chicago. It's the rebuilt Grand opera house.

\$2.50 SHOWS ALL OUT; CUT RATES MAKE \$3

\$3.50 for Dramas Regular
Top—\$5 Musicals Prevalent
75 Per Cent. Cut Rate

If the current box office prices mean anything, the \$2.50 show is "through" in New York. At the present time there are three attractions out of 65 charging \$2.75. Others in the non-musical line are charging \$3.50 nominally for the additional benefit derived in cut rates.

Five non-musicals on Broadway are charging: \$3.85 at the box office. "Lulu Belle," "The Shanghai Gesture," "Cradle Snatchers" and "The Last of Mrs. Cheyney" are the four. With "Juno and Paycock" included, but hardly to be accepted as a serious contender inasmuch as the high scale prevails because of the smaller house.

Five dollar musicals are plentiful. Now they are "Sunny," "The Cocoanuts," "The Vagabond King," "The Student Prince," "Artists and Models," "Greenwich Village Follies" and "Song of Flame."

All other musicals, with but one or two exceptions, are running regularly at the \$3.85 scale. "Pinafore" at the Century charges \$3.30, but has large enough capacity to stand such a comparatively small scale. A year or more ago the Shuberts put \$3.30 as the minimum in their houses with the cut-rates directly in mind, and almost convincing proof that the nominally lifted scale is caused by the bargain sales as given in "Laff That Off," which is scaled at \$3.30 top, but which does three-quarters of its business through the cut rate office. It was "panned" seven months ago when it came to New York, but has subsisted all of this time at a profit.

GARRICK SOLD FOR 4 WEEKS

The Garrick's, New York, system of subscribers has limited the agency "buy" on the house for the new "Garrick Galettes," which opened Monday, half of the house (300 seats) going to the agencies, but not en bloc because of first call for subscribers.

The latter are having some of their seats held back for that reason, with the theatre sold out for the first four weeks as a result.

"Ne'er Do Well" Called Off

With Oscar Shaw signing for a new Arthur Hammerstein musical, the proposed A. L. Erlanger musicalized production of Rex Beach's "The Ne'er Do Well" is off for the time being.

SHOP TALK

By J. C. NUGENT

Yes, I'm writing another play. What do you care?

This one is a serious effort at one of those thoughtful things. With new thought and stuff floating all around us, and occult cusses concerning themselves on every hand with the newness of the when and the effect of unconscious mood on the subconscious libado, the old bean must sidetrack mere indigenous Americanism and daily drabness, and soar a little.

A New Language

Time was, as we say when speaking glibly, when actors talked sense and playwrights, in their ordinary conversations, were almost intelligible. But a new language has sprung up, fostered by certain dreamful and profound reviewers and esthetic followers and readers of same. On the corners and around the clubs and elsewhere where members of our cult gather, the man of plain speech who knows what he means and says it in simple words is now a mere fathead.

Once, at rehearsals, for instance, he could ask, "Where do I enter and when do I sit down?" And the directors said, "Center door. And after your first speech—not during it—or as you finish it—but AFTER you finish it, you sit left."

The actor marked his part accordingly, each gave the other credit for some small glimmering of understanding as to what said entrance, speech and sitting was meant to convey, and things moved along toward just as few failures as now. Fewer.

But now the actor says, "Pardon me, but I have an idea!" He has an idea! "Now my idea, if I am not too presumptuous—if I am, stop me—is—that as Egbert enters—he should convey something. Not blatantly—I wouldn't have you think that—but—well—exotically. That is—if you think back—Egbert's mother was a prude—and—"

"Pardon ME," says the director, "you are attacking only one horn of the dilemma. That is, I think, a fault of the superficial artist of our theatres" (if he is a director who wears a cane he says, "thaw law"). "Egbert's mother was not a prude through a ridiculous or provincial notion of physical virtue, but through the inhibitions of a cold climate. Underneath, she effervesced—she did not bubble, you understand—are you listening, too, Miss Pliff?—you must if you are to understand intelligently—she effervesced: with a sort of sweet, odd, cruel beauty—a flair—if you will—staccato and pointed like—a spiritual—or at least faintly visualized picket fence. Now please try and convey that upon your entrance—a lifting, but still somber—er—get to hell off my foot, property man."

"But," protests the actor, still anxious to do a dilletant without being let out before the seven days are up, "Isn't Egbert's mother capable of another conception?"

It is only fair to say he is sincere in this, although you wouldn't agree with him if you saw Egbert.

"By just what process of reasoning," says the very ultra leading lady, who wants to get off at lunch hour to see Chamberlain Brown about another job in case this one does not open, "should a woman from a cold climate be exotic? Passion is of the immortal sun. Byron says that."

She doesn't say whether she means Oliver Dowd, Arthur or Lord, but it stops the argument until the comedian suggests that Egbert's mother may be a prude instead of a prude; that she merely, being from a cold climate, pronounces it "prude" owing to a cold in the head. But various psychic shadings of mood and attitude and things must be adjusted before Egbert can enter, let alone sit left, and meanwhile the three weeks of rehearsal are eaten up and there is a ragged opening, out of town, preceding a fine metropolitan flop.

May As Well Write Up To It

This style of elaborate analysis has followed us into the highways and byways. A jargon of psychology and metaphysics has replaced the plain shop talk of yesterday.

Dozens of small magazines, determined to etherialize the drama, and hundreds of drama clubs and discussion clubs have wrapped themselves up in these mists of words, so we who write plays may as well write up to it.

So, my new one is called "The Freckled Soul." In it the main Theosophist projects his astral body from Benares, India, to What Cheer, Iowa. The astral body, as you know, is the alter ego, the other self. Each person has two souls—one on each foot. Some are heels. However, this one, in passing through Texas, becomes spotted by the sun and the other guy, upon its arrival, does not recognize it. So he falls in love with a plain white leopard. But—in atonement the Soul removes his spots, with much pain, and gives them, in the finish, to the leopard. Of course it is symbolism in a way, but I think, after "Kongo" and "Lulu Bell," we are ready for a reaction toward the bizarre.

Nugents Important—Even to the "Drama"

While writing the highlights of this, I am playing a vaudeville week with Ruth. Then she goes on tour playing "Babbie" in the "Little Minister," and I "stock star" for a few weeks in "The Trouper" preceding its opening in Chicago in the fall, in case it does. Elliott proceeds to Philadelphia with "The Poor Nut," and "Kempy" still plays in the midlands and outlands and occasionally in other lands. I hold these various Nugent activities to be important even to students of the higher drama, if only for contrast.

Meanwhile, having proved my industry and love of art, I want to say a word in favor of recreation. Even of night clubs. Why all this solicitude for the poor player who wastes his substance and his vitality in midnight orgies? I have visited a few of these modern play places and all I can say I have seen consisted of a few mournful people sitting around tables drinking ginger ale and throwing pellets of bread at each other. A tame party in an automobile man's apartment is a riot compared to the wildest night club night I have encountered. I say—how, whose business is it? A grocer shuts up shop at six and retires at 11. Sometimes.

Those Reformers

If the reformers demanded that he should let go of a pickle or a potato at six and jump into bed and start to snore at 6:15 he would revolt and put rat poison in the sugar. The actor who quits the highest tensioned work known to modern existence at 11 o'clock is entitled to his two or three hours of relaxation as well. If he gets up at six to kiss the milkman and stays up all day, his voice is tired and sandy and his pep gone by certain time.

Our hours are different and our work is different, and if we are willing to pay \$4 for a shoe tongue sandwich and four denatured beans just to chat with a friend and duck the gloom for a while after work, why should the daytime ginhouads crab the party?

YIDDISH ART'S CORNERSTONE

The new Yiddish Art theatre on Second avenue and 12th street, which is to house the Maurice Schwartz players next season, will have its cornerstone formally laid May 16.

Louis N. Jaffe, lawyer, realty operator and picture producer, who sponsored Schwartz and Lila Lee in a film production, is the prime figure behind the new Yiddish Art playhouse.

"Miracle" Will Open Its Season at Philly

Philadelphia, May 11. Through the invitation of the Mayor, Common Council and civic societies, Morris Gest will commence the new season of "The Miracle" at the local Metropolitan Opera House, Oct. 4 next.

Gest will play the Met for five weeks, leading up to the time his spectacular production is due at Kansas City.

ERLANGER'S 15 NEW SHOWS AND 9 NEW THEATRES IN PROSPECT

Astor and Goelet in on New York House—Others Out of Town—Mastbaum and Statler Concerned—Four Musical Productions

A. L. Erlanger has outlined the most active production season since the heyday of the Klaw and Erlanger partnership. He has signed 15 shows, four musical. The actual number of productions is not definite.

Leonard E. Bergman, general manager for Erlanger, has been active in securing material and will be interested financially in at least one of the musical attractions.

Erlanger and associates will also enter an extensive theatre building program. Before the end of next season nine new houses will be in course of construction. There will be two theatres added to his string in Chicago, Erlanger taking over the Palace, there, shortly in addition to a new house to replace Powers'. In Philadelphia there will be two new theatres added, one presumably replacing the Forrest, due to be razed. Other new theatres will be erected in Buffalo, Atlanta, San Francisco, Birmingham, Ala., and New York.

E. M. Statler is interested in the Buffalo project and several other theatres to be built elsewhere in combination with hotels. Jules Mastbaum will be concerned in the Philadelphia theatre projects. The New York house, on West 44th street, will have Vincent Astor and Robert Goelet concerned with Erlanger. Astor and Goelet were said to have advanced more than \$1,000,000 to the Wallace Estate for the Erlanger group in securing the film rights to "Ben-Hur" and they are reported also interested in the manager's out of town building program.

The New York house will be called the Erlanger and the Palace, Chicago, similarly renamed. When the New York theatre is completed the Erlanger offices will be moved there. At present they occupy about five floors in the New Amsterdam theatre building with the space being considered too valuable for the purpose.

MELLER CUTS RUN; GOING TO BOSTON

Raquel Meller's plans have been changed once more. She leaves New York at the end of the week to play four performances at the Tremont, Boston, next week at a \$7 top. A date beyond that has not been definitely booked. It was previously announced that she would continue indefinitely at the Empire, New York, but a slump in business brought about the Boston booking.

Although it is almost definite Meller will make one picture on the coast during the summer, for whom has not been settled. Four producers have entered bids, with the chances mostly in the favor of Cecil DeMille. Fox has made a flat offer of \$75,000 for one film.

Senorita Meller is holding out for \$100,000 for herself, with the expenses of her entourage to be borne by the film company.

DIRTY SHIRT DIVORCE

Los Angeles, May 11. Sigurd N. Russell, head of the Potbotters here, has been sued for divorce by Madeline F. Russell in Superior Court.

Mrs. Russell recites that her husband refused to put on clean shirts. That he told her she might as well be dancing in the nude for all the clothes she had on and finally, that he belittled at her like the Bull of Bashan.

"G. V. F." at Cohan

"Greenwich Village Follies" will supplant "Ben-Hur" at the Cohan, New York, May 31, relinquishing the Shubert to "Shanghai Gesture," the latter shifting over from the Martin Beck.

The "Greenwich Village Follies" shift will inaugurate the tenancy of Jones & Green, producers of the show, of the Cohan which they have taken over on lease for a term of years.

SHUBERTS LOSE TWO SHORT CHANGE COUNTS

Newark Called Road Stand—"Hello, Lola" Had Rehearsed Enough

The Shuberts were recipients to two adverse decisions in the "Hello, Lola" controversy adjudicated by the New York Arbitration Society at Equity.

In one instance the findings established a precedent as to the status of Newark, N. J., which, although classified as a spoke of the "subway circuit," was considered a road stand in the decision at Equity.

The latter claim involved the road scale for the chorus of "Lola," which was \$5 more than for metropolitan appearances and which had been withheld when the musical played the Shubert, Newark, some weeks ago. The arbitration ruled that Newark was an out-of-town jump and the chorus were reimbursed \$5 extra for the Newark date.

The other matter involved was a deduction of one-eighth of a week's salary when the piece opened at the Eltinge, New York, on a Tuesday instead of Monday, with the Shuberts claiming Monday night had been necessary for stage rehearsals. In this matter it was ruled that the production had rehearsed throughout the stipulated period and played seven weeks before coming into New York, which gave no claim for additional rehearsals.

\$5 FOR DRAMA

A \$5 top for at least two of their dramatic attractions will be attempted as an experiment by Charles Frohman, Inc., next year, according to Gilbert Miller, managing director of the firm, which also operates the Empire, New York.

Miller stated that he believed legitimate show business had reached the stage where the producer spending any appreciable amount on a production stood either to lose heavily and quickly or to reap a great profit. Al Woods' production of "The Shanghai Gesture," Miller said, proved this point.

Taking as a basis many of the other plays in town which are hanging on without a profit, he stated that in comparison with the average run of plays in New York, he thought a well cast and competently produced show, if striking popular fancy, could easily get \$5. He points to the exorbitant prices the speculators are getting for the smash hits as an illustration.

If the plan doesn't work with the first two Frohman attractions it is likely that Miller will modify the scale.

The Empire placed a \$3.30 top with the second week of Ina Claire in "Grounds for Divorce," two years ago. Its opening nights since have not been tilted.

"Big Bill" Tilden in Another Legit Play

"Big Bill" Tilden's second venture into the Broadway drama will occur early in June, when he opens as a featured member of the cast in "Mama's Tramps," which Herman Gantvoort is producing. Courtney Savage wrote the play from a story by the late E. J. Rath.

With Tilden will play "Little Bill" Quinn, who was with Tilden in his previous dramatic production of the year, "Don Q, Jr."

Others in the cast include Helene Ambrose, Joseph Greene, Johnny Galladot, Camilla Crume, and Frederick Burton. The out-of-town fortnight tour will begin at Mammoth, May 27.

25% Cut for Musical

A 25 per cent cut in "Sweetheart Time" went into effect with all but Harry Kelly taking the cut and withdrawing from the cast.

Jos. La Penner, producer, who took the musical over from Rufus Le Maire, figures the show can be kept going at its present pace with the reductions in operating cost.

LOUISE GROODY SAILING

Louise Groody is leaving "No, No, Nanette" Saturday (May 15) and sailing on the "Leviathan" the following Saturday for Paris.

Miss Groody will return in time for a new fall production.

RIVAL 'BLACK CROOK' REVIVALS IN OPPOSITION NEXT SEASON

Extravaganza from '50 Period Apt to Be Feature of Philly's Centennial This Summer—Jos. C. Smith Has Original Prompt Book

Delicate Judgment

In a current Broadway show with its star one of the younger group of actors is a company manager of seemingly delicate judgment.

With the show doing but a fair business, the father of the star the other evening requested the courtesy of the house to see his son.

The diplomatic manager informed him he would have to buy a ticket to get in. The father bought his way in.

FRED STONE PRESENTS ANOTHER DAUGHTER

In "Criss Cross" on Labor Day—Paula Stone Is 14—3d Daughter, Carol, 11

When Fred Stone opens at the Globe, New York, Labor Day, in his new "Criss Cross" show he may bring out another of his daughters, Paula, 14, in the very same way Dorothy was given her first stage opportunity.

Dorothy appeared under an assumed name before her parents decided to use her Stone name.

The third daughter of the Stone family is Carol, 11, who may in time also join the stage family. That this is expected is deduced through Stone signing a 10-year contract with C. B. Dillingham.

Stone is summering at his newly acquired 2,200 acre ranch near New London, Conn., which he is stocking with live stock and buffaloes.

Guild's Senior Class Playing in July

As the final item in their year of instruction, the Senior Class of the Theatre Guild School of Acting, numbering 21, will form a stock company during July at the Beechwood theatre, Scarborough, N. Y., and present four plays. Winifred Lenihan is the director. Frank Vanderlip has donated the theatre and two houses in which the company will live.

The plays will be selected from "Lillom," "Alice Sit by the Fire," "Fanny's First Play," "The Girl With Green Eyes," "The Country Cousin," "Playboy of the Western World," "Trelawney of the Wells," "Seventeen" and "The Charm School."

A subscription audience is being gathered from the dwellers around the town. Special buses will meet the trains from New York to carry city visitors to the theatre.

FAVERSHAM NABS ROBBER

Detroit, May 11.

That William Faversham carries a wallop which is useful off-stage as well as on, he demonstrated the other night while walking from the Bonstelle Playhouse to his hotel after the performance.

He was held up by a gunman. Instead of meekly complying Faversham promptly knocked the man down and held him until police arrived.

"HELL CAT" FOR LONDON

"The Hell Cat," by Guy Bragdon, stage director for Arch Selwyn, will be produced in London next summer by Sir Alfred Butt. Bragdon sails in August to stage the piece.

The cast will comprise English players with the exception of Lillian Foster, who sails with Bragdon to appear in the central role.

Chi's First Woman House Mgr.

Chicago, May 11.

May Dowling, formerly press representative and a production manager for the Shuberts, is now managing the Great Northern theatre.

This gives Chicago its first woman legit theatre manager.

Opposition revivals of "The Black Crook" loom up for next season. On top of the announcement that the Greenwich Village group comprising Robert Edmund Jones, Kenneth MacGowan and Eugene O'Neill are planning to resurrect the extravaganza next season, comes another report that James Buery, Philadelphia theatre owner and producer, may beat the New York group to the revival and plant "The Black Crook" at the Walnut, Philadelphia, during the Quasi-Centennial Exposition.

Buery has been negotiating with Joseph C. Smith, son of the late George W. Smith, who staged the original production of "The Black Crook" at Niblo's Garden, New York, in 1850. The younger Smith has his father's prompt book with ensembles and ballets outlined in minutest detail. Also the original costume sketches of the sartorial adornment are listed in full detail. It is Buery's plan to use the Smith prompt book in his forthcoming revival with Joseph Smith to stage the show. The Village group have also been negotiating with Smith to handle their revival, but set nothing definitely with the director who may swing to Buery if the latter's production precedes that of the downtown group.

In the proposed revival the production will be done with period costumes of the 1850 era and a replica of the pink tights and other trappings which made the extravaganza the most daring in its day.

STOCK CLOSES THROUGH STAGEHANDS' DEMANDS

The Hudson, Union City, N. J., will wind up its stock season prematurely next week because of union entanglements.

Jules Leventhal, house owner and stock operator, had a misunderstanding with the back stage crew. He gave the crew two weeks' notice which he has since tried to recall but the crew, according to Leventhal, demanded the increased scale effective next September claiming that the official closing notice wound up the regular season and that reopening would constitute a new season, requiring the new scale.

With the closing of the stock Leventhal will extend the season as a tryout stand for several legit productions preliminary to New York snowing. Listed are "Pay Dirt" which Oliver Morosco is sponsoring for week of May 24 and "Beyond Evil," written and produced by David Thorne is booked in the following week.

The legit arrangement will have the producers pay for house crew.

GUILD'S REP. CO.

The Theatre Guild, which will turn itself into a repertoire theatre next season with a permanent company maintaining a schedule of plays in alternation, has completed its enrollment in the company.

As it now stands, the members working under contract are Alfred Lunt, Lynn Fontanne, Clare Eames, Margalo Gillmore, Edward G. Robinson, Helen Westley, Henry Travers, Earle Larimore and Dudley Digges (who has resigned his post as director of the Actors' Theatre to rejoin the Guild).

Denman Maley Very Ill

Denman Maley, seriously ill, left "The Butter and Egg Man" last week. He has developed consumption. Although the illness was so diagnosed, Maley continued with the show for some time afterwards. Harry Stubbs has succeeded Maley.

SUMMER SUBSCRIPTION

to "VARIETY" \$1—3 Months

Send remittance with name and address

INSIDE STUFF

ON LEGIT

Through the award of the Pulitzer prize to "Craig's Wife," George Kelly wins an honor that it was generally believed should have been his two years ago for his "The Show-Off." At the time it was pushed aside in favor of "Hell Bent for Heaven," not rated a success. It was written by Hatcher Hughes.

It has not been unusual for the Pulitzer prize to be given plays which are not financial successes. "Icebound" is an instance. During the winter the awards committee was reported seriously considering "A Man's Man," which flopped. "Craig's Wife" is a success, and so was "They Knew What They Wanted," last year's winner.

M. L. Malevinsky, whose book, "The Science of Play Writing," explains his play formulae, analyzed "Craig's Wife," stating the play was perfectly written, according to his formula.

Kelly had the entire play in his mind before putting it to paper. He recited it with almost complete dialog aboard ship about a year ago.

Winthrop Ames' current revival of "Iolanthe" is upsetting all the Gilbert and Sullivan dope, as the piece is playing to capacity constantly and is turning in grosses of over \$18,000 weekly. Experienced operetta producers claim that this is the first time "Iolanthe" ever made a dime in revival and that the Ames' production is making much more than did the first production here. The piece itself is rated, commercially, as seventh in popularity on the G. and S. list.

Ames will probably continue with other Gilbert and Sullivan revivals, his tentative plans being to put on "Yeomen of the Guard," "The Gondoliers," "Pirates of Penzance" and "Ruddigore."

The Shuberts dig out of storage "The Mikado" for the Century, using last season's large production. It will replace their current "Pinafore" revival, a flop in so far as business is concerned.

When the news that Sinclair Lewis had refused the \$1,000 Pulitzer Prize awarded him for his novel "Arrowsmith," the various New York dailies called up previous Pulitzer Prize winners to get their opinion on the matter, which most people construed as a publicity move on the part of Sinclair, whose previous exploit was to call upon God to strike him dead in a Kansas City pulpit.

Edna Ferber, in telling a reporter her opinion, said "I wish I'd thought of it when I got the prize for 'So Big.'"

When the Actors' Theatre (formerly Equity Players) refused to feature her in its revival of "The Importance of Being Earnest," Ruth Gordon left the cast, a few days before opening. Patricia Collinge was rushed into Miss Gordon's role of Cecily and the play opened on schedule.

Miss Gordon was engaged regularly for the cast, which included Lucille Watson, Reginald Owen, and Dudley Digges.

"Able's Irish Rose" was the title of an article eulogizing Anne Nichols' courage and foresight in putting over her comedy bonanza, running currently in "Liberty." It was showmanly presented in Miss Nichols' quotations, plugging "Able" as a national enterprise and putting it before the hinterland in a most attractive light. It was stressed that while one figured only cosmopolitan New York or Chicago would accept it, the backwood, has likewise acclaimed it in the smallest towns.

"The Green Hat" in Philadelphia started with smash business, grossing \$20,000 the first week and \$19,000 the second. Trade dropped sharply thereafter, the third week's takings being about \$12,000 and the last two weeks about \$9,500 each. It opened in Boston Monday and will end the season in four weeks. As the "Hat" opened in Chicago, the present date will complete the major cities.

Police Commissioner McLaughlin called the management of "Sex" at Daly's 43rd Street before him and talked with them concerning a taming down the show's lines and business. This came instead of a police crackdown, which one official connected with the show wished for on the night it opened, for the benefit of the resultant publicity. Seats were allotted the cut rates the latter part of the week.

Stanley Sharpe hustled to Chicago when Leon Errol fell off the railroad gate in the first act of "Louie the 14th" two weeks ago and he hung around the hospital with Errol. One afternoon Errol expressed the desire for a cocktail and having the stuff, it was mixed. But the potion was so strong that Stan got woozy in a minute, told Errol to move over and climbed in bed.

Ballard MacDonald has a new kind of job. David Belasco pays him to sit in at rehearsals of "Fanny," which will star Fannie Brice. It seems that Willard Mack wrote dialog that would fit Senator Murphy and MacDonald's function is to fuse the lingo into Miss Brice's kind of stage dialect—Yiddish.

As press agent for a night club, and also p. a. for the Catholic Actors' Guild and a downtown Catholic sisterhood, Neil Kingsley probably runs the extreme in his duties. In between Kingsley is also p. a. for Carl Reed's "Creaking Chair." As occasion arises, Kingsley utilizes the cabaret talent for benefits for the religious organizations.

The "pinch" of Beryl Halley, dancer, who joined "The Bunk of 1926" Monday night, while Governor Smith and his family were in the audience, may have been an engineered publicity stunt by Capt. George H. Malnes, called in the same day to handle the special exploitation. Miss Halley was arrested for indecent exposure and the resultant publicity was plentiful.

During the short life of the Frank Fay musical, "Smart Aleck," it played a week at Rochester, N. Y., to a total gross of \$970. One of the matinees drew \$8.

Jeanne Greene, now of "The Bunk of 1926" marks her debut in musical comedy, being a dramatic actress and formerly with Dustin Farnum in "The Buccaneer," with Leo Carrillo, et al.

AHEAD AND BACK

Charles Washburn, publicity for "Not Herbert."

Herman Phillips, house manager, the Ritz, now dark, is in charge of the Shubert. The latter berth was handled by Leonard Gallagher in addition to other Shubert office duties. Gallagher resigned.

George Malnes, publicity on "Bunk of 1926" (Broadhurst).

Ashton Stevens in Russia

Chicago, May 11.

Ashton Stevens, dramatic critic for the Chicago "Herald and Examiner," will leave for a tour of Soviet Russia, May 15.

OTHERS IN ENGLISH SHOW

Three players, not British, have been added to the cast of "Hello, London." Albert De Courville's English revue to be presented here in association with the Shuberts.

They are Grace Hayes and Alexander Gray, Americans, and Emil Borea of Moscow.

All were booked through Rufus LeMaire.

HUGH CAMERON DISSATISFIED

Hugh Cameron has withdrawn from "Song of the Flame." Although having a run of the play contract it is said he became dissatisfied over the meagre comedy opportunities.

Neil Moore has replaced him.

Shows in Rehearsal

(AND WHERE)

White's "Scandals" (George White) Apollo.

"Beyond Evil" (David Thorne) Fulton.

"Pay Dirt" (Oliver Morosco) Longacre.

"Ginger Snaps of 1926" (L. M. Simmons) Hudson.

"Fanny" (David Belasco) Belasco.

"Taming Tony" (Richard G. Herndon) Belmont.

"We Americans" (Sam H. Harris) Music Box.

"I Can't Bear It" (Bertram Harrison) Playhouse.

"The Milk Kings" (Kathleen Kirkwood) Triangle.

"Mama's Tramps" (Herman Ganvoort) Mansfield.

"House of Usher" (Geo. Brennan) Mayfair.

3 SHOWS OUT

Another trio of productions will disappear this week from Broadway. One went down last Saturday. It was "Friend Indeed," which played the Central Park, a little theatre, for two weeks. All three shows are flops.

"Beau Strings" (first called "Storm"), produced independently at the Mansfield, stops at the end of the third week. Having the same authorship as "At Mrs. Beam's," it attracted some attention prior to the premiere, but little thereafter. Weekly takings were under \$3,000.

"BEAU-STRINGS"

Opened April 26. Second of the Munro plays not nicely received by the critics. Woolcott ("World") considered it "good play," but others, Gabriel ("Sun") and ("Post") decried it, yet liked much of its writing. Gabriel, however, called it "an astute bore."

Variety (Lait) said it wouldn't last six weeks.

"Juno and the Paycock," also of independent production, will shut down at the Mayfair, a little theatre, after trying for nine weeks. There was a change of management shortly after opening, because

JUNO AND THE PAYCOCK

Opened March 15. Much discussed play was well liked by the local critics, but they panned its casting. Atkinson ("Times") called it "uneven and scattered."

Variety (Lait) said, "will meet with considerable success and may rise to be a reverberating triumph of the time."

of financial difficulties, but the drama was continued because of its success abroad (three months in Dublin also a London run). Takings approximated \$2,000 weekly.

FUTURE OPENINGS

"Miss Magnolia"

Colored musical with book by Alex Rogers and Eddie Hunter, lyrics by Alex Rogers and music by Lucky Roberts scheduled for summer production by Walter Campbell. It opens "cold" at a Broadway house early in June.

SHOWS CLOSING

"Captain Jinks" wound up in Boston last week.

"The Cat and the Canary" closed in Port Jervis, N. Y.

PLAYLET IN TOURNAMENT; ALSO FILM HOUSE SKETCH

Under Presentations, a dramatic sketch, "Gang Law," by Edward H. Smith, a New York newspaperman, is reviewed, as performed at the Criterion, Los Angeles, picture house.

It is the same playlet done under the title, "Release," by the Cellar Players of the Hudson Guild, New York, as an entry in the Little Theatre tournament which concluded Saturday at the Bayes, New York.

"Release" was one of the four playlets selected as contestant for final honors, although finishing fourth in the competition.

Derwent Taken Over "House of Usher"

Controversy has arisen over the production rights to "The House of Usher," English play, which reopens Monday at the Mayfair, little theatre in Times square. The play was originally presented at the tiny Fifth Avenue, but suddenly closed because of a fire.

When the show resumes it will be under the direction of Clarence Derwent, an actor who has been concerned with the managerial end of several productions. George H. Brennan was originally interested, but seemingly is now out.

Brennan appealed to Equity, seeking to establish his rights. Derwent furnished Equity with evidence of his interest in the play. It appears that Derwent has been in negotiations with Mrs. H. V. Esmonde, widow of the author, from whom he obtained the right to produce the play here.

Communications showed that unless Brennan made certain payments to the widow by May 6, his interest would lapse. That he failed to do, according to the facts presented. Derwent claimed to have originally invested \$1,000 in the production.

GEST GOING TO MOSCOW; FIRST AM. MGR. THERE

Will See Moscow Art Players Do "Girl of Golden West" on Stage

Sailing Saturday on the "Majestic," Morris Gest's direct mission abroad is to see the Moscow Art Players do Belasco's "Girl of the Golden West" on their stage in that city.

Jos. M. Schenck, Mr. Gest's picture boss, will leave next month and probably also visit Moscow for the same reason.

Mr. Gest will be the first American manager to see Moscow since the war started in 1914.

While that is not so important, believes Gest, still he doesn't want to go away without having someone notice that he is still thinking of his first picture production under the Schenck payroll. That will star Norma Talmadge, and peculiarly as it may sound, it will be "The Girl of the Golden West," to be made in Hollywood, about 4,000 miles from Moscow, but also near salt water.

"THRU THE YEARS" QUILTS IN ARK.

"Thru the Years," a road attraction framed in St. Louis by Will H. Branch, Texas showman, closed at Little Rock, Ark., Saturday, after playing small stands for a few weeks. Elliott Dexter and Sara Sothorn were featured in what was claimed to be a spring try-out, with a New York presentation promised in the fall.

After organizing, Branch interested Charles K. Gordon in the venture, the latter assuming managerial responsibility. Branch had encountered some difficulty with Equity because several members of the company were not members. Gordon partially covered the matter by placing a guarantee of \$1,100 in Equity's New York office. That money protected salaries of Miss Sothorn, Mary Louise Walker and John Bohn.

Monday, Dexter called at Equity's Chicago office claiming Gordon was indebted to him for \$1,300. Part of that sum was to defray expenses of several players Dexter had brought with him from the coast. Equity stated Gordon's guarantee did not cover Dexter's claim. The engagement of Dexter was arranged by Branch, with Gordon now holding the bag.

Judels Leaves, Too

Although it was somewhat quiet around the Shubert offices over the week end, Charles Judels was known to have resigned, making the third executive to leave the firm within a week.

Judels, formerly an actor, has been acting as scout for material and players for Shubert musical productions. He also inserted bits in the revues.

Judels will open a dancing school and is said to also plan becoming interested in a cabaret.

"BETSY NOBODY'S" CAST ALLOW FOR HONEYMOON

Barry Townley, Producer, Married—Company Calls Off Rehearsals for Week

Barry Townley's non-appearance at rehearsals of "Betsy Nobody" temporarily discouraged the people who had figured the producer had "walked out" on his obligations after they had rehearsed several days. Then a message came explaining the producer's absence was occasioned because of a rendezvous with matrimony, which squared everything.

Townley had slipped down to the Municipal building and married Beatrice Rendelman, non-professional. Stage fright prevented the bride's formal appearance at the rehearsal hall after the ceremony but felicitations were exchanged over the phone.

Also the cast acquiesced to waive rehearsals for a week to permit the couple to enjoy a honeymoon in Atlantic City after which Townley will return to resume rehearsals.

This is Townley's second matrimonial venture, the author-producer having been divorced from his previous wife, Lenora Cosnova, actress, last July in Chicago.

"PATSY" IN 'FRISCO

San Francisco, May 11.

When Walter Catlett closes with "Honey Girl" at the Alcazar May 15 he will move his trunks over to the Curran to be a featured player in "Patsy," which comes up from Los Angeles to open in that house May 17 for four weeks. Catlett will not go into the production until the end of the second week.

The backers of this Pacific Coast production are officials of the West Coast Theatres, Inc., who stepped in when the show looked like a flop in Los Angeles, and had it whipped into shape and supplied necessary funds to put it over right.

Orville Rennie Engages With Picture Theatre

Chicago, May 11.

Orville Rennie, formerly with the Chicago "Student Prince" company where he frequently substituted for Roy Cropper in the title role, has entered into presentation work through signing a year's contract with Ascher's new Terminal theatre.

"Pay Dirt" Rehearsing

"Pay Dirt," by Ben Southard, sponsored by Oliver Morosco, went into rehearsal this week under direction of Seth Arnold. It will get under way at the Rialto, Hoboken, N. J., May 17.

The cast includes Beatrice Morosco, Pat Rafferty, Catherine Collins, Warren Ashe, Seth Arnold, Bennett Southard, Nan Bell and others.

"MILK KINGS" AT TRIANGLE

"The Milk Kings," by Claude Habberstad, went into rehearsal this week under direction of Kathleen Kirkwood. It will open at the Triangle, New York, May 20.

The cast includes Burr Caruth, Roma Brosher, John Quigley, Josephine Pomeroy, Franklin Waite and Vincent Strain.

For Mrs. Whiffen

Boston, May 11.

The congenial spirit pervading the all-star cast touring in "The Two Orphans" is emphasized through the attention paid Mrs. Thomas Whiffen, 86, by the other members of the company.

According to one report, it has become the custom that after every performance Robert Warwick undertakes a little shaking in his own dressing room with the objective a visit to Mrs. Whiffen, the cargo, besides the shaker, being two glasses.

Mrs. Whiffen is an active card player. During the Boston engagement it was not unusual for the audience to rise to its feet in paying tribute to the veteran actress.

STOCKS

Stock "Paper" Censored

For the first time in the history of stock kicks have come into the New York stock places against some of the posters used in billing certain productions.

The particular case was at the Auditorium, Lynn, Mass., where the paper used for "Mama Loves Papa" was ordered destroyed by the mayor.

The house management obeyed, but from word up that way posters that were considered far more "spicy" had been permitted to stay up.

Too High-Brow for Stock

"They Knew What They Wanted," prize play and former Theatre Guild success, proved a bloomer as a stock attraction in Hoboken, N. J., when tried by the Rialto Players at the Rialto. Even the sex stuff in it seemed far over the heads of the natives.

According to check-up, it drew the lowest gross of the season and much under Holy Week, when "The Girl Without a Chance," an old boy recaptured "The White Slave Traffic," held the boards.

Wilcox Stock Changes

Syracuse, May 11.

Three changes in the personnel of the Frank Wilcox stock at the Wieting became effective this week. Henry Crosby, character man, Virginia Chauvenet, character woman, and Jack Ennis, general business, have left. Hal Brown, character man for the last two seasons, returned, replacing Crosby.

Either Josephine Fox, character woman last year, or her sister, Grace Fox, will replace Miss Chauvenet. Eric Clavering of last season's company will fill in for Ennis.

Stone Players Break Up

Binghamton, N. Y., May 11.

The Stone Players, at the Stone, have closed. The majority of the company will move to Youngstown, O., to open at Idora Park there May 17. J. Dallas Hammond will operate the company. He has Lillian Desmond as leading woman, Herbert Ashton, Jr., leading man, Lois Hammond, Cecil Holm and Frank Roberts. Margaret Pitt goes to New York to join the cast of "Betsey Nobody," which her brother may produce at Daly's 63rd Street May 17.

Claud Miller, director, joins the Harder-Hall Co. in Passaic, William Townsend goes to New York, Richard Poulette, juvenile, goes to Bangor and Ardienne Earle, ingenue, goes to Worcester, all for stock.

Italian G. O. Stock

The Gotham, Brooklyn, N. Y., has opened with an Italian grand opera stock.

SUMMER STOCKS

Providence, May 11.

The Albee stock opened with "Grounds for Divorce."

The Modern musical stock opened the same time.

Another musical stock opened yesterday at the Empire, the Columbia Circuit house.

Stock at Empress

Decatur, Ill., May 11.

Stock has supplanted vaudeville at the Empress here, the Gifford Players having taken possession this week.

The company includes Dudley Miller, Irene Galvin, Virginia Stuart, Wally Gresse, Margaret Selkirk, Jack Milton, Mary McCormack, Leslie O'Brien and Nat Burns, the latter directing the bills.

COLORED LITTLE THEATRE

Washington, May 11.

A comprehensive Little Theatre movement is being launched here amongst the colored citizens of the Capitol. The personnel of the organization is to be made up of representatives of the 52 colored schools of Washington.

The works of colored writers are to be used exclusively in an endeavor to acquaint the colored population with its own authors.

Washington's colored population is approximately 120,000, more than one-fifth of the city's total population.

SELENA ROYLE AS "LEAD"

Playwright's Daughter Replaces Dale Winter

San Francisco, May 11.

Selena Royle, daughter of E. M. Royle, playwright, has joined Henry Duffy's President theatre stock as leading woman. Miss Winter is to take a vacation prior to returning to the Alcazar.

Stock Notes

(Continued on page 37)

mer stock in the Worcester theatre, Worcester, Mass., May 10.

Howard Rumsey and Ralph Murphy installed stock at the Auditorium, Baltimore. Frederick C. Schanberger, Jr., is managing the company and Murphy is directing. "Ladies of the Evening" is the opening attraction with Lillian Foster and Ralph Morgan heading company which also includes Lucia Sokalska, Paul Huber, Kathleen Niday, Dudley Clements, John Carmody and Tom Cowan.

Charles E. Blaney has opened a summer stock in the Worcester, Worcester, Mass. The company is headed by Cecil Spooner and Donald Kirke.

Dramatic stock opens at Poli's Palace, Hartford, Conn., May 17, replacing pop vaudeville. Bernard Steele is to direct and Frank Ambrose will be the scenic artist.

Troy, May 4.

Proctor Players opened a summer season here this week. The company comprises Marc McNeill, Laurence and Marian Grant, leads; Olga Hanson, Joseph Crehan, Lawrence O'Brien, Russell Parker, Frances Morris, Charles Dingle, Wilma Terry and Richie Russell.

The Harder-Hall interests have taken over the Playhouse, Passaic, N. J., for summer stock and will install a company May 17.

J. Frank Carroll has started upon his fifth stock season at the Bijou, Bangor, Me., with Forrest H. Cummings, directing. Peggy Coudray and Jimmy Burtes are the leads. In support: Mae Melvin, Frances Pitt, Edna Bern, Goldie Cleveland, William Tennyson, Lloyd Sabine, Chas. Nelson, William Buzzell, Frank Hodge, A. G. Schmutter is the scenic artist. "Goose Hangs High" was the opener, followed by "Seventh Heaven."

Eugene McGillan is the stage director for the Ascher stock company at the Chateau, Chicago. His first production is "Six Cylinder Love" which opened Monday. McGillan formerly was stage director at the Bush Temple.

LITTLE THEATRES

Dan Totheroh arrives in Los Angeles late in May to supervise the Potboiler Art Theatre production of his play, "Wild Birds."

The Homewood Playshop, the Johns Hopkins' University little theatre on the college campus, is staging for the final production of its current season Clyde Fitch's "The Truth." The cast includes Edith M. Perry, Katherine Raht, Clarinda Matthews, Katherine Brauns, J. Barry Mahood, William H. Pletcher, and G. H. Poudel. Hadley King designed the sets and G. H. Poudel directed.

"The Pleasure of Honesty," by Luigi Pirandello, will open June 25 before the Friday Morning Club, presented by the Potboiler Art Theatre and continue June 25, 26, July 1 and 2 at the Potboiler Art Theatre, Los Angeles.

Gilmer Brown, director of the Pasadena Community Playhouse has been appointed supervisor of dramatics at the California Institute of Technology, Pasadena, and will have charge of play production at the summer session of the University of Southern California.

Rathbone in Arlen Play

Basel Rathbone has been signed by A. H. Woods as star of Michael Arlen's "Cavalier of the Streets," to be launched next season.

Concert Promoters Go To Jail in Montreal

Montreal, May 11.

The concert-promoting career of Henri Pepin, alias Paul Drodeur, and Georges Blay, came to an end when both were sentenced to prison terms by Judge Lacroix for their part in a series of swindles in connection with entertainments that they had organized in Montreal during the last three months.

Pepin was found guilty on two charges. When appearing in the Sessions Court he pleaded guilty to seven more involving sums amounting to \$350. As he is suffering from heart disease, Justice Lacroix sentenced him to five months on eight charges. On the ninth charge he was sentenced to two months in Bordeaux, terms running concurrently.

Blay, found guilty in connection with one of the concerts, was sentenced to two months. Judge Lacroix remarked he had evidently been influenced by Pepin.

Pepin and Blay had sold tickets and collected money from patrons for concerts which never came off.

Indian Opera in Bowl

Los Angeles, May 11.

Shanewis," Charles Wakefield Cadman's Indian opera, will be presented at the Hollywood Bowl, June 24-28. Princess Tsanina and Oskentoon, Indian singers, and Rafael Diaz, Metropolitan, tenor, have been engaged for the production. L. E. Behymer will manage the opera.

T. P. R'S New Contract

The T. P. R. O. A. (Theatrical Press Representatives of America), which has enrolled most of the legitimate press agents of New York and the road, is preparing a contract to be used between advance agents and managers by which the two weeks' clause of dismissal will apply to the press representatives.

The organization's idea is to have either the individual managers or a managerial association sign the agreement. It will provide that if the agent gives notice, he must pay his own fares into New York and if the manager insists that of his successor to the point of business, whereas if the manager gives notice he must pay the agent's fare in.

This is the outstanding feature of the contract, which will be approved by the organization at a meeting Friday. S. L. Connor is chairman of the committee drawing up the document.

A. Jones, Jr., Marrying

Chicago, May 11.

Aaron J. Jones, Jr., youngest son of the famous Chicago showman, will become a groom June 16 in Marion, O., when he marries Charlotte Johnston, daughter of Mrs. Katherine Johnston of that city.

Aaron, Jr., has been handling the Woods theatre here the past season and will in all probability handle the Palace theatre when turned over to Erlanger.

Aaron, Jr., is the youngest theatre manager in town and has made a name for himself.

LE MAIRE ADJUSTS

Rufus Le Maire has amicably adjusted his differences with Equity agent obligations on "Sweetheart Time" which he originally sponsored.

The controversy was precipitated through the cast filing claims for five-eighths of a week's salary against Le Maire when the latter overstayed a granted three weeks closing concession for cast changes last December.

BILLING IN LOOP

Chicago, May 11.

A new ruling by the Billposters' local specifies that all billing for the loop must be done starting at midnight Wednesday, with the billers for each show starting at the same time, so that all will have an equal chance. This applies to the loop only.

PHILLIPS AT SHUBERT

Herman Phillips, formerly managing the Ritz, New York, for the Shuberts, is now manager of the Shubert, succeeding Leonard L. Gallagher, who resigned two weeks ago, after having handled the house for quite a few years.

OPERA AND CONCERT

ATLANTA'S SEASON

Charles Howard Candier, Georgia capitalist, son of Asa Candier, the "Coca Cola" king, was in New York recently making arrangement for the operatic season that opens in Atlanta, June 31. For the first time Atlanta launched her opera season the company this summer will appear in the Atlanta Theatre instead of the Municipal Auditorium.

Lou Morton will be stage director and Charles Burton, musical director. Of last year's organization only two principals are retained, Louise Hunter and William McCleod.

Others signed are Anne Yago, contralto; John Duffy, tenor; Louis Templeman, baritone; Francis Tyler, bass; Leslie McCleod, juvenile; the Misses Patterson and Reese, southern song birds who are expected to also help box office returns through their popularity in the Atlanta section. Billy McCleod will be principal comic.

"Sun Up" as Opera

Lulu Vollmer's "Sun Up" is being made into a grand opera and is under consideration by the Metropolitan for next season.

Werner Janssen is doing the music for it and Gordon Johnson the lyrics. The original play, with minor changes, will constitute the libretto.

Tenor Opens L. A. Cafe

Los Angeles, May 4.

Frederick Huttman, former tenor of the Berlin Opera Company, has opened the Vienna Cafe at Universal City, across the street from the Universal Studios.

ST. LOUIS OPERA CAST

St. Louis, May 11.

With the eleven-hour selection of Dorothy Maynard as prima donna and Irene Dunne as second soprano, the cast for the coming season of Municipal Opera in St. Louis is now complete.

The roster of principals, in addition to Miss Maynard and Miss Dunne, is: Thomas Conkey, baritone; Edward Molitor, tenor; Detmar Popen, basso; Robert Pitkin and William McCarthy, comedians; Roland Woodruff, juvenile, and Maude Gray, soubrette.

The 12-week season will open May 31 with Victor Herbert's "Eileen." In order will follow "The Red Mill," "The Chocolate Soldier," "The Spring Maid," "The Pink Lady," "Il Trovatore," "Sweethearts," "Iolanthe," "Count of Luxembourg," "Woodland," "Fra Diavolo," and "Babes in Toyland." For "Il Trovatore," the only grand opera on the list, a special cast has been engaged.

The 1926 season will be the eighth of Municipal Opera in St. Louis.

Engaged for L. A. Opera

Los Angeles, May 11.

Richard Bonelli, baritone; Edouard Cotreuil, basso, and Desire Deferre, baritone, all of the Chicago Opera, will appear with the Los Angeles Grand Opera here starting Oct. 4.

Met's Spring Season

Rochester, May 11.

The Metropolitan Opera on its spring tour will appear at the Eastman May 6-7.

Atlanta and Cleveland are the only other cities to be visited.

NEW YORK THEATRES

New Amsterdam Thea., W. 42d St. Evenings, 8:30
Mats. Wed. & Sat., 3:30

Charles Dillingham presents
MARILYN MILLER
And her Star "SUNNY" Aristocrat of Musical Comedies

FULTON THEA., W. 46 St. Eves. 8:30
Mats. Wed. & Sat., 3:30

Charles Dillingham presents
INA CLAIRE
In a Comedy by Frederick Loysdale
"The Last of Mrs. Chayney"
with Roland Young and A. B. Matthews
Staged by Winchell Smith

CORT Thea., W. 48th St. Eves. 8:30
Mats. Wed. & Sat., 3:30

George Jessel in
"The Jazz Singer"

NEW 4TH EDITION
EARL CARROLL VANITIES
JOE COOK, FRANK TINNEY, JULIUS TANNEN, DOROTHY KNAPP, Most Beautiful Girl in World
EARL CARROLL Thea., 56th St. Only Matinee Thursday

The MARX BROTHERS
IN THE "COCOANUTS" GREAT MUSICAL HIT
IRVING BERLIN'S GREATEST MUSIC & GEO. S. KAUFMAN'S Cleverest Book
LYRIC Thea., W. 42 St. Eves. 8:30
Mats. Wed. & Sat., 3:30

THEATRE GUILD PRODUCTIONS
The **GARRICK GAIETIES** of 1926
GARRICK THEA., 65 W. 35th St. Evenings 8:30
Matinees Thursday and Saturday

GUILD THEA., W. 52nd St. Eves. 8:30
Mats. Thurs. & Sat., 2:30

AT MRS. BEAM'S
A Comedy by C. K. Munro
with Alfred Lunt & Lynn Fontanne, John Codd, Helen Westley, Henry Travers and others

Dir. A. L. LIBERTY W. 42d St. Mats. 8:30
Erlanger Wed. & Sat., 3:30

MUSICAL COMEDY TRIUMPH
TIP-TOES
with QUEENIE SMITH, ALLEN KEARNS, ANDREW TOMES, HARRY WATSON, JR.

BELASCO Thea., W. 46 St. Eves. 8:30
Mats. Thurs. & Sat., 3:30

DAVID BELASCO Presents
LENORE ULRIC
as LULU BELLE

Martin Beck Thea., 45 St. & 8th Av. Mats. Wed. & Sat.
A. H. WOODS Presents
FLORENCE REED in
THE SHANGHAI GESTURE
by JOHN COLTON

MUSIC BOX Thea., W. 45 St. Eves. 8:30
Mats. Wed. & Sat., 3:30

CRADLE SNATCHERS
A Sparkling, Clever, Scintillating Comedy
with **MARY BOLAND**
And a Wonderful Cast

VANDERBILT 18 R. E. of W. Way, Eves. 8:30
LAW FIELD'S NEW MUSICAL COMEDY HIT

"THE GIRL FRIEND"
With EVA PUCK & SAM WHITE

MOROSCO Thea., W. 45th St. Eves. 8:30
Mats. Wed. & Sat., 3:30

THE DRAMATIC HIT
Pulitzer Prize Play
CRAIG'S WIFE
By GEORGE KELLY
with CHRYSTAL HERNE

The **WISDOM TOOTH**
LITTLE Thea., 410 St. Eves. 8:30
Mats. Wed. & Sat., 2:30

SESQUI-CENTENNIAL SHOULD GIVE B'WAY SUMMER HELP

Crowds in Philadelphia Will Have Stop-Over—Legit Business Off Again Last Week—"Mrs. Beam's" Did \$14,500

Broadway may get a favorable break via Philadelphia's Sesqui-Centennial during the summer because of the reduction of railroad fares from the west and central western points. It will be the first cut in transportation rates since the war.

Philly's celebration brought about the cut, but New York is expected to draw an unusual number of summer visitors also, since there will be stopover privileges in the metropolis which is therefore included in the reduced fares.

Since the National Democratic Convention New York showmen have viewed any general influx apathetically. The centennial crowds may not supply any more patronage than did the political hosts, but at least they will not be sitting in convention and many such visitors expected will come here to see the big city.

Business last week again dropped, with the exception of eight attractions out of a total of 48 regular productions, which excludes little theatre offerings. Two were musical and six non-musical. Of the former "Iolanthe" went up \$1,000, going to \$18,000. "Sunny" did not slip a dollar, grossing \$43,250, holding leadership of the list by a wide margin.

"The Royal Vagabond" claimed over \$25,000, as did "Song of the Flame," while "The Cocoanuts" got \$24,000; all three are aimed for summer holdover, along with "Sunny," and probably "Tip Toes," now paced around \$20,000; "Vanities" has about another month to go, with last week's gross about \$18,000; "Nanette" is reported under that mark and too is expected to leave during June; "Greenwich Village Follies" is due out after another two weeks, takings being down to \$16,000; "Pinafore" is said to have dropped off materially and may soon be followed by another revival at the Century; "Dearest Enemy" will go out after another week, down to about \$11,500; "By the Way" is still making money, last week's figure being \$13,000; "Bunk" is the lowest of the musicals, estimated at \$5,000 last week, yet aimed for continuance.

Good for "Craig's"
The award of the Pulitzer prize was a windfall for "Craig's Wife," business improving about \$2,500, with a gross of \$12,000; "Shanghai Gesture" at \$25,000, and "Lulu Belle" at \$21,000 plus, continue to lead the non-musicals, both still at capacity; "Cradle Snatchers" beat \$15,000, with "Last of Mrs. Cheyney" between \$15,000 and \$16,000; "Sex," a raw drama, approximated \$10,000 its second week, the management filling the house by making cut rate allotments—the figure is good for a show of the kind; "Kongo" got \$9,500 and is satisfied; "Able" a bit less; "Alias the Deacon," \$8,500; "What Every Woman Knows" over \$10,000; "Pomeroy's Past," \$9,000; "Love in a Mist," \$8,500; "Jazz Singer," \$10,000; "The Patsy," \$9,000; "Wisdom Tooth," \$8,500; "Young Woodley," \$8,000; "Square Crooks," \$6,000; "Not Herbert," \$5,000.

"Mrs. Beam's" Best
"At Mrs. Beam's" is easily the best of the newcomers, getting \$14,500 for the second week; "The Sport of Kings" failed to click; in the first seven performances the takings were reported not over \$3,000 at the Lyceum; "Kitty's Kisses," a new musical, started well at the Playhouse, with some agency demand indicated this week.

Raquel Meller is in her final week at the Empire. The scale was reduced to \$7.70 top last week, with the gross a bit over \$21,000. It had been expected to extend the Spanish star's engagement another three weeks, but she goes to the road next week.

Only one new production is carded for next week, "The Great Temptation," at the Winter Garden; "The Climax," first slated for special matinees, will be revived at the 48th Street, but the following week "One Man's Woman" is reported for the house. "The House of Usher," first offered at the Fifth

"Clowning" in Play

Because of clowning and the indiscriminate insertion of new lines into "The Duchess of Elba," Gilbert Miller, managing director of Charles Frohman, Inc., made a hurried trip to Chicago following the publication of an article by Ashton Stevens, a critic of that city, in which he "called" the play's cast for the allegedly lackadaisical manner of their playing. The piece closed at the Harris, Chicago, after three weeks of good business. The show is now being rewritten and its metropolitan entry is likely.

Avenue, will succeed "Juno and the Paycock" at the Mayfair; "Beau Strings" will stop at the Mansfield, which goes dark; a repeat of the Moscow Art Musical Studio will end at the Cosmopolitan, with nothing listed to follow either; Rahma Bey, an Egyptian fakir, was listed as an added Broadway entry next week. "Love 'Em and Leave 'Em" will move from the Harris to the Apollo. "Bunk of 1926" switching from the Broadhurst to the Harris.

Subway
"The Gorilla" from the subway circuit, started a Broadway engagement at the Selwyn Monday; last week at the Bronx Opera House it got \$7,000; "The Enemy" got approximately the same at the Majestic, with "The Poor Nut" grossing \$6,500 its second week at Werba's, Brooklyn; "The Creaking Chair" about \$5,000 at the Broad, Newark; "The Butter and Egg Man" was top in a week of low business in the outlying houses, getting about \$10,000 at the Riviera.

More Buys and Cut Rates
An increase in attractions boasting of "buys" from the premium agencies as well as the number of attractions that are in the cut rates. In the former class there were 17 attractions listed this week, while the latter class grew to an even 30. Three shows received buys of about 150 seats a night for four weeks. They are "The Sport of Kings" at the Lyceum, "Bride of the Lamb" at Miller's and "The Garrick Gaieties," which opened at the Garrick this week. There was an effort made to swing a buy for "Kitty's Kisses" at the Playhouse, but the brokers passed this one up.

The completed list held "Lulu Belle" (Belasco), "H. M. S. Pinafore" (Century), "Song of the Flame" (44th St.), "The Last of Mrs. Cheyney" (Fulton), "Garrick Gaieties" (Garrick), "No, No, Nanette" (Globe), "Tip Toes" (Liberty), "The Wisdom Tooth" (Little), "Pomeroy's Past" (Longacre), "Sport of Kings" (Lyceum), "The Cocoanuts" (Lyric), "The Shanghai Gesture" (Beck), "Bride of the Lamb" (Miller's), "Cradle Snatchers" (Music Box), "Sunny" (Amsterdam), "Iolanthe" (Plymouth) and "The Girl Friend" (Vanderbilt).

Bargains
Included in the bargain-counter list of 30 were "Kongo" (Biltmore), "The Patsy" (Booth), "The Bunk of 1926" (Broadhurst), "Vanities" (Carroll), "By the Way" (Central), "H. M. S. Pinafore" (Century), "The Jazz Singer" (Cort), "Carmenita and the Soldier" (Cosmopolitan), "Sex" (Daly's), "Square Crooks" (Elliot), "One of the Family" (Ellington), "Is Zat So?" (46th St.), "Not Herbert" (49th St.), "Love in a Mist" (Gaiety), "Garrick Gaieties" (Garrick), "Bad Habits of 1926" (Greenwich Village), "Love 'Em and Leave 'Em" (Harris), "Alias the Deacon" (Hudson), "Sweetheart Time" (Imperial), "The Student Prince" (Jolson), "The Great God Brown" (Klaw), "Dearest Enemy" (Knickerbocker), "Pomeroy's Past" (Longacre), "The Sport of Kings" (Lyceum), "Beau Strings" (Mansfield), "Juno and the Paycock" (Mayfair), "The Half-Caste" (National), "The Gorilla" (Selwyn), "Greenwich Village Follies" (Shubert) and "Laff That Off" (Wallack's).

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"GOOD FELLOW" IS COMEDY-D

"The Good Fellow," a comedy-drama by H. J. Mankiewicz, will be produced by Crosby Gaige. George Kaufman will direct the show, due for try-out June 21.

SUMMER RUNS COLD FOR SOME PHILLY SHOWS

"Queen High" Seems Best for Centennial Days—Unexpected Flops

Philadelphia, May 11.
High hopes and optimistic claims again went a glimmering when the hot weather arrived in force last week. Two houses announced early closing dates with a third expected to follow. Two shows figured as possible hot weather contenders have decided to throw up the sponge shortly.

The two North Broad Street houses, Lyric and Adelphi, were the two to decide on mothballs. The Lyric has nothing to follow "The Two Orphans" this week only, and the Adelphi, failing to get much business with "Puppy Love" has cut the run of that Anne Nichols comedy to two weeks which will also mean that this week is the last. Barring unforeseen developments this closing is official at these houses.

"Nanette," sliding badly but which has been hoping to weather the slump until June when the Sesqui's opening and the arrival of the many big conventions was figured to give it life, has decided to call it a run here, and is now in its last two weeks. One Munson will go into the New York show for a brief period before that troupe, too, closes. "Countess Maritz" was another which toppled badly last week. It is figured to go out in two or possibly three weeks. This big opera-etta at the Shubert is so expensive a show that it cannot afford to take a beating.

"Queen High" was more or less of an exception to the rule last week. This musical comedy at the Chestnut, although sliding a bit, held to about \$16,000. "Twelve Miles Out," despite great notices and evident popularity with audiences, failed to get over \$5,000 in its second and last week at the Walnut. "Puppy Love" grossed only about \$7,500 at the Adelphi in its first week.

"The Green Hat" was again bad, getting about \$7,000 probably under, in its fifth week at the Lyric. Rumors and counter rumors have been flying about thickly during the last few days. First it was reported that "Queen High," through a special arrangement between Shuberts, Schwab and Mandell and the Erlanger people, would move to the Garrick when "Nanette" leaves, and that "Gay Paree" would move into the Chestnut. Now that's apparently out, and "Gay Paree" will probably come into the Shubert to follow "Maritz," with "Queen High" staying where it is and something as yet unannounced to follow "Nanette."

The Walnut has "Kosher Kitty Kelly" beginning this week, but it is understood that another show is booked for June 1 and that, will, in turn, be followed by a summer show later.

Of this week's other two newcomers "The Two Orphans" is in for only a week and "The Poor Nut" at the Broad is to stay as long as it can, some figuring it for six weeks. "Ben-Hur" looks set, but if it flops when the real hot weather comes a musical show may be put in.

Estimates for Last Week
"The Poor Nut" (Broad, 1st week)—Promising opening, with much local interest, and may keep house open longer than generally is.
"Easy Virtue"—About \$8,000 in last week.

"Countess Maritz" (Shubert, 4th week)—Big opera-etta very well liked. Too expensive for gross, \$21,000. Will have to rally to stay in. Two weeks more probably all. Atlantic City mentioned next.

"Ben-Hur" (Forrest, 4th week)—Big picture still going strongly. Just little under \$17,000 last week. Looks good until July, at any rate, not longer.

"No, No, Nanette" (Garrick, 6th week)—Flopping badly. Last two weeks, according to decision just made. About \$11,000 last week, probably under.

"Queen High" (Chestnut, 5th week)—This musical suffered less than most everything else in town and got little over \$16,000. Good figure. Should make decided bid for summer stay.

"Kosher Kitty Kelly" (Walnut, 1st week)—In for several weeks.
"Twelve Miles Out"—About \$5,000 last week.

"Two Orphans" (Lyric, one week only)—Advance sale not big.
"Green Hat"—Down to \$7,000 and under last week. House dark after this week.

"Puppy Love" (Adelphi, 2d week)—Disappointment. Razed by some of the critics, while others raved. Last week, with house also going dark, \$7,500.

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'Charlotte's Revue,' \$28,000 1st Week on Coast

Los Angeles, May 11.
The El Capitan in Hollywood has opened with a bang, "Charlotte's Revue" grossing \$28,900 in its first week.

In town here "Rose-Marie" continues at its fast gait, getting \$23,000 in its fifth week at the Biltmore, while "Patsy," in its seventh and last week at the Mason, got \$14,100—good for the show.

In the stock houses, "They Knew What They Wanted" got \$8,900 for the Majestic in its second week, while Will Morrissey's revue at the Orange Grove grossed \$8,700 in its second week. "She Walked in Her Sleep," at the Morosco, drew \$5,600 in its first week.

The picture, "William Tell," drew \$4,000 in its first week at the Philharmonic Auditorium.

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'MERRY MERRY' \$15,000; GROSS UP IN BOSTON

Andrews' Musical, with Marie Saxon, Developing Strength —'Green Hat's' Good Start

Boston, May 11.

"The Green Hat," lone newcomer of the week, got an auspicious start at the Wilbur Monday night. At present gait should be good for \$20,000 weekly judging present advance and interest. "Rose-Marie" opened a repeat engagement at the Shubert and also grabbed its share of patronage. The all-star "Two Orphans" departed after a week at the Boston Opera House where it played to disappointing business.

Last week "Merry Merry" picked up about \$1,000 in business bringing the gross for the week up to \$15,000. The Lyle Andrews musical, with Marie Saxon, featured, is developing much strength here in a house (Plymouth) unsuited for a musical show.

"Captain Jinks" finished at the Shubert last Saturday. It started well at one time hitting a gross of \$25,000, but later dropped to \$15,000. "A Kiss in a Taxi" finished strong at the Wilbur last Saturday night, bettering previous week's takings and getting \$13,000 on its getaway week.

Last Week's Estimates
"Merry Merry" (Plymouth, 2nd week)—Did \$15,000, up \$1,000 from business of the week before. Figured as strong attraction.
"The Green Hat" (Wilbur, 1st week)—In final week at the house.
"A Kiss in a Taxi" did \$13,000. Opening week of "The Green Hat" a sell out.

"Rose Marie" Shubert (1st week).—Here for three weeks at \$250 top. In final week "Captain Jinks" did \$15,000.

"Abie's Irish Rose," Castle Square (final week).—Credited with about \$8,000 last week.

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"Rain" and Eagles to \$20,000 at Minneapolis

Minneapolis, May 11.
With exceptionally strong attractions, Metropolitan and Shubert prospered last week.

While the weather cut in a bit on Jeanne Eagels in "Rain" at the Metropolitan, the Colton play had a mighty profitable period at the stiff \$3.30 scale. Got nearly \$20,000.

The heat made no difference at the Shubert, where Blanche Yurka was guest star with the stock in Ibsen's "The Wild Duck." At 10 performances to about \$9,000.

A musical comedy version of "Twin Beds" was the stock offering at the Palace. It did around \$4,000. The second week of stock burlesque at the Gayety, with a new company, netted in the neighborhood of \$4,400, wrestling added, helping. The Milwaukee and Minneapolis companies will continue to alternate throughout the spring season.

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Shuberts Lease in Wilmington
Wilmington, May 11.
The Shuberts have taken over the Playhouse on a year's lease from the du Pont interests, assuming tenancy July 1.

The Playhouse has been having more or less a rocky time of it in securing attractions and until the recent lease was made there had been rumors it would be scrapped.

'BLONDES' CHI'S NEW TORNADO; \$21,000 1ST WK.

'Panning' Editorials Help —'Louie' Back to \$30,000 —Joe Laurie Opens Big

Chicago, May 11.
The \$21,000 gross for the opening week about tells the story for "Gentlemen Prefer Blondes." The show is the talk of the town, with two of the dailies referring to it editorially with "pans" based on moral grounds, and the "pans" helping the show at the box office. The demand at the agencies is tremendous.

Another show which is creating much comment, but of a different sort, is "The Dybbuk" at the Great Northern. It took \$12,300 last week, big money for a dramatic piece spotted in this house. "Close Quarters" figured \$13,000 with its all star cast at the Blackstone. After this week the Tyler company will be seen in "Divorcons" (revival).

Joe Laurie, Jr., in "If I Were Rich," opened Sunday at the La Salle, and because of his big local following and an auspicious premier is conceded a chance to stay up to 12 weeks here.

"Artists and Models," also a Sunday opening, is sure for the summer. It is bound to get a heavy trade from the numerous conventions during the warm months. Walker Whiteside in "The Arabian" at the Studebaker will be helped by the house itself, as well as his own local prestige. The Studebaker has a big band of show shoppers who swear by anything that comes into the house.

"Hush Money" came into the Harris last Friday, not rating as a show that will ever make the important money class. "Out of the Night" succeeded "Pigs" at the Cort and is an unknown factor as yet. "Betty Dear" moved to the Garrick, where, if house and show are satisfied at between \$12,000 and \$14,000, it can probably stay around four weeks. "Louie, the 14th" is set here for the rest of the season if Leon Errol can stand the grind. Receipts have been consistently big, last week being \$30,000, and leading everything in the city.

Estimates for Last Week
"Betty Dear" (La Salle, 5th week). About \$10,000 last week, with move to Garrick looked to help on account of better location. "If I Were Rich" here this week.

"Gay Paree" (Apollo, 13th and final week). \$17,000.

"The Masked Woman" (Adelphi, 1st week). Ascher stock company; around \$6,000; net must be very small at that figure.

"Pigs" (Cort, 25th and final week). Quoted \$12,000; Minneapolis, St. Paul and a couple of weeks in "sticks" before moth balls for summer; Boston penciled for fall; made great run at nice money.

"Castles in the Air" (Olympic, 25th week). Down to \$21,000.

"Louie the 14th" (Illinois, 9th week). Resumed run; boys handling show put over reopening like a first night; great clip at \$30,000.

"Gentlemen Prefer Blondes" (Selwyn, 1st week). Comedy tornado tearing up the town; \$21,000.

"Close Quarters" (Blackstone, 6th week). Elsie Ferguson leaving company at end of this week, when Tyler all-stars will revive "Divorcons"; \$13,000.

"The Last Warning" (Central, 5th week). One more week to go, with "The Green Beetle" succeeding; slipped to \$3,000.

"Pair o' Fools" (Studebaker, 8th and final week). Around \$15,000 on its farewell week; Chi engagement for coast favorites probably profitable; Frank Gazzo removed heavy stop clause of house for their benefit.

La Gallienne (Princess, 1st week). Ibsen repertoire troupe headed by Eva La Gallienne drawing high-brows and drama leaguers; at \$7,500, pretty good.

"Hush Money" (Harris). Opened Friday of last week; moderate run indicated.

"The Dybbuk" (Great Northern, 2d week). Making conversation among better classes and getting good play; bettered \$12,000 last week.

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CATLETT VICE HOLTZ

Los Angeles, May 4.
When "Patsy" concludes its engagement at the Curran, San Francisco, Lou Holtz will step out of the cast, as his contract expires and will not be renewed.

In the place will be Walter Catlett from "The Honey Girl," at the Casino, San Francisco.

The management will take the show east, opening in Chicago the latter part of June.

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 (208th week). "Able" will actually enter its fifth year on Broadway next week; business continues at approximately \$8,000, quite profitable and record breaker will go through summer; the attraction itself is steadily declining.

"Alies the Deacon," Hudson (25th week). Making a good run of it and also counted on to enter the warm weather period; trade off like others last week, but at \$8,500 is still profitable.

"A Night in Paris," Casino de Paris (Century Roof) (19th week). After worrying the Shuberts several seasons, the roof house was revived; revue has fared well; estimated lately at \$18,000.

"At Mrs. Beam's," Guild (3rd week). With the list shrinking this comedy has a chance to remain longer than the subscription period (six weeks); trade after then will decide; last week again over \$14,500.

"Beau Strips," Mansfield (3rd week). Final week; attraction guaranteed house three weeks; rated under \$3,000, meaning heavy loss; house may go dark.

"Bride of the Lamb," Henry Miller (7th week). Last week's gross approximated \$9,500, somewhat under pace of the first uptown week; limited audiences indicated for drab drama, but business satisfactory both ways at this time.

"By the Way," Central (20th week). English revue expectant of continuing into June; last week the gross approximated \$13,000 which should be profitable both ways.

"Gladie Snatchers," Music Box (36th week). Not worrying about this one; laugh leader around \$15,000, which, though under winter pace, is regarded as big money right now.

"Craig's Wife," Morosco (31st week). Award of the Pulitzer prize last week jumped trade \$2,500 or more, which placed the gross around \$12,000; ought to go through June easily.

"Bunk of 1926," Broadhurst (4th

week). Estimated getting \$5,000 last week which means heavy loss; but sponsors appear willing to continue and have arranged to switch to the Sam H. Harris; contact with Shuberts may prevent removal.

"Dearest Enemy," Knickerbocker (35th week). Another week to go; operetta dipped under \$12,000, the stop limit; going out, opening in Boston May 24.

"Garrick Gayeties," Garrick (1st week). Only premiere this week; revue cast from so-called junior players in Theatre Guild and is co-operative; is second show of its kind.

"Great God Brown," Klaw (16th week). Moved here from the Garrick Monday; originally played the Greenwich Village; did well, particularly at matinees after coming uptown, but off lately; under \$6,000.

"Greenwich Village Follies," Shubert (21st week). Another two weeks to go; doubtful of moving to another house ("The Shanghai Gesture" moves in from Beck); business \$15,000 to \$16,000, last week not an even break.

"Iolanthe," Plymouth (4th week). While business all along the line continued to fall last week, attendance here improved and gross went up about \$1,000 for a total of \$18,000; corking trade for Gilbert and Sullivan revival.

"Is Zat So?" Chanin's 46th Street (72d week). Grosses down around \$8,000 and doubtful if much profit either way; management, however, figuring on going into summer.

"Kongo," Biltmore (7th week). Hot weather continuance expected for tropical thriller; business holds to \$9,500 and over; figure satisfactory both ways.

"Kitty's Kisses," Playhouse (2d week). W. A. Brady brought in intimate musical comedy Thursday night last week; notices fairly good on whole; some agency activity reported.

"Laff That Off," Wallack's (29th week). Another show that does not fear the hot weather; grosses

moderate right along, coming principally from cut rates, but steady profit indicated; maybe \$6,000.

"Love 'Em and Leave 'Em," Sam H. Harris (15th week). Will move to Apollo Monday for balance of the month under liberal sharing terms; recently dived to \$6,500 or under; Harris may get "Bunk," now at Broadhurst.

"Love in a Mist," Galety (5th week). With little box office trade for balcony that section allotted cut rates last week; gross around \$8,000 or little more; both house and show claim profit at figure.

"Lulu Belle," Belasco (14th week). Getting all house will hold; Leonore Ulric, starred, has decided to continue through summer; show sure to hold over into next season; over \$21,000 weekly.

"No, No, Nanette," Globe (35th week). Another month and perhaps longer, although new "Follies" is dated for June 21 in Globe; business last week approximated \$18,000; stop limit is \$14,000; some cut rates now.

"Not Herbert," 49th Street (10th week). Moved here from Klaw Monday; show originally opened at 52d Street; business eased off again to \$6,000, but may get by through cast arrangement.

"One of the Family," Eltinge (21st week). May continue into June, dependent on business showing some sort of profit; moderate money show, with recent trade \$6,000 to \$7,000.

"Pinafore," Century (6th week). Revival reported diving after first four weeks, with estimated business last week under \$18,000; "Mikado" may be readied to follow in a few weeks.

"Pomeroy's Past," Longacre (4th week). Under expectations of first week; business approximated \$9,000 last week aided by an agency buy of moderate proportions.

"Sex," Daly's 63d Street (3d week). Getting plenty of money for show of the kind; raw stuff drawing; \$10,000 claimed last week, with cut rates not far from capacity.

"Song of the Flame," 44th Street (19th week). Summer continuance not sure as yet; operating expense somewhat pruned and a profit turned last week at approximately \$25,000.

"Square Crooks," Maxine Elliott's (11th week). Around \$5,500 last week; takings principally from cut rates; just about breaks even, though a small profit probable.

"Student Prince," Jolson's (75th week). Down around \$12,000 lately, indicating holdover oper-

etta will hardly try for another summer's continuance.

"Sunny," New Amsterdam (34th week). Far ahead of anything on Broadway, weekly grosses now running \$17,000 more than nearest contender; last week again better than \$43,000, and not expected to deviate much through summer.

"Sweetheart Time," Imperial (16th week). Maybe two weeks more, though the middle of June aimed as finish; business around \$10,000 is hardly profitable for show.

"The Cooanute," Lyric (23d week). Has eased off, but looks like a summer holdover; last week about \$24,000.

"The Girl Friend," Vanderbilt (10th week). Has drawn fair business, but not able to climb; average between \$10,000 and \$11,000.

"The Half Caste," National (7th week). Engagement indefinite; road tour next season probable; last week gross was around \$6,500, about an even break.

"The Gorilla," Selwyn (1st week) (repeat engagement). Returned to Broadway directly from subway circuit; repeat date for a minimum of four weeks; will probably get best support from cut rates.

"The Jazz Singer," Cort (35th week). Going along steadily at \$10,000 or more weekly; cut-rate outlet for this drama appears unlimited and show may last into hot weather.

"The Last of Mrs. Cheyney," Fulton (27th week). Will probably run until late in June, with a summer continuance doubtful, because it is understood show cannot operate under \$15,000 weekly; last week between \$15,000 and \$16,000.

"The Patsy," Booth (21st week). A comedy show that has been attracting paying business from the start; not among the leaders, but rated with the successes; over \$9,000 lately.

"The Shanghai Gesture," Beck (15th week). Broadway's dramatic leader; despite rising temperature, business continues at amazing figure; bettering \$25,000 weekly.

"The Sport of Kings," Lyceum (2d week). Metropolitan critics did not take kindly to English play about horse racing; first week (seven performances) estimated under \$3,000.

"The Vagabond King," Casino (34th week). Some of the season's musical hits are sure to hold over into warm weather; this one has a good chance; not equaling winter pace, but very good at \$25,500.

"The Wisdom Teeth," Little (13th week). Spring hit housed in small theatre, but able to break even or

better at \$8,000; last two weeks about \$8,500, or a bit more.

"Tip Toes," Liberty (20th week). Last week quoted the same as previous week, when takings were approximately \$20,000; low mark for this musical comedy success, but still making money.

"Vanities," Earl Carroll (45th week). Another three or four weeks indicated, with June completion possible; pace now estimated at \$18,000; new "Vanities" due in July.

"What Every Woman Knows," Bijou 5th week). Regarded among the best of the spring's revivals; business again better than \$10,000, which exceeds expectations; figure good for moderate capacity house.

"Young Woodley," Belmont (28th week). A success spotted in small house; with takings over \$8,000, however, it can continue indefinitely.

Outside Times Sq.—Little—Revivals
Actors' Theatre revival of "The Importance of Being Earnest" well regarded at Comedy; "Cyrano" and "Servant in the House," Hampden's; "Juno and the Paycock" closing at the Mayfair, to be followed by "The House of Usher"; "Bad Habits" (revue), Greenwich Village; "Cherry Pie" (revue), Cherry Lane; "The Dybbuk" and "A Romantic Young Lady," splitting week at Neighborhood; "Orpheus," Provincetown; "Friend Indeed," closed last Saturday, Central Park.

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Casting New "Vanities"

Earl Carroll is lining up the cast for his new "Vanities" which supplants the current edition at the Carroll, New York, in July. Auditions are being held twice a week at the Carroll. Dave Bennett will stage the new edition.

Carroll will not send the current edition on tour but has leased the road rights to Joseph De Milt, who will recast and send it out as a road attraction.

Robt. Newman's 1st Play

Robert Newman, formerly associated with Patterson McNutt as general manager for the latter's productions, has withdrawn to produce on his own.

His initial production will be "A Very Rich Young Man," by Zoe Akins, to be launched next season.

"Never has a new-born star shone more brightly than Miss Saxon."

—Boston "Globe"

"Marie Saxon lives up to the nice things Broadway critics have said of her."

—Philadelphia "Bulletin"

NICE CRITICS IN PHILADELPHIA AND BOSTON, TOO

MARIE SAXON

With "MERRY MERRY" at the Plymouth, Boston, thanks all of the dramatic reviewers who have commented upon her work;

Also MR. LYLE ANDREWS and "MERRY MERRY" company for a pleasant season.

VACATIONING AFTER JUNE 1st

"Miss Saxon has a charming personality, a pleasing voice, and an amazing ability at dancing."

—Philadelphia "Ledger"

"... the successful Boston stellar debut of Marie Saxon ... she took the audience by storm."

—Boston "Telegram"

LITTLE THEATRE TOURNAMENT

Maybe, from the professional angle, the Little Theatre alone is not "ruining" the road. The Little Theatre, as authorities have it, is a community necessity and is given support, not only because of community pride, but just as much because of an objection to the inferior road material proffered by touring attractions.

But the Little Theatre figures importantly. Louisville, a fair sized city, is mentioned as one example of what the Little Theatre has done to stimulate public interest in the theatre because of fine dramatic treatment. Louisville formerly could not support a stock company, but now holds three Little Theatres and five other groups of amateur players.

That was the whyfore of the tournament in New York last week. As another step to propagate general interest in these amateur groups, the fourth annual tournament at the Bays was held with Walter Hartwig in charge. Variety, as announced, had been selected as the official authoritative source for professional observation on the amateurs' productions. Each night is accordingly dealt with at length herein, with the final winners appended in a box. Variety's opinion, if at variance, will also be appended following the public announcement of the winners, not to hand as this is written.

A committee of judges, headed by Forrest Davis of the New York "Herald-Tribune," and comprising Dorothy Stockbridge, who formerly headed the Stockbridge Stocks, and is now with "Ainslee's Magazine"; J. Kenyon Nicholson of Columbia University; Manvel Whittemore, and Ernest K. Lindley of the New York "World," selected the Dallas group (Friday night), Shreveport, La., Players (Thursday night), Huddersfield Thespians (of England) (Wednesday), and the Cellar Players of the Hudson Guild (the opening playlet Monday night) as the market of contestants for final honors. Those decisions were popular and coincide with this paper's, with qualifications as mentioned in the course of the reviews.

Dallas Group

The Little Theatre of Dallas, one of the most advanced organizations, which has for the past two years won the Belasco trophy and will annex it entirely if they take the third leg, were the last of the tournament. Margaret Larkin's "El Cristo," their play, was awarded the prize of \$200 by Samuel French, Inc., the play publishers, as the best unpublished playlet.

The theme is one of religious fanaticism as still exists today in provincial Mexico where the once godly rite of religious flagellation has degenerated into a monstrosity whereby the penitent El Cristo, by means of whip and cross, is consecrated as an alleged image of the Christ for frankly material reasons of power. Thus, Jose Valdez (excellently well played by True Thompson), whose idealism is sincere, resents the ultimate purpose of using his religious power to sway popular vote for his father, a would-be sheriff. Jose refuses to go through with the ritual and his rejection is misconstrued by his father and sweetheart as physical cowardice. The swaggering young bully steps in, instead, and agrees to endure the physical pain of the replica of the crucifixion upon condition he is made the next sheriff.

This most original theme, consistently well cast, and produced by Oliver Hinsdell, with scenery by Alexander Hogue and modeling by Allie Tennant, was popularly acclaimed as the prize winner of the evening.

The players:

Jose Valdez.....	True Thompson
Manuel Valdez.....	Ernest Schone
His Father.....	Blanchard McKee
His Mother.....	Julia Hoken
Ricardo.....	Gerry Swinsky
Rosalia.....	Royal Cowan

Friday

(MAY 7)

Friday night's bill opened with the Smith College Dramatic Association of Northampton, Mass., offering "A Puppet-Play" by Eleanor Golden, '26, Smith College senior. Directed by Katherine Phelan with scenery by Eleanor Deland and Eleanor Tullin, '27, and masks, costumes and properties by Irma Burkhardt.

It proved an ingenious marionette conception, but overly long and peering out before its final curtain.

King's Dwarf..... Sarah Taylor, '28
The King..... Marlan Keiley, '26
The Prince..... Lillian Martin, '27
Above Him..... Mary Helcher, '28
The Princess..... Anna Diemer, '27
Above Her..... Eleanor Deland, '27
The Squire..... Eleanor Kratz, '27
Above Him..... Eva Tillman, '28
The Queen..... Elizabeth Patterson, '28
Above Her..... Katherine Phelan, '28
The Dragon..... Irma Burkhardt, '27
Above Him..... Samuel A. Elliot, Jr.

The second was by the Gloucester Vale Group from Gloucester (England), with Matthew Boulton's "The Brass Doorknob," staged by T. Hannam-Clark, also of the cast of the two players, with Phyllis Anton as the second member of the group. The Gloucester Vale Group is the second English little theatre organization as well, not being satisfied

with the Huddersfield Thespians of Huddersfield (England), selected to represent the British Drama League, as the official emissaries. That's inside stuff on the little theatre situation abroad. Their advent into the American tourney is itself worthy of comment.

A courteous invitation to the British little theatres was extended, with seven groups abroad accepting and then deciding to compete through the medium of the winner of their own little tourney. The Huddersfield Thespians were the official choice, but the Gloucester group decided to come along, anyway.

Their "Brass Doorknob" is naive stuff, but somewhat of a miniature thriller, and possibly already done in vaudeville. If not, it can be doctored up for the varieties by switching about the war formula gag to something about a secret patent for a dye, or something more modern.

Mrs. Bradbury is the wife of the inventor. Hawker forces an entrance. He secures possession of the plans. The wife attempts to foil him by pretending the doorknob leading out is electrically charged as a precaution by the shrewd inventor against such emergency. The crook forces the wife to attempt opening the door. She complies and feigns death by shock. The crook, finding himself trapped until her husband's return, carelessly, for purposes of the plot, puts down his gun and turns his back in chagrin. The wife, although facing the opposite direction, hops up and grasps the gun, covering her would-be burglar, thus turning the tables. All quite obvious, but likely to please commercial vaudeville, particularly in view of the ordinary parlor set and the two people. Both Mr. Hannam-Clark and Miss Anton sustained their roles well, and although not qualifying for the final honors, it, too, is an honorable mention, in our opinion.

Thursday Night

(MAY 6)

The visiting British group, the Huddersfield Thespians of Huddersfield, representing the British Drama League, took the honors Thursday night with their "St. Simeon Stylites," by F. Sladen-Smith, although not so program-credited. It is the first of the two visiting English little theatre organizations competing in the tourney, and evidenced Shavian wisdom in its dramatic construction, even unto being a bit verbose, as is G. B. S.'s wont at times.

Produced by Harold Hallas, this playlet of the fifth century, set on top of a column outside Antioch, permits of a number of Simeon's pithy observations which evidence a modern parallel at times. As played by H. C. Calvert, Simeon was an excellent elocutionist, all of his wisdom being properly stressed in its oral presentation and, albeit talky, doing much to sustain the interest. The elocutionary talents of the well-balanced cast, with possibly Hilda Chilton standing up and out a trifle above her associates, was the most important feature of the offering.

St. Simeon is tempted by a pilgrim, a king, the devil and a woman to forsake his lofty perch atop the column and come down to the earth below; and while he admits he has been most tempted by the female's wiles and charms, he is resigned to remain aloft merely through force of habit, and thus defining himself as a confirmed bachelor.

The setting was striking and the histrionics, considering the material, particularly noteworthy. The cast follows:

Simeon.....	H. C. Calvert
Pilgrim.....	H. P. Robinson
King.....	Harold Hallas
Devil.....	George Beaumont
Belshazzar.....	Hilda Chilton
Procla.....	Mary Taylor
The Devil.....	Donald Avison
His Friend.....	Hilbert Taylor

The first group Thursday evening, the Studio Theatre, Inc., of Manhattan, offering Djuna Barnes' "The Dove," makes one wonder if even they knew what they were ranting about. The audience didn't. Miss Barnes is identified with "The Little Review" and is given to psycho-pathic creations, but this hocus-pocus about "advanced virgins," with its lesbian suggestions, is just so much blah. Samuel A. Elliot, Jr., directed the following cast:

Amelia Burrison.....	Margaret S. Wall
Her sister.....	Olga Frele
The Dove.....	Aletta Frele
Huddersfield Thespians were second and Kittredge Players, another Manhattan group, offering Sir James Barrie's "Half an Hour," closed the evening's bill. The cast:	
Lillian.....	Dorothy Lawrence Rose
Mr. Gaud.....	John C. Whitcomb
Hugh.....	Edward Marchant
Sue.....	Gene Magnus
Dr. Brodie.....	Hamilton S. Phillips
Butler.....	J. Fabian Joyce
Mr. Redding.....	Fred C. Batcheller
Mrs. Redding.....	Anna M. Stein

Obviously, the Barrie script was superior to the presentation, although Dorothy Lawrence Rose is worthy of professional attention for her ease behind the footlights. The support was rather weak, but the cast had the usual handicap of an average group essaying drawing-

Official Prize Winners And Variety's Opinions

By a close vote of 3-2, the Dallas group was given the official judges' verdict over the Shreveport, La., Little Theatre, making it the third straight win for the Dallas Players, and giving them the third and last leg on the Belasco Trophy which now becomes the Dallas Little Theatre's permanent property.

The Huddersfield Thespians, presenting F. Sladen-Smith's "St. Simeon Stylites," and the Cellar Players of the Hudson Guild, Manhattan, were the runners-up, these four groups competing for final honors on the Saturday matinee and evening performances.

Variety's Opinion

The theme and the general performance of the Shreveport, La., Little Theatre, offering Ada Jack Carver's "The Cajun," rates the lead over the Dallas group.

Otherwise, the general opinion coincides with the official judges.

Individual Performances

The following players, with their groups parenthetically denoted, stood out individually for histrionic performances, some of which are also commented on in the detailed reviews appended herein, with remarks anent professional possibilities:

Frank Carney (Cellar Players).
William L. Mildeburn (Playhouse Association, Summit, N. J.).

Agnes Biesemeler (Poughkeepsie Community Theatre).
J. Walter Reeves (Hightstown, N. J. Players).

Dorris V. Hands and Mary Jewell Kimbell (Shreveport Little Theatre).

H. C. Calvert of the Huddersfield Thespians (who rates as the best individual performance), with Hilda Chilton of the same English group qualifying for mention as well.

Dorothy Lawrence Rose (Kittredge Players, Manhattan).

True Thompson of the Dallas Players, the prize-winners, who ran a close second to Mr. Calvert for single histrionic honors.

Honorable Mentions

Along with the four final contestants, the Playhouse Association, Poughkeepsie Community Theatre, Winston HI Players (because of their youth, being high school undergraduates), the Kittredge Players and the Gloucester Vale Group from Gloucester, England (the second British entry) deserve favorable mention for their offerings and performances.

Anent Margaret Larkin, a Dallas woman, who authored the prize winner's playlet, is currently a New York resident, handling Passalo mill's publicity. Her effort which won the first Samuel French, Inc., award as the best unpublished playlet, bespeaks of considerable talent as a stage writer.

It requires as much effort to author a good one-act as it does to turn out a fifth-rate full-length play, hence the average short play is more or less a labor of love with its author, particularly when the little theatre standards are kept in mind, with no thought of commercial vaudeville as an outlet.

Vaudeville would not accept any of the playlets produced, with the exception of the Gloucester Vale Group's naive mellerette (as commented on in the reviews), not because they are not good enough for vaudeville but rather the reverse, since the varieties care naught for fine acting as much as superlative action and a form of dramatics derived from props and business as much as cracking lines. Abel.

room dramatics. Something about the demands of drawing-room department is enough of an obstacle to negative otherwise capable talents. The playlet, too, was more or less

in the nature of three short acts, rather than the accepted one-act, one-act little theatre playlet. This does not look like a contender for final honors. The English group will probably reach the semi-finals, as far as may be judged up to Thursday night. These notices are written daily and judgment applies up to that evening.

Wednesday

(MAY 5)

Up through Wednesday night, the Shreveport Little Theatre of Shreveport, La., figures most flatly for first honors, with their presentation of "The Cajun," by Ada Jack Carver. The playlet is eligible for one of the Samuel French awards as a meritorious unpublished play, and should take honors.

Intelligently written and excellently portrayed, this is a study of one family of the so-called "lost peoples" that fled in 1755 as refugees to Louisiana. From them has developed a race of present-day illiterate French-Americans, to be found in southern Louisiana. "The Cajun" as a term is itself a corruption of Acadian.

And so here is a family of this type preparing for the marriage of first cousins, ignorant of the state law against such unions. The eugenic objection to kin as close as that entering into wedlock is illustrated by a half-wit son in the family. Yet Julie and Pierre, her lover, have not thought of the danger of magnifying the physical weaknesses in their blood.

A crucifix figures as a talisman, the mother withholding the cross until after her daughter's marriage and when an offspring is anticipated. For the curtain, as the padre explains the state's objections to sanction the alliance, the frantic bride-to-be falls at her mother's knee, demanding the crucifix as a holy guardian, for she, too, expects an offspring.

A thoroughly gripping play, it was excellently produced by Harry A. Huguenot and done by a local cast which apparently knew its stuff. It was all salt-of-the-earth to them, and not as foreign as would be, perhaps, any attempt to produce a drawing-room opus. Furthermore, authentic properties from the Melrose plantation, Natchitoches Parish, La., are included in the coking set.

The well-balanced cast was equally divided as to talent, with possibly Dorris V. Hands and Mary Jewell Kimbell, as the mother and daughter, standing out. They are professional possibilities.

Certainly the best of Wednesday evening, "The Cajun," will probably be a prize winner. (Subsequently discovered to have been chosen as one of the four semi-final contestants, our opinion, without any knowledge of the official judges' verdicts, places this above everything in the tourney. The Shreveport group rated second in the Samuel French awards, earning \$200 as a prize for the second best unpublished play. Apropos of this, Variety's selections of winners, with honorable mentions, are appended herewith, under the official judges' summaries.)

The cast of "The Cajun" follows:

Armide.....	Dorris V. Hands
Julie.....	Mary Jewell Kimbell
Patite.....	Charles Serrasin
Anatole.....	Owen Crump
Pierre.....	George W. Hardy, Jr.
Father Martel.....	C. R. Minor

The Winston HI Players, representing the Reynolds High School of Winston-Salem, N. C., a newcomer to this year's tourney, closed Wednesday night's bill with an interesting play, particularly noteworthy considering its authorship by Loretto Carroll, a 17-year-old senior at the high school. Presented by an all-undergraduate cast, the authoress stood out in an old lady part.

The scene is set in a kitchen of a boarding-house in the Winston-Salem mill district and, like "The Cajun," is local color stuff. Leonard V. Huggins did the staging. Outside of the authoress-actress, the support was weak, the theme paralleling the Shreveport playlet in a certain respect.

The youngsters, who look far from immature, performed surprisingly well. The kitchen set was authentic and the rain and lightning effects had their reaction with the drabness of the theme. Because of the author's youth it is a remarkable play and Miss Carroll should be encouraged to write.

The Winston HI Players are:

Aunt Kizzy.....	Loretto Carroll, '26
Martha Kosuth.....	Fred O'Brien, '26
David Kosuth.....	Earl Striker, '26
Jerna.....	Fred O'Brien, '26
Peter Kosuth (baby).....	Billie Burchette

The Hightstown Players of Hightstown, N. J., opened with W. B. Maxwell's "The Last Man Inn," directed by J. Walter Reeves. The set is the parlor of a humble provincial tavern. Mr. Reeves, who directed, did excellently as the conscience-stricken murderer who recounts his crime in a psychoanalytic dream.

Well done but of little consequence by this cast:

Mrs. Judd.....	Marian W. Barclay
Mr. Judd.....	George E. Coons
Mr. Blisset.....	Leonard H. Norcross
A Customer.....	Myron S. Wright
Another Customer.....	Charles Todd
The Last Man Inn.....	J. Walter Reeves
The Doctor.....	Chester C. Cook

The first costume play so far was The Studio Workshop Players' "The Greenwich, Conn., offering of James Branch Cabell's "Simon's Hour." Produced by Mary Hill-Brown, set in a chamber of an ancestral home, time of King George I.

An unusually fetching set, beautifully mounted and strikingly distinctive, was negated by poor performance generally. The idea, too, was rather naive and obvious. The players:

Lord Rockesle.....	Frank Sangster
Simon Gris.....	Dexter Liebler
Punchon.....	Gilbert Sangster
Lady Altonby.....	Elizabeth Boyd Reed

Tuesday

(MAY 4)

Tuesday evening's routine was switched with the Aquinal Dramatic Union of the Bronx, N. Y., off because of a motor accident involving two of the principals. The Fireside Players, one of Walter Hartwig's past groups, stepped in to fill the breach, although announcing themselves not competing in this year's tourney, being added starters for accommodation purposes. If possible, the Aquinal group will also be given an opportunity to do their stuff in judgment for final honors.

The Playhouse Association

Summit, N. J., group, offering "The Valiant," by Holworthy Hall and Robert Middlemass. Directed by Norman Lee Swartout.

Warden Holt..... George E. Lange
Father Daly..... Gordon Bunker
James Dyke..... Wm. L. Hildeburn
Josephine Paris..... Ruth C. Barnes
Dan..... Theodore W. Bill
Attend..... Wharton Green

Holworthy Hall's story, dramatized by Robert Middlemass of "The Butter and Egg Man" cast, proved a gripping dramatic theme. While not possessed of the full-length stage possibilities which Mr. Middlemass is known to believe it has, it is a thoroughly worth while short play offering.

The Shakespearean epigram, "The valiant never taste of death but once," is the foundation of the playlet, which is set in a warden's office outside of a prison's death chamber with James Dyke, self-confessed murderer, still maintaining utmost secrecy, anent his true identity, contending his name is no alias. His sister, journeying all the way from Ohio to the Wethersfield, Conn., state's prison, certain that the "James Dyke" is her brother, is fooled by the condemned man's stolid and apparently sincere insistence they are not related. Instead he professes to have known her brother (actually himself), spinning a story about his honorable death on the field of battle, as a farewell token to his doubting mother in the backwoods, who will be pleased to know of her son's heroism. For the tag, Dyke, alias Josephine Paris' brother, walks to the death chamber chanting his favorite Shakespearean theorem anent "the valiant."

It is a gripping playlet, exceedingly well done by the Playhouse Association, and meriting an honorable mention compared to the subsequent offerings, as has developed, but not finishing "In the money," so to speak, and justifiably so.

Poughkeepsie Community Theatre

Poughkeepsie, N. Y., group, presenting Priscilla Flowers' "May Night." Setting designed and executed by Frank Stout; directed by Ruth Marie Rogers.

Mrs. Kennedy..... Gretchen H. Steiner
Lucy Ferguson..... Mary Frances Lhore
Dr. Parks..... Louis P. Grazer, Jr.
Rob West..... William F. Moebius
Lucy West..... Agnes Biesemeler
Nurse..... Florence D. Toboy

An idea of community sentiment and local pride may be gathered from the program notation that the setting was "financed by the Poughkeepsie Chamber of Commerce," which explains why some traveling attractions cannot vie with this intense local support for the community little theatre, a topic that is worthy of serious discussion and will be dealt with at length elsewhere.

"May Night" is a charming conception, romantic in theme and nicely done with one or two cast weaknesses, all on the male end. The stricken young bride who faces total blindness was exceedingly well done by Miss Biesemeler, a pretty girl and a sincere performer who, too, suggests possibilities as one of the many bound to emerge from the little theatre ranks.

The Fireside Players, the added starters who substituted for the Aquinal Dramatic Union of the Bronx, N. Y., closed their bill. As never developed the Aquinal group never had the opportunity to compete. Abel.

"BUNK" WANTS COMEDIAN
Raymond Hitchcock or Jack Wilson is being negotiated for "The Bunk of 1926" which moves from the Broadhurst to the Sam H. Harrie next week where the intimate revue will be "forced" if possible with heredity.

CAST WALKS OUT

Kansas City, May 11.
D. L. James of this city has placed his three-act play with Charles Hopkins, New York. The title is "The Seed." It deals with heredity.

PLAYS ON BROADWAY

GARRICK GAETIES

Second edition of the series, presented by the Theatre Guild and produced by the Theatre Guild Studio. Music by Richard Rodgers. Lyrics by Lorenz Hart, production directed by Philip Loeb, musical numbers staged by Herbert Fields. Settings and costumes by Carolyn Hancock. Orchestra directed by Mr. Rodgers. Principal cast include Philip Loeb, Edith Meiser, Eugene Brent, Blanche Fleming, Jack Edwards, Ruth Morris, Eleanor Shaler, Sterling Holloway, Bobby Perkins and others. Chorus of 20.

The theme song of the introduction and the finale to the second issue of "Garrick Gaeties" has a line that runs "We can't be as good as the first year—for last year was great." That sums up the show. Nor does the second "Gaeties" measure up to the first, especially where Rodgers and Hart are concerned. With no reflections on their proven ability they have turned out quite a few mediocre numbers, both musically and lyrically. Particularly banal was a tune "Sleepy Head" in which Sterling Holloway caressed a dog and overstayed his time by seven minutes on the stage—just as he did in several other numbers. In another plug tune called "Mountain Greenery," Holloway also clownes all over the stage, displaying need of a haircut and stage direction. The tune itself is fair but not possessed of much commercial possibility.

There was a little tune called "Keys to Heaven" that sounded nicely; another called "What's the Use of Talking" well handled musically while a bright patter song called "Tennis Champs" is the nearest approach to last year's show, unless one includes the corking introductory number, which shows a mortician kidding the Guild's "Six Six" shows of this season.

The people are in the main, good. Holloway, a good clown at times, wears out his welcome by simply getting too fresh on the stage—waving goodbye to early departees. Bobby Perkins, who does the prima work in place of June Cochran (now in "The Girl Friend"), is cute and able to sing, which makes her okay, while Edith Meiser, Romney Brent and Philip Loeb, three reliable, talented and excellent players, carry off the really high honors by their work in various pieces. If Broadway talents come from this show, this trio will furnish them, and although they may not get the first crack at the bright lights, people of their ability can't stay buried long.

Then there was Eleanor Shaler with another of her corking phoney ballet dances—and she scored twice, while Ruth Morris (daughter of William Morris, the manager does mighty well in several skit numbers. Loeb and Brent, working several difficult character parts, where a creation of illusion was necessary, always smacked the audience for a goal. Miss Meiser, doing a solo about "Queen Elizabeth" and pulling in the dirt about that Virgin Queen, also had her moment and seized it.

One sketch was fine—called "De Rock," combination satire on "Gone With the Wind" and "The Dybbuk." Ben Kaye is credited and to those who saw or heard of either piece it is a howl, and to those who didn't, it is also good. A skit by Newman Levy (and maybe he's not a fancy satirist) deals with burglary problem among our best families. It clicks like a turnstile early in the show. One by Marian Page Johnson, called "Home, Sweet Home" takes a gleeful whack at the sombre Carolina folk plays. Miss Morris has a neat part here and Hildegard Halliday makes the most of a big opportunity.

The best thing is the first act finale, which kids musical comedy books in general. Herbert Fields wrote it. Credit must be given him here for delivering a neat idea.

And Hart and Rodgers, for their share in it, have deftly and without telling a soul brought in the rumors of quarrels between Charles Purcell and Helen Ford in "Dearest Enemy," for which Hart and Rodgers did the music and lyrics. The stories on the leading man and the prima were that they didn't get along, even on the stage. Brought into the finale number, called "Rose of Arizona," it even goes so far as to use settings in imitation of those in "Dearest Enemy" sets.

This version of "Gaeties" cost over \$3,000 to put on. It is well costumed, well staged by young Fields and fitted with nice scenery.

The opening night could have been a sell-out many times over and a \$15,000 advance sale is already recorded. That the show will get over is almost certain, for with the Guild subscription list and the merit of the show (and it has merit even though it doesn't touch its predecessor) it can run into the heat spell with ease.

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

THE SPORT OF KINGS

Carl Reed presents, in association with E. E. Clive, this farce, which was successful in England. O. P. Heggie is featured. The play is by Major Ian Hay Belth, also credited with the staging. Livingston Platt designed the American production. Opened at the Lyceum theatre Tuesday, May 4, 1932.

Barnard... Mabel Cochran
Ally Sprague... Terence Neil
Henry Toothill... Lester Nelson
Newbury... Betty Linley
Dulcie... Mary Forbes
Mrs. Purdie... O. P. Heggie
James Purdie... Walter Kingsford
Zoe Purdie... Howard Hull
Katie Purdie... Allison Bradshaw
Lisette... Ruth Vivian
Jane... Elena Aldcroft
Cook... Katherine Stewart
Albert... Clifford Wayne
Panama Pete... Barry Whitecomb
Sergeant... Jack Murlagh

A smart producer like Carl Reed, who is in the racket on a business basis and should nurse no expensive illusions about artistic successes, imported trade-marks or presentations for the excitement of the thing, shouldn't have been fooled by anything like this one.

A red-nosed, wheelbarrow farce with an incredible story and a grumpy central character of unsympathetic attributes, it hasn't a chinaman's chance here, least of all the dignified and austere atmosphere of the staid Lyceum.

It is easy to see how it might have been a howling, roaring knock-out in England, especially in the provinces, or in Australia. There was one here several times, called "The Rotters," of the same ilk, and one manager after another got mad and wouldn't believe that this perennial over there had to be a tomato over here.

"The Sport of Kings" is so British—and low-British, at that—that it creeps with the salt-water rust of transplantation. It's all about a musty J. P. (Justice of the peace), who has a Scotch disposition to the longest stretch of a comedy writer's extravagant imagination.

The old skifflet gets hooked in on the races when a couple of live ones come to board at his house because some steeds are going to do their stuff in that locality. Thereafter every sort of impossible knock-down-and-drag-around complications follow, too thick and implausible to be worth re-relating.

There is a poverty-stricken attempt at a love story—two of them, in truth, and one of them a proposal by a supposedly honorable gentleman to a girl about fourteen, when he tells he'll come back and make love to her when she's old enough to understand more about it than he does then.

The flapper, played by a very cute girl named Allison Bradshaw, is like nothing ever seen before anywhere. She's a flapper, then "The Sport of Kings" is a good piece, which is the last gasp in improbability. The rest of Walter Kingsford's broad but effective farcing, is of the same stamp. Even Heggie, who always plays himself in any role, here overplays himself, and makes the J. P. something fierce.

The production is pretty, costly and artistic. And that's about all this reviewer can honestly record with even faint praise about the sad episode at the dearly beloved Lyceum.

About two weeks will probably suffice to make a deuce out of "The Sport of Kings" for Broadway.

Lat.

KITTY'S KISSES

Musical comedy in two acts presented at the Playhouse May 6 by William A. Brady; book by Philip Bartholomae and Otto Harbach; score by Con Conrad; lyrics by Gus Kahn; dances staged by Betty Connolly; book by John Cromwell.

Mrs. Burke... Jane Corcoran
Mr. Burke... Frank Hatch
A Country Girl... Georgina Tilden
Lulu... Allene Meehan
The Maid... Dorothy Dillie
Robert Mason... John Boles
Brakeman... Mortimer Chadbourne
Conductor... Kenneth Shutt
Fullman Conductor... Leonard Scott
Taine Conductor... Arthur Lang
The Day Clerk... William Wayne
The Telephone Girl... Ruth Warren
The Bell Boy... Walter Bradbury
The Maid... Elizabeth Dunn
The Night Clerk... William Leith
Richard Denison... Mark Smith
Mrs. Denison... Fan Bourke
Philip Denison... Nick Long, Jr.
Miss Wendel... Mildred Kent

W. A. Brady used "Little Miss Brown," a farce that served quite some years ago as the basis for the book of "Kitty's Kisses." The story has grown a beard, and it slowed down the pace of what was otherwise a fast dancing musical comedy. In Newark for the try-out the producer and his authors were in a quandary over changes. At the premiere Thursday it was apparent they had not completed the job. The strength of "Kitty's Kisses" is in its numbers. There are several melodious tunes, and though a smash song was not indicated, Con Conrad has done well. It is the second production for Gus Kahn, and there.

But the real kick to the numbers is the dancing. Individually and en-

semble. There are a couple of vaudevillians who landed in that respect, also in a comedy way, and there is also some exceptional specialty work. The novelty of the ensembles, however, is distinctive, credit for which goes to Bobby Connolly. It is Connolly's first show direction.

Nick Long, Jr., copped first night honors when, late in the show, he high-jumped his way to whirlwind results. Slender Mr. Long is both athlete and dancer extraordinary. He performs some "steps" that are eye-openers, a back buck, for instance. Not only fast and agile, his work is far away from the usual. He leaps over standing girls as though flung from wire springs. As a college athlete he might have been a champion high jumper. As an acrobatic dancer he will clean up in any show.

The cast has two life-savers from vaudeville—Ruth Warren and William (Billy) Wayne. They haven't been around the legitimate very much and they were prone to smile too often, but they certainly added comedy. Miss Warren played a fresh phone operator, Wayne a very new hotel clerk, also house detective.

With "Thinking of You," one of the score's best, the vaudevillians just about made the first act an act. The house was tickled foolish over their nut dance antics. Some of it is about the same as used by them in vaudeville, but there is also new material. Miss Warren led the lively choristers in "Needles" in the second act. It is a comedy lyric from which she probably will get

more than on the first night. Right after it Wayne and Warren did their stuff again, this time a burlesque ballet number that convulsed the house.

Dorothy Dilley was Kitty. She was demure, as called for, and an excellent dancer. It is probably the first lead assignment for Miss Dilley, a graceful girl, who, if endowed with more facial charm, would rate with the best of ingenues. Mildred Kents, a shapely lass, also figured in the dancing sections. She essayed a song or two, but vocalizing is not her racket.

John Boles as a young lawyer who fell in love with Kitty on the train is a well-appearing chap, counting in some of the song numbers, particularly the theme song, "Kitty's Kisses," with Miss Dilley. An all-male number, "I'm in Love," was led by him, with the assistance of a quartet (Mortimer Chadbourne, Kenneth Shutt, Leonard Scott and Arthur Lang). It seemed the weakest number in the score and could go out.

"Kitty's Kisses" is geared with numbers most of which are of fast tempo (although there was no Charleston in the show). It will probably note rate a real hit. Yet there is enough entertainment to keep it going for a time to fairly good money.

No production splurge, but the costumes are high-class in design and color schemes. An attraction of this kind is of the intimate musical comedy type, not calling for exceptional operating cost, and that gives it a good chance.

Ibee.

PLAYS OUT OF TOWN

MORRISSEY REVUE

Ralph Spence presents revue in two acts and 30 scenes. Sketches by Spence and Howard. Songs by Lynn Cowan, Whitting and Egan. Staged by Will Morrissey, Spence and Arthur Freed. Dances staged by Midge Miller. Presented at Orange Grove, Los Angeles, April 30. In the cast are Will Morrissey, Midge Miller, Lynn Cowan, Hal Van Rensselaer, Crosby and Rinker, Lester Cole, Eddie Borden, Eddie Lambert, Lorna Dunn, Estelle Davis, Bruce Van, Duke Martin, Fayta Sisters, Bee Jackson, Lee Kent, Jack Eddy, Dolores, Craig Herbert and chorus of 20.

Los Angeles, May 4.

Will Morrissey has a faculty of staging shows when he wants and as he wants. Finances are a very small consideration. All that Morrissey needs is a lot of actors, a theatre and an armful of drapes and cys. That is enough to give him a show.

Morrissey started promoting and rehearsing this one about six weeks ago. He found plenty of local talent and coast guards loose who were ready to come in with him and struggle along for the cause of art. After a few weeks of rehearsal he ran into Ralph Spence, author of "The Gorilla," Spence, having a liking for Bill said "Go ahead; I have a little loose change." Then along came Arthur Freed, who is a little of the playhouse where the show is produced. He agreed to supply that, and it was decided on a three-way split, with a premiere set for April 29. However, the costumer failed to come along in time with the ornamental garbs for the ladies of the ensemble, and so at seven that night it was decided to call off the show and rehearse a bit more. On the following night Mr. Morrissey allowed his audience to come into the house at \$5.50 a copy and see a dress rehearsal. As dress rehearsals go, this was a fairly good one and clicked with the cash buyers. It was a different idea of entertainment than they have been accustomed to.

Morrissey had borrowed the Earl Carroll idea of using a few rows of tables in the front and having dancing on the stage during intermission and after the show. He was frank enough to tell the cash buyers that the place was a night club, and naturally there should be no restraint or childlike between performers and audience. There was not, as Bill knew half of the folks who came in, and strutted up and down the aisles greeting them. When the show got under way Lynn Cowan stepped to the front and, after a bit of gagging with Morrissey, accentuated the fact that the place was a night club by warbling off lyrics to that effect.

Then trotted out the chorus of 20, a good-looking lot of young flirts who can hoof. Several scenes in "one" followed, with Morrissey doing his stuff in front of the stage. Seems as though Will was sort of stage-shy, as he kept off of it most of the time. It really would have been a good idea if he had stepped on the rostrum once in a while to thread the loose ends together.

A travesty on "Desire Under the Elms" was a good idea. Eddie Borden came down the aisle and asserted he was from the district attorney's office and had orders to stop the sketch. Morrissey told him he would have it played. It was done in rather tame and camouflaged manner. Then, when the okay was given, of course, the smut angle was presented. As reviews are

allowed license nowadays, no harm seemed to have been done.

Lester Cole, a rather good-looking ballad singer with a nice pair of pipes, has an overconfident manner. He just wanted folks to know that at one time he worked for George M. Cohan. That made no impression, as they did not enthuse over his personality. Several other sketches during the first period all smacked of double entendre and most of them could trace their antecedents elsewhere.

"Cinderella Dreams" was put over nicely by Lorna Dunn, the prima, and Van Rensselaer. The accompanying chorus showed how they could use their toes in ballet style and sold the number nicely. Eddie Lambert then trotted forth with a pair of shoes for a travesty, done in the usual Lambert dialect and sold easily.

"What Price Glory" was burlesqued by Cowan, Borden, Van and Crosby. Borden did the tough Sergeant role and, of course, used the words which are so dear to the fighting marine. A number called "Fine Feathers" permitted the girls to show the latest in fur garments, then their undies and finally a few unadorned breasts.

Lambert and Van Rensselaer's burlesque on Carl Laemmle and Conway Tearle got over in great shape. It was a scene with Lambert trying to hire Tearle for a picture, describing just what the actor would do, wear and have in it. Tearle asks for a guarantee and fabulous salary, with the tag for the scene being Lambert's exclamation, "That's a rotten buttonhole!"

The Bee Ballet was executed in artistic fashion by Eddy and Dolores, adagio dancers, and a ballet. Dolores is a cute stepper and proficient. A burlesque on it was executed by Miss Miller, and Borden proved exceedingly funny.

The first-act finale was in the interior of a night club. Lee Kent, local radio performer, crooned a number of tunes, strumming a uke, and had the folks liking her stuff. This red-head is not a bad bet at any time, and might have stepped forth again in this revue to good returns. Then there was a lot of the Charleston stuff, with Bee Jackson having things set for her hot

strutting. Miss Jackson showed everything she had and they loved it to the extent of three encores, after which the 20 little steppers strutted to the curtain.

The second part started off draggy. There were a number of familiar skills used. Cowan's Indian number, "Wanda," that used up a greater part of the cast to interpret, while Eddy and Dolores did another adagio, was a "lift" of Indian Love Call, as to melody. Miss Miller topped it with a smattering of the Totem Pole number. Being that Dave Bennett "lifted" it more brazenly for "Patsy," no harm was done.

A number of other skills and ensembles followed and slowed the proceedings a bit until Eddie Lambert's travesty Apache to "My Man." Lambert called it "My Gentleman Friend." In his garbled way, he told the story of abuse by the man and finished up with a bit with Duke Martin. It was a wow and started the show going again. Morrissey stepped into the gap then and got off a song, and then a few more, after which the hit ensemble and song number of the show was flashed. It was called "Shasta Daisies," and was a corking good tune and had pleasing lyrics. The ensemble then came forth and accentuated its value by doing some of the Tiller routine, which they executed in magnificent style. Plenty of credit goes to Miss Miller for this number alone.

The finale had the orchestra leader stop playing and announce that union regulations prevented them going any further. So everyone came on stage, the chorus girls marched down, a few of the actors stepped off the stage and shook hands with the audience and asked them to come up and dance on the stage. That was all, and around midnight, too.

Morrissey is well liked here, has done a good job in turning out entertainment with a short bankroll, and when he gets things straightened out, cuts down a few of the unnecessary in the list of principals, as well as shapes up the weak links in the entertainment, will find that he will have a show that they take a liking to in this neck of the world. The hookup is not heavy for this small house, with house and show operating expenses around \$2,500 a week.

Ung.

THE ARABIAN

Chicago, May 11.

Melodrama by Gordon Kean, starring Walker Whiteside. Produced and presented by the star at the Strand Theatre May 9.

Walker... A. Duval
Colonel Gordon... Harold Vachon
Captain Fenwick... Douglas Penman
Major Cromwell... Paul Metheny
Diane... Sydney Shelds
Abd El Rey... Walker Whiteside
Hassan... Fred White
Sharik... John J. Burns, Jr.
Ta Urt... Marshal De Silva
Yezid... Michael Hale
Jarila... Genevieve DeLaud
Amrah... Alma Chester
Nithal... Don Donahie
Bacca... Carl Vose
Arabs, Soldiers, Servants, Etc.

Walker Whiteside's latest dark-skinned characterization, "The Arabian," was first tried out in Wichita, Kans., last March after having been rehearsed in Mr. Whiteside's private car while the company was one-nighting in the open spaces with another piece.

It's a melodrama with modern trimmings. The central figure is Abd-El-Itay, an Arab who rides the desert in an aeroplane, a famous bandit on the side, big financier in Cairo, poetizer, romantic wash-buckling idealist, dryly humorous, suave, cunning, powerful and about anything else for this popular type of hokum.

Mr. Whiteside revels in the sweet juiciness of a great gravity role. He is one of the few remaining stars who regularly hits the sticks, making New York and Chicago every now and then.

Whiteside is a great one-night star and "The Arabian" is a great one-night attraction. It's continuance in Chicago is subject to the dimensions of the Whiteside following, the weather and the stop clause.

(Continued on page 58)

PLAYERS IN THE LEGITIMATE

JOHN BYAM

Management LYLE ANDREWS

LEON ERROL

in

"LOUIE THE 14TH"

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BERNARD GRANVILLE

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With Leon Errol in
"LOUIE THE 14TH"
ILLINOIS, CHICAGO

FLORENCE MOORE

"Greenwich Village Follies"
SHUBERT, NEW YORK

"MERRY MERRY"

WITH

MARIE SAXON

This Week, Plymouth, Boston

RADIO RAMBLINGS

They're selling real estate by radio. The Treasureland Homes Corp. is plugging its Long Island property via ether, transmitting the usual blah about 25 minutes from New York, free bus transportation for inspection, etc. All comes under the head of WHN's ether entertainment. It's a question if it holds listeners, for whatever may be radio's shortcomings it has the virtue of ready tuning out.

Olcott Vail doesn't care who knows that his photograph adorns a folder he will send to anybody interested, for the asking. Otherwise Mr. Vail's string ensemble from the Hotel McAlpin, via WMCA, is a standard radio offering and consistently pleasing.

Another radio favorite from WJZ is the Irwin Abrams' dance orchestra, under Harold Pickering's direction, from the Knickerbocker grill. The band in months past contended with the hardship of playing "independent" song music, i.e. numbers not controlled by the American Society, but now through a special license arrangement, with every type of composition at their command, their effect is all the more pleasing.

June Lee may be a song plugger, judging by only two songs heard via WHN, but she has a magnetic radio soprano and may become a card with increased bookings.

Hilda Reich, soprano from WNYC, gave out "Indian Love Call" and other numbers in tip-top fashion. Simultaneously WJZ's regular transmission of the Hotel Commodore concert orchestra clicked.

RADIO ANNOUNCERS TOOK P. A.'s LITERALLY

Legit Stars Fail to Show Up, and Pat Barnes "Pans" 'Em

Chicago, May 11.

Pat Barnes, announcer for WHT, grew quite sarcastic over the radio recently when a number of prominent legit actors failed to show up after Barnes had been telling all the radio fans to be sure and listen in on that particular night.

"A broken promise is a debt unpaid," said Pat as he took advantage of the "mike" in front of him to tell just how he felt inside. Show people who were listening in at the time got quite a chuckle over a radio station talking about "debts unpaid."

It seems Pat didn't know that press agents are not always to be taken too literally, and when the p. a.'s assured him that all the big stars in town would be on hand to talk or entertain gratis on the occasion of WHT's anniversary party he plugged them strenuously.

"Jewish Poker Game" on Air
Milt Gross, Harry Hershfield, Jimmy Hussey and Max Fleischer are slated as a joint attraction from WGBS May 20.

They will present a "Jewish Poker Game" via the ether.

SONG CENSORSHIP

Song censorship by class stations like WJZ has come to pass. This one station restricted a song from radio-casting because of objections to alleged "blue" delivery.

The number happens to be a "cute" novelty, but its snappy salesmanship by a plugger on a previous occasion, who used a night club version for ether delivery, precipitated the ban on a succeeding songster.

It is not an uncommon complaint. For sheet publication for sales purposes many a song is clean as could be desired, and differing from the "special versions" most often utilized for exploitation purposes in theatres or cafes.

Most generally the night club special lyrics are considerably more hotly-totey, so that the commercial lyrics are not as delectable comparatively.

Professional singers know that different versions for different types of performers are gotten out by the professional staffs of the music publishers.

NO EXPOSITION CONFLICTION-RADIO

The Radio Exhibition Corp., of which George A. Scoville (Stromberg-Carlson Co.) is chairman of the board, and Joseph D. R. Freed (Freed-Eiseman Radio Corp.) is president, has been organized to eliminate a confliction of radio exhibitions as has occurred in New York in the past; also elsewhere. New York for the past two years has had two rival radio exhibitions running simultaneously, with a resultant disadvantageous division of public interest.

The Radio Exhibition Corp. will operate a radio show in the Grand Central Palace Sept. 10-17. It will control the unit formerly owned and operated by the American Radio Exposition Co., headed by Harold Bolster, who will continue to act as managing director of the R. E. C.

The directors of the Radio Exhibition Corp. include representatives of F. A. D. Andrea, Inc., Burgess Battery Co., Ampion Corp. of America, Freed-Eiseman, Stromberg-Carlson and other standard radio staples.

PLACING RADIO ON COMMERCIAL BASIS

In order to differentiate its radio interests from the ordinary sound transmission business engaged in by the American Telephone & Telegraph Co., the Broadcasting Co. of America has been incorporated. This new concern takes over all the general radio business of the A. T. & T. WEAF and its hook-up of stations, although virtually a subsidiary of the American Telephone & Telegraph Co.

This move is the first step in a gigantic plan to put radio on a genuine paying basis for artists and broadcasters, through "commercial advertising" which has been an apparent "coming" thing in broadcasting circles. Commercial radio, as has been prophesied in Variety before, is the only salvation, for the present, for the professional entertainer on the radio.

The WEAF and allied stations, with next season, will broadcast practically every advertising account nationally through a land wire linking with 14 other stations from WEAF, as the key-stone broadcast central.

If successful, renovation or redecoration would then prove profitable and timely. Harry Shipp, who has worked as a comedian in independent film comedies, is floor manager and, as he has been a popular patron and prize winner before engaged, hits it off well with the crowd.

The girls, 40 of them, on the instructor side, range from 21, minimum age limit, up. Most are not hard to glance at, and all must have themselves to stick. Some double by teaching dancing in the daytime school the Rose Room conducts.

SUMMER SUBSCRIPTION to "VARIETY" \$1-3 Months

Send remittance with name and address

WHITE RADIO BILL AS AMENDED CALLED "BAD LEGISLATION"

HERE AND THERE

Al Gable and his orchestra, known in Wisconsin and adjoining states, have come under the wing of the Music Corporation of America. They will open their engagement with a one week stand at Lexington, Ky.

William Malone and orchestra at the Ritz Dance Palace, Bridgeport, Conn.

Jack Miller and Starlight Entertainers are at Shore Haven Inn, Westport, Conn.

Arthur Lange denies E. B. Marks is the exclusive sales agent for Lange's new \$5 volume, "Arranging for the Modern Dance Orchestra." The Marks firm states it is selling agent along with others for the book, but Lange, Inc., the arranger's corporation, is handling the bulk of the business.

Blossom Seeley, back in the Columbia fold, has recorded some new numbers with dual piano accompaniment.

Billy Fagen is now in charge of Jack Miller's Chicago office in the Woods Theatre Bldg.

The Rose-Taylor Orchestra opens at the Blossom Heath Inn, Detroit, May 12. Bill Kurth is manager of this favorite road house on Lake St. Clair.

Earl Hoffman and his orchestra, under the management of the Music Corporation of America, enter their third year at the Club Chez Pierre, Chicago, May 1.

Louis Katzman will have a band in Irene Franklin's new revue which the comedienne is authoring and producing on her own, with herself starred therein.

Stanley Williams, drummer in the Orpheum theatre orchestra, Joliet, Ill., has been compelled to quit his job due to illness. The Musicians union is giving a benefit for him.

Eddie Chester, now at Luigi's, Detroit, will accompany Ted Lewis and his orchestra to the Kit-Cat Club, London, this summer.

Joe Termini has taken up the picture house time cancelled by Rudy Wiedoeft, the saxophone soloist. Termini opens May 10 at the Stanley, Atlantic City, with the Aldine, Pittsburgh, and the Metropolitan, Washington, D. C., to follow.

The S. S. Leviathan orchestra under Nelson Maple's direction is to start recording for the Victor again. The band, when under the Paul Whiteman banner, was a Victor organization but its extended picture house touring has kept them away from a recording laboratory. Their current Parody Club, New York, contract will permit for "canning" while in town.

Phil Romano and his Victor Record orchestra opened their third annual return at Roseland ballroom, New York, May 9, a week sooner than planned. Romano will be the feature band during the summer, Fletcher Henderson's orchestra leaving Roseland in two weeks for a coast-to-coast tour.

Bernard Adler is now in charge of Edward B. Marks' Chicago territory.

Ray Miller opens today (May 12) at Granada Park, Detroit, for the summer.

Johnny Hamp has his Kentucky Serenaders back at the Westchester-Biltmore, New York, for the summer. Hamp has been in Miami the past season but with his New York advent will resume his Victor recordings. Another Hamp band goes into the Hotel Ambassador, Atlantic City, as last year.

Lou Alter, Nora Bayes' accompanist, has been signed to record exclusively for the Duo-Art piano rolls.

Jack Golden, pianist of the Lo

(Continued on page 53)

Variety Bureau,
Washington, May 11.

The "White Bill as Amended," is really the Dill radio bill of the Senate, has been favorably acted upon by the committee. Legislators here pronounce it the worst piece of legislation yet devised and so full of holes as to almost make it laughable.

However, the same legislators are not overlooking the real purpose of the measure, and to the above comment add the statement that the bill is but another demonstration of the power of radio, or as referred to recently in Variety, "the lobby of the air."

The Dill bill, it is stated, is nothing more than a makeshift to get a measure through the Senate that will make it possible for the House and Senate conferees to get together this session and bring out some sort of a proposed law for the signature of the President—or his veto.

The Senate Committee added an amendment which is so admittedly a makeshift, according to those who have studied the proviso, that it is not taken seriously.

This amendment reads:

"If any licensee (station holding a license from the full time commission proposed) shall permit a broadcasting station to be used as aforesaid, or by a candidate for any public office, or for the discussion of any question affecting the public, he shall make no discrimination as to the use of such broadcasting station, and with respect to said matters the licensee shall be deemed a common carrier in interstate commerce: Provided that such licensee shall have no power to censor the material broadcast except so as to prevent false, fraudulent, obscene, indecent, profane, libelous or slanderous statements.

"It shall be the duty of the commission to adopt and promulgate rules and regulations that will carry the above provisions into effect."

Controlling Rates
One other attempt to control rates is on the reverse end and affects the listeners. Section 7 sub-division (k) provides that in the event of the development of any method wherein a charge is made to the listeners the commission shall "prohibit all unjust and unreasonable charges to listeners."

That the Senate Committee is either aiming to iron out all differences in conference, as already recounted, or are passing the responsibility of the veto to Senator Dill of the Democratic minority is another opinion expressed here.

Congress has been actually forced to give the radio situation attention, not only from the regulatory angle, but also from that of music, which the broadcasters themselves admit is 90 percent of their program.

Radio has but one trump card left—the conferees of the Senate and House on the regulation phase while on that of music, after first trying to get same for nothing and losing there through a Supreme Court decision; they are now practically out of the running on this end, as the mechanical reproducing companies have agreed with the House Committee that the principle of rate fixing is wrong.

Upon that provision in the present law the broadcasters have been making their latest attack on the copyright owners' rights.

OSWALD'S PARK

Band Leader Now Is Managing Amusement Park

Los Angeles, May 11.

Glen Oswald, who formerly had the Oswald Serenaders at Cinderella Roof here, is now managing the Rendezvous Beach, an amusement park at Mesa, Arizona. The place is operated by Rickard, Nace & Mennhert.

Oswald, besides operating the park, has an eight-piece band, recruited from Los Angeles. During the summer period the park is open every night. There is a Sunday law in Mesa which prohibits American people to dance. However, the same law permits Spanish people to dance. So every Sunday night the dance floor is turned over to the Spanish colony, who make merry, while the Americans stand on the outside gazing on, with the police of the town being present to see that they do not violate the law by going inside of the pavilion.

Besides the dance floor, they have an amusement concession and swimming pool at the park.

BALLROOM REVIEWS

SOLOMON'S, L. A.

Los Angeles, April 30.

Solomon's is the oldest dance-hall in Los Angeles, having occupied the same building, farther away from the center of the town than any other floor, for about 14 years. It is operated by Fred Solomon, who acquired a big local "rep" as a showman by staging special events, using a lot of newspaper space and giving free feeds to the newsboys.

It is free locally as "The Foreign Club" and caters to the fleet and the gobs' girls to a large extent. The crowd that polishes the hardwood of this dance-hall is not the young flapper and sheik set of the town, but a 30-year average, with most of the girls having been able to vote for Wilson the first time.

The place has not the best reputation in the world, because of the crowd it sports, yet there seems to be enough patrons of this type to give Solomon a gate of around \$3,000 weekly at a 35-cent top on week nights and a 50-cent limit on Saturdays. Matinee dances daily and a two-cent charge for each couple per dance raises the take to about \$5,000.

Solomon has had three bands playing regularly for about two years, changing his featured attraction quite often. At present, the Texas Cowboy band is headlined, with Guterson's Band of All Nations and Mosby's Blue Blowers relegated to the farther corners. The cowboy band is heralded as direct from the wide-open spaces and the members wear regulation horse opera costumes, grinding out music far inferior to the two standbys. Three reeds, two brass, tuba, banjo, piano and drums comprise this outfit.

Mosby's Blue Blowers have been playing here for some time, being a hot colored aggregation of two brass, reed, banjo, piano and drums. Despite the absence of a heavy tone, this tune-grinding bunch produces the hottest music in the place. The way the floor is filled when Mosby's band tunes up for a one-step or fox-trot proves this.

Waldemar Guterson with his musicians billed as coming from all parts of the world, knocks out the dreamy waltzes, orchestration and arrangements of classic pieces. He has two reeds, three brass pieces, piano, banjo and drums, in addition to himself, conducting and playing the violin.

The floor management is not all that it should or could be, and the conduct is not up to the level of other places catering to the same clientele. This could be easily remedied if those responsible would pay more attention to the end and less to inconsequential trifles.

Solomon has been making money

from this place, although when he first opened he starved for a long time. With the younger set running around the beach and outlying ballrooms, and the growth of neighborhood dance-halls, he will have to use all his ballyhoo and special stunts to hold the crowd at this place, which is neither beautiful or dazzling, like the newer halls. In fact, the floor shakes when a hot dance is running.

ROSE ROOM, L. A.

Los Angeles, May 5.

The Rose Room, located at 8th and Spring, is one block off Broadway and one flight up. It is in an old building, formerly an armory. The decorations, carrying out the name idea, are old rose, with the sidewalk painting and other fixtures loud and garish. The place sports "instructors," or "taxies," in addition to "social" dancing.

The place is conducted decently and quietly, with anyone pulling rough stuff getting a ride down the steps.

William and Joseph Lederer, brothers, and Herbert Mayes, own and manage the place. They pull several contests a week and try any new stunt once.

This hall caters to a young clientele, requiring the management to be careful on juvenile regulations. The crowd consists mainly of clerks, office people and others of the younger working class. There is a sprinkling of older men who come to dance with the instructors.

This is the highest class dance hall sporting "taxies," the girls getting an even split with the management on a dime ticket for a 24-minute whirl (cut down to 2 minutes on Saturday and rush nights). Business at present is mild, \$2,000 a week being top. Too many changes of policy and price have scared customers. The music has been uniformly good, bands coming here from cabs and eastern roofs. At present Hugh Bryan and his Joy Boys, Chicago, hold the spot. Bryan has an all-around band, liked by the dancers. Harold Zweif and Wally Wilson perform on reeds; Clinton Banbury manipulates the sousaphone; Francis Wade at the piano does "hot" stuff; Kenneth Cochran has the banjo; Charles Caldwell plays drums, while Ellis Lierow on brass and Bryan with his trombone complete the combination.

All New Styles

With a young gang, all new styles of dancing come in for a play. At present the St. Louis Hop and a tango are the floor innovations. The Charleston is about played out here. Fast dances appeal. The floor, nice and smooth, can hold about 1,500 comfortably but does not see that number very often.

What this place needs is to stick to one policy for at least a year.

"The Russian Fox Trotsky ~ Vid Vod A Vodka Kick!" KATINKA"

Ben Russell has written a very funny lyric to
Harry Tobias Corking Melody!

A Sure Winner For Dancing
And A Laugh-getting Song

Here's
Your
Copy

ARTIST'S COPY
KATINKA
FOX-TROT SONG

Words by
BEN RUSSELL

Allegro moderato

Music by
HENRY TOBIAS

Out in Rus-sia
When a Rus-sian

there are lots of Rus - sians, And you'll find that each one speaks in
sings, he sings in Rus - sian, Ev-ry - thing they do, they do in

Rus - sian, There in Pe-tro-grad, Lived a Russe who
Rus - sian, Pa-tri-ot-ic land, Hard to un-der-

had, A Rus-sian maid-en who was called "Ka - tink-a"
stand, And when in Rome they e - ven ac- like Rus-sians,

Then one day she heard a - bout the Charles - ton, From a Yan-kee
Ev -'ry Rus-sian sure loves his Ka - zot - sky, Not a one would

boy she learned to Charles - ton, She left Pe - tro - grad,
give up his Ka - zot - sky, Be-tween you and me,

With this Yan-kee lad, Left her Rus-sian sad - ly cry - ing:
Now it's plain to see, Why this Rus-sian keeps on cry - ing:

CHORUS

My sweet Ka - tink - a, Oh where can she be?
My sweet Ka - tink - a, Oh where can she be?
My sweet Ka - tink - a, Oh where can she be?

I'm loved her so, How could she go? Who thought Ka-
I'm rush-in' here, I'm rush-in' there, I see that
I'm look-in' high, And just as low, How she could

tink - a would pack up on me? It was that Charles-burg I
she pulled a rush act on me, I'm rush-in', most ev-'ry
tear up a her - ring with me, No one could beat her, I

know, She would Ka - zot - sky with me ev-'ry
where, Fif - teen Ka - wot - sky she earned ev-'ry
know, She got those Kos - sacks to dance in that

day, But she went out - sky from "Hey! hey!" "Hey! hey!"
day, Till she went out - sky from "Hey! hey!" "Hey! hey!"
way, Im - a - gine Lit - vack go "Hey! hey!" "Hey! hey!"

That hot-sky mu - sic just led her a - stray, And I lost Ka-
Fif - teen Ka - wot - sky is ten cents a day, Guess that's why Ka-
I lost my hair, and my beard's turn-ing gray, Since my sweet Ka-

tink - a that way.
tink - a a - way.
tink - a's a - way.

way.
way.
way.

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horses! horses! HORSEY! horses! horses!
More horser!

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with any FEIST song

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Orchestrations

50¢ from your dealer
or direct!

ORCHESTRA BOOKING CO. IN NON-MUSICAL BLDG.

Jules C. Stein Had to Sell Piano to Comply With Masonic Temple Rules

Chicago, May 11.

Since no musical instruments of any kind may be played in the offices of the new Masonic Temple building at 32 W. Randolph street, the Music Corporation of America, moving from its former headquarters in the Capitol building has become purely executive in its new location. The piano which used to be in Jules C. Stein's office was sold.

The new offices of the corporation occupy half of the 18th floor of the Temple building; three years ago the company occupied but one small office. Mr. Stein had been playing and operating a few orchestras as far back as 1912, but the real results of his efforts have become apparent only within the last few years. The company began by renting orchestras in Chicago and gradually expanded until its activities took in the entire United States. It is the originator of orchestra circuits and transcontinental orchestra tours.

New York offices of the Music Corporation will be opened shortly. The company will also enter the artists representative field.

Sousa's Band of 100

John Phillip Sousa's tour next season is a certainty but depending on his health. For over 30 years the American bandmaster has been touring and several times prepared to say "farewell."

The director is anxious to take a band of 100 pieces on tour, this idea having long been in his mind. He came close to it this year when he took out 85 musicians, the most ever assembled on a Sousa tour.

"Mechanicals" Bright

The "mechanical" royalty statements the past week were above par compared to recent predecessors, indicating an optimistic trend in record and roll sales.

While some of the skeptics still decry the yesteryear days, when a Victor hit sold 150,000 or 200,000 as compared to 75,000 of today, the improvement is great alongside of the 30,000 statements on some of last year's hits from this one particular company, which is the standard of the business mechanically.

The minor makes, like Harmony and Perfect, 35c. disks are selling surprisingly well, particularly the first, which is a Columbia product and comparatively new. The high recording standard maintained on the Harmony, attributed to Frank Walker's technical skill, is the whyfore of that record going so big in the short time it has been on the market.

The Brunswick's new Panatropes and the Victor's Orthophonic, among other technical reproduction improvements, are delivery, precipitated the ban on a succeeding songster.

K. C. Hotel Booking Big Attractions for Summer

Chicago, May 11.

The Muebach hotel, Kansas City, Mo., is spreading itself this summer. It has booked Charley Straight's orchestra, the Williams sisters, and Zez Confrey as joint attractions for the hot months.

Charley Straight and his orchestra and the Williams sisters are from the Rendez-vous cafe in Chicago and have achieved national prominence through Brunswick recordings.

DISKS AND PHONOGRAPH INCREASE IN EXPORTS

Over Million More Records Shipped Abroad in 9 Months —800 More Instruments

Washington, May 11.

Makers of phonographs are not only holding their foreign business in the face of the opposition from radio broadcasting but are increasing their exports, according to the records of the Department of Commerce.

For March, 1926, a total of 584,665 of the disks left this country, valued at \$211,465, as compared with 559,883 exported in March last year, valued at \$161,123.

For the nine months' period of the Government's fiscal year, July 1, 1925, through March 31, 1926, an increase of close to a million of the records is disclosed. The 1925-26 period had 3,503,400 exported, valued at \$1,730,848, as against the like period of 1924-25 of 2,758,554, valued at \$1,230,023.

Phonographs also show increases. March, 1926, totaled 5,909 of the instruments, valued at \$182,830, against March, 1925, with 5,134, valued at \$164,593.

The nine months' period of 1925-26 discloses an increase of more than 10,000 of the instruments exported, the number totaling 65,313, valued at \$1,725,112, as compared with 54,224, valued at \$1,894,858, in the nine months of 1924-25.

Though a substantial increase in number, the declared value of the current year is lowered. However, a recent report of the department published in Variety clearly indicates that "declared values" are considerably smaller than actual sales value.

In other musical instruments exports such as band and string instruments a corresponding increase is also recorded.

Foreign Composers Unite; 2 Nations Excepted

Paris, May 1.

The French Society of Authors and Composers has signed a treaty of reciprocity with the representatives of the German musicians. However, the German society has declined to permit the collection of its royalties by the French group in Holland and Switzerland, as in the past, but insisted on the recognition of national societies in those two countries.

As already explained the Belgians are agitating for the creation of a national authors' society in Belgium, theatrical royalties at present being controlled by the two well organized French societies (dramatic and musical).

McCormick Plugged Song Into Hit

"Just a Cottage Small," in addition to its popularity in vaudeville and on the radio, is now a record made by Waring's Pennsylvanians. What started this song off was its rendition by John McCormack.

McCormack selected "Just a Cottage Small" for his concert program.

INSIDE STUFF

On Music

Song Plugging and Radio

Song pluggers are now keeping their eyes on the radios. This pertains to those who so far have not been paying for talent. Now and then a few of the low-lengthers permit a song plugging outfit to step in for a few numbers but their main work is now trying to reach the regular talent that uses topical songs. A certain music publisher has framed up a little musical outfit, combining instrumental and vocal, to hook up with any station open for free talent. The station, however, is not wise that an all-house program is being used.

Bad for Cheap Record Shops

It has been a tough season on the cheap record shop in New York. At least six of those operating less than a year ago and close to Broadway have closed up shop. One of the reasons advanced is the radio. Another the high rental. Among those that quit cold was the Ukelele Ike record shop near 47th street on Broadway. Another was in the basement of the Brokaw building.

"The Pride of the Navy Yard"

A song written by Clarence Gaskell and purchased by Sophie Tucker is named "The Pride of the Navy Yard." Miss Tucker is singing it at her night club, Sophie Tucker's Playground. It's unlikely Soph will sing it elsewhere.

Jerry Vogel's Judgment

Jerry Vogel, head of the sheet music department of the Plaza Music Co., one of the big jobbing firms in the country, is the hero of "My Pal Jerry" by Fred Rose, a Ted Browne Music Co. song publication. Vogel's photo adorns the title-page, this being the second tribute of this nature. Feist's song hit, "Jerry" of a few years back was also embellished by Jerry's photo.

Vogel is a pet of tin pan alley. His shrewd judgment on picking songs have proved of great value. One instance is the "Marcheta" case where Vogel actually "made" the song for the Franklin Music Co. He received \$10,000 for his services and is now suing Frank Sherwood for over \$40,000 alleged due on a percentage arrangement. Another instance was Denton & Haskins publication of a song seven years old, written by Leo Wood and put across for Vogel.

Society's Income from Radio

The American Society of Composers, Authors and Publishers received in royalties from radio stations alone during 1925 over \$130,000, and will most likely reach \$200,000 this year. But while these figures are important, it is pointed out that nine stations in Germany paid the German authors and composers a total of \$160,000 that year, while it took 196 stations to make up the \$133,000 in America.

The broadcasters' license renewals are coming through anew at this time of the year.

"Horses," Surprise Hit

The surprise novelty song hit of the season is Feist's "Horses" which George Olsen and his Hotel Pennsylvania Music are solely credited for "making." While an acknowledged novelty, Olsen's other plugging thereof identified him as much with "Horses" as "Who" and his "Going Home Blues," the railroad effect, are now Olsen trade marks. It has gotten to be so that the stream of telegrams received by Olsen at the hotel from his radio fans all carry the same requests for "Horses" which Olsen also records for the Victor disks.

Rolfe's Own Orchestra In B'way Restaurant

B. A. Rolfe, the same Rolfe who was vice-president of Metro Pictures Corp. of yesteryear, is back on Broadway, conducting his Rolfe-tonians, a dance orchestra, at the Palais D'Or, the American-Chinese restaurant in New York. Rolfe since joining Vincent Lopez, has taken to dance music as a serious career, having organized an orchestra and toured with it in the picture theatres until his Broadway return at the restaurant.

Rolfe is recording for Edison and other disks. Signing for the Palais D'Or for four weeks, his contract was indefinitely extended after the first week.

ORMAN'S FILM HOUSE TOUR

Ross Gorman and his Columbia recording orchestra open on a picture house tour under Hermine Shone's direction. The band just closed at the Monte Carlo restaurant, New York, where The Buffalodians succeeded them.

MARKS AND BERLIN

What is said to be the first of a series of contemplated copyright infringement suits by Edward B. Marks against Irving Berlin, Inc., has been started in the U. S. District Court. This action involves Marks' copyright, "Lalawana Lullaby" and complaints of Berlin's current publication, "Lullaby Blues," authored by Arthur Johnston, Irving Berlin's personal musical secretary and Dave Dreyer.

The Marks Co. is said to have several other complaints against the Berlin, Inc., firm in abeyance on similar allegations.

Geo. Goding Dies in Sleep

George Goding, 37, orchestra leader at the Majestic, died in his sleep May 6 from heart disease. He was buried at the Bohemian National Cemetery with Masonic rites. He is survived by his wife who resides at 1118 South Elmwood avenue, Oak Park, Illinois.

BACK ON BROADWAY

PHIL ROMANO

And HIS ORCHESTRA

Exclusive Victor Artists

ROSELAND BALLROOM, NEW YORK

This marks Phil Romano's fourth return to the beautiful Roseland Ballroom, New York, where Mr. Louis J. Brecker, the Managing Director, has always made everything most agreeable for the Romano orchestra.

Appreciation of his kindness is hereby acknowledged.

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A BANJO PLAYER WHO CAN SING!

MUST HAVE YOUTH AND PERSONALITY AND EXPERIENCE, SINGING WITH LARGE ORCHESTRAS

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Make application by letter, giving full details, stating where you have worked, your ability, etc.

STATE SALARY DESIRED

Address WILLIAM M. DEWEY, Manager, Edgewater Beach Hotel, Chicago, Ill.

FORMAL OPENING THURSDAY NIGHT (MAY 13)

The Palais d'Or

BROADWAY'S MOST SUCCESSFUL RESTAURANT

Presents



B. A. ROLFE

and His Orchestra

THE MOST ENCHANTING DANCE MUSIC IN NEW YORK

Twelve men led by the greatest trumpet virtuoso of all time, who has organized more successful dance orchestras than any other man in the music world

FEATURING:

EDISON RECORDS

The Rolfophone named for its inventor—a rhythm amplifier of extraordinary value.

Solo and ensemble singing by voices of real merit.

Dance specialties by musicians who dance as well as they play their instruments.

This orchestra has played big time Vaudeville and Super-Picture Houses successfully for twelve weeks. It appeared at five Winter Garden, Broadway, Sunday Night Concerts this Season and stopped the show each time.

CATCH THIS BAND AT

The Palais d'Or

FORMERLY PALAIS ROYAL

200 West 48th Street, at Broadway

SPECIAL REVUE AND OTHER ENTERTAINMENT

TWICE NIGHTLY
LUNCHEON, 55c

NO COVER CHARGE

MONDAYS AT 1 P. M.
DINNER, \$1.50

Perfect Service—Chinese and American Cuisine—Also a la Carte

HARRY RICHMAN OUT; INCOME WAS \$3,000 WK.

Schwartzes, who "Made" Entertainer, Leaving Him—Had Auto, Yacht and Race Horse

When the Club Richman closes for the summer tonight (May 14) it will mark the cessation of business relations between Harry Richman who was "made" by the Schwartz brothers—Dave, Arkie and Lou—and the latter will continue their string of night clubs including the one bearing Richman's name, without the latter's affiliation.

Richman has lofty plans with George White, in whose "Scandals" the singer opens at \$750 a week, to found a new cafe with Richman, White and Frances Williams as a triumvirate. Miss Williams is also with the new "Scandals."

When Harry Richman was at the old Wigwam, later the Rodeo, Murphy's Cellar, Kit-Cat Corner, etc., he was taken in hand by Arkie, Dave and Lou Schwartz and given 50 percent of the now Club Richman. The performer's subsequent Rolls-Royce, a \$20,000 yacht (which he sold for \$8,000 eventually), a race-horse, etc., among other luxurious trimmings, resulted in a peculiar reaction on Richman's part. It was commented on. As a cabaret attraction, Richman, however, remained big, the feminine appeal figuring importantly, with the draw a peculiar mixture of "wise" Broadway and quasi-society, with no genuine class from among the latter actually figuring. The women angle has implicated Richman in a \$250,000 alienation of affections suit.

Three-Year Contract Cancelled
Although the Schwartzes have Richman under a three-year contract with one more to go, the severance of relations by the Schwartz brothers will be effected.

Richman is generally reputed to have prospered unusually as a night club attraction through his "bit" in several of the Schwartzes' holdings like the Richman, Ciro's and one or two others with which the management does not care to be identified. As a cafe attraction, Richman's weekly income was estimated at \$2,000 to \$3,000, with his radio and plugging opportunities also giving him an "in" on a number of song hits that should prove financially worth while.

Labor Town Up-Stage

Chicago, May 11.

Herrin, Ill., the labor-crazed city of 15,000 is also jazz crazy and epicurean in its jazz musical tastes, according to its contract with the Music Corp. of America, which is booking only "name" recording orchestras into the town.

Victor artists like Coon-Sanders Original Nighthawks, Zee Confrey, Don Bestor and Charles Dornberger, and Charley Straight's Brunswick recorders are among the attractions slated for a cycle of repeat dates.



TAVERN

A CHOP HOUSE
OF EXCEPTIONAL MERIT

158-8 WEST 48TH STREET
East of Broadway

Couvert "Crasher"

A new gate-crashing gag in the cabarets was pulled by a couple, the chap representing himself in the name of a New York "Times" staff member. In one place, the cafe manager knew the newspaperman personally but did "straight" for the imposter whose routine was a general survey on the cabarets' reaction anent the 3 a. m. curfew as expressed by Mayor Walker.

The cafe man after listening to the spiel kindly eased out the would-be covert charge crasher.

SUMMER BIZ EXPECTED

Show business is expected to look up with the Sesqui-Centennial in Philadelphia this summer. The influx of tourists and the general local stimulus is counted on to boom everything from theatres to cabarets.

Van and Schenck on the strength of this have taken over the Piccadilly under their own management, with a Meyer Davis dance orchestra completing the cabaret entertainment. They open tonight (May 12).

Orchestras' Moving Day

Chicago, May 11.

May 1 seemed to be moving day not only for apartment-dwellers but for orchestras.

A great unrest pervades the local cabarets. New sets of jazzers will be seen within the next week or two in the following: Moulin Rouge, Edgewater Beach Hotel, Rendez-Vous, Drake Hotel, Friar's Inn, Deauville, The Della, Montmartre and Crillon.

"ON TIME" COSTS 2 WEEKS

Francis Renault had to cancel two weeks in Omaha and Denver picture houses to open at Martin's cafe, Atlantic City, on time.

The impersonator's second season at Martin's starts May 18.

REVUE AT CSARDI

The old Csardi, New York, now a William J. Gallagher enterprise, is to be reopened next week with a revue. The principals will include June Aster, Dorothy Ramey and Ann Hardman.

DISK REVIEWS

WHERE THE HUCKLEBERRIES GROW—Earl Rickard.

SWEET CHILD—Same—Okeh No. 40566.

Earl Rickard, from vaudeville and the cabarets, possesses a resonant baritone that takes well. He knows how to wham over a pop song, this couplet evidencing proficiency and plenty of schooling in that direction. Rickard should be assigned more numbers.

DUSTIN THE DONKEY (Fox Trot)—University Six.

RUNNING AFTER YOU—Same—Original Indiana Five—Harmony No. 134.

A brace of ultra "hot" dance tunes, by two different jazz bands. The first sextet listens like a disk nome-de-recorder, but the Indiana Five are actual, currently at the Cinderella ball room, New York. They, too, know their "blues" in getting a torrid fox-trot across. HOT COFFEE (Fox Trot)—Jack Glassner and His Colonial Inn Orchestra.

I LOVE MY BABY—Same—Okeh No. 40559.

Still another dance band newcomer to the disks. They, too, produce likely jazz. The Glassner aggregation have been assigned a pair of good dance tunes and their treatment thereof does them justice.

The Red Lion Inn on the Boston Post Road, Larchmont, N. Y., opened May 8 under a new management, Steve Christie having taken over the place. Bernard (Barney) Daly, Irish actor and tenor, is the attraction. Eddy Meyers and his orchestra will supply concert and dance music.

BOOZE AT BALL

Minneapolis, May 11.

The entire membership of the Garrick Club, the leading male dramatic organization of the University of Minnesota here, has been stripped of all its privileges and forbidden to engage in any more theatrical activities for a year by the faculty because it had "spiked punch" at a party given by it at the Hotel Radisson on the night of the university's junior ball.

This is one of the most drastic disciplinary moves in Minnesota campus history.

Robt. O'Brien Arrested, But Wife Failed to Appear

When his wife, Julia, failed to appear to prosecute him, Robert O'Brien, 33, 1696 Broadway, songwriter for Berlin, Inc., was discharged when brought before Magistrate Flood in West Side Court on a disorderly conduct charge.

Mrs. O'Brien summoned Patrolman Coffey, West 47th street station, and demanded the arrest of her spouse whom she said had used abusive language and struck her with his fist. O'Brien protested he had not, but was taken to the station house.

NEW SONGWRITING TEAM

Cleveland, May 11.

Karl Rupp, local song writer and orchestra conductor, and Hal Cochran, newspaper columnist and poet, have joined hands in popular song writing.

Rupp and Cochran recently produced "Can You Imagine That?" which was accepted by Shapiro-Bernstein, New York.

COPYRIGHT TRIAL

Trial in the Head Music Publishing Co. case against Jerome H. Remick & Co. was started Monday before Judge Bondy in the Federal District Court, and continued.

Remick's "Yes, Yes in Your Eyes" song is alleged to be a copyright infringement by the Head Co.

CABARET BILLS

Current Programs in Cabarets and Cities as Below Listed

NEW YORK

Ambassador Grill
De Vega & D'Alva
Larry Stry Bd
Art Studio Club
Glorious Rev
The Glorias
Helen Morgan
Alice Ridnor
Ben Glaser Bd

Avalon Club
Harry Delson
Myrtle Gordon
Frankie Meadows
Morley & Leader
Flo Sherman
Joe Carroll
Tony Shayne
Jack Harvey
Inter-State 5
Bert Lewis Club
Bert Lewis
Peggyann Burt
Mary Shaw
Jane Carpenter
Bert Froham
Hazel Lee
Rena Anceles
Dina Roberts
Colette Lyon
Buff-Harmonites
Cafe de Paris
Ben Selvin Bd
Thee Illinois Gypsies
Caravan Club
Jane Gray
Peggy O'Neill
LeVelle
Virginia Rhodes
Phyllis Fair
Betty May
Arthur Gordon
Pete Dale
Jerry Friedman Bd
Coca Lopez
Vincent Lopez
Emil Greb
Arthur Hall
Gale & Record
O'Brien Sis
Castilian Royal
Gladys Sloane
Beth Pitt
Bigelow & Lee
Sleepy Hall Bd
Chateau Stanley
Will Oakland
Chateau Band
Ciro's
Cecil Cunningham
Minnie Mae Moore
North Francis
Doris Dickinson
Lauretta Adams
Dorothea Stanley
Marie Sallabury
Marguerite Hellwig
Whitman Sis
Hilda Allison
Ruth Cameron
LeRoy Smith Bd
Club Alabam
Geo McCellan
Jean Starr
Abbie Mitchell
Freddie Wash'gton
Al Moore
Johnny Vival
Clarence Robinson
Elida Webb
Alma Smith
L Caldwell Bd
Club Barney
Hale Byers Bd
Elmer Kears
Borrah Minnevitich
"Bubbles"
Dorula
Kendall Capps
Edith Shelton
Club Deauville
Melody Six
4 Aces
Club Lido
Chick Endor
Billy Mann
George Walsh
Tommy Purcell
Davis-Akat Orch
Connie's Inn
Maude Russell
Margaret Sims
Whitson & Walker
Aida Ward
Alto Oates
B Mitchell
Connie Bd
Cotton Club
Law Paton
John Larkins
Mary Stafford
"Honey" Chadwick
Eddie Purke
Mildred Huggins
Albertine Pickens
Jazz Synchronizers
County Fair
Eddie Worth Bd
Entertainers
Dover Club
Jimmy Durante
Eddie Jackson
Low Clayton
Ryan, Sisters

54th St. Club
Leah Stengel
Pearl Eaton
Arthur Brown
Ed Joyce
Frank Frey
Alice Bolton
Geo Olson Bd
5th Ave. Club
Robt Berns Orch
Bobbie Clark
Miguel Laird
Mabel Olson
Albert Burke
Johnny Clare
Edith Baboon
Ednor Frilling
Maryland Jarboe
Helen Shepherd
Dorothy Deeder
Richard Bennett
Brown & Sedano
Constance Carpenter
Florida
Adler Well & H
Florida Bd
Fritzel
Hal Hixon
Beth Chellis
Eddie Lambert
Violet McKee
Kitty White
Jack Denny Band
Hi-Hat Club
Arthur Swannstrom
L & F Wallace
Dorothy Dale
Peggy Deane
Alma Rose
Gladys Lowry
Jackie Heller
Chauncey Gray Bd
Madison
Billy Adams
Edwards & Dunn
Clifton Crane
Marion Wilkins
Artie Miller
Blue Blowers
Frank Cornwell
Crusaders Bd
Kadanka
Russe Rasse
Balsalika Bd
Knight Club
Lester Bernard
Frital Browns
Mirador
Al Schombek Bd
Moss & Fontana
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
Bea Klirwan
Carl Dyal
Sir Taha's Arabas
Buffalodians Orch
Moulin Rouge
Vaude Act
Jita Morgan Bd
Parody Club
Joe Frisco
Gypsy Byrne
"Mickey" Ruth
J & B Miller
C & M Ross
Verona
Louise Kane
Athlone
Margaret Davies
S B Leviathan Bd
Pelham Heath Inn
Lou Raderman Bd
Richman Club
Jeanette Gilmore
Harry Richman
Yvette Rugel
Coleman Orch
Silver Slipper
Peterson & Chlotte
Dan Healy
Dolly Sterling
Irene Swor
Carle & Norma
Cliff O'Rourke
Violet Cunningham
"Beauty G'den" Choe
Olivette
Dolores Farris
S. Tucker's Play'd
Sophie Tucker
Ed Elkins Bd

TEXAS GULFMAN'S

T Gulman Rev
Rube Keeler
Mary Lucas
Williams Sis
Kitty Reilly
Al Roth
Diana Hunt
Dooley Sis
Ritchie Craig, Jr
Cliff O'Rourke
Hope Minor

VIOLA CUNNINGHAM

Billy Blake
Vandy Club
Allen Walker Rev
Vila Vancos
Emil Coleman Bd
Waldorf-Astoria
B & L Starbuck
H Leonard Bd
Baron Wilkes's
Colored Show
Orch

BROOKLYN, N. Y.

Imperial
Bob Murphy
Charlie Cartwright
Frankie Meadows
Dancing Humphries
Lucille Leelle
Betty Carmen
Jean Carpenter
Bey Sisters
Rockwell Terrace
Chas Cornell Rev
Buck & Therin
Ethel Wolfe
Artie Williamson
Mae Russell
Harry Lasau Bd

CHICAGO

Frailies
Julia Gerity
Joe Lewis
Eddie Clark
Loretta McDermott
Mirth Mack
Bubbles Shelby
Marque & Mar'ette
11 Owls Orch
Alamo
Larry Vincent
Rick & Snyder
Aurilio Craven
Irene Paer
Murray & Walker
Al Handler Orch
Friars Inn
Wells & Brady
Alma Brady
Flo La Belle
Jack Marlow
Towey Sisters
Reed & Duthers
Merritt Burns Or
College Inn
Ruth Stitt
Marrie Sherman Or
Kewwood Village
Anita Gay
Babe Sherman
Mary Colburn
Al Reynolds
De Quarte Orch
Jeffery Tavern
Fred Farnham
Delores Allen
B & J Gordon
Nina Smiley
Ruth Evans
Eather Whittington
Roulette's Orch
Little Club
Dor Brown Synco's
Dor Maugha
Lew Jenkins
Moulin Rouge
Ed Lowry
McCune Sis
Jimmie Ray
Murray & Wagner
Sylvia De Vera
Rabe Kane
Mildred Manley
Jim Wade Orch
Parody Cafe
D & G Mason
Kid Murphy
Sum Greenich
Ploisie Sturges
Pop Hunter
Bobbie Marcellus
Gladys Mintz
Clint Wright's Orch
Bendover
Jay Mills
Eddie Clifford
Williams Sis
Margaret White
Bernard & Jennie
Le Mae & Josine
C Straight's Orch
Flo Lewis
Olivia O'Neil
Wayne Allen
Mary Mulhert
Strand Roof
V Godfrey Rev
Bert Scott
Kathleen Penning
Dorothy Morrison
Ned Northway
Gladys Sloane
Wally Davis
Bill Fowler Bd
Eva Belmont
Harry Maxwell
Alma Hooker
Gene Woodward
Gene Crillon
Tomson Twins
Revue
Lido Orch (B R's)
Town Club
Edna Moran
H Dawn Martin
Dorothy Lang
Sam Kahn's Orch
Helen Burke

Anita Gray
Chas Florio
Martha Martell
Shirley Buford
Carolyn La Rue
Tina Tweedie
South Sea Str'nd's
Dixie Fields
H Hoffman Orch
Samovar
Bud Murray Rev
Vandy Club
Aurilio Craven
Frank Sherman
The Jennings
Mary Isabel Colbr
Vandy Serenaders
Virginia Cooper
H Osborne Orch
Club Avalon
Bert Gilbert
Leonette Ball
Gladys Kremer
6 Avalon Peaches
Sol Wagners Orch
Moulin Rouge
Ed Lowry
Little Caruso Quart
McCune Sisters
Hazel Green
Rubia Area
Jimmie Ray
Murray & Wagner
Sylvia De Vera
Babe Kane
Jim Wade's Orch
Deauville
O'Connor Sis
Shirley Buford
Martha Martell
Helen Doyle
David Quikano
Marque & Mar'ette
Chas Kerr Orch
Montmartre
Edna Lindsey
Bernice Petker
Rose Wynn
Alfredo & Gladys
Gladys Blair
Al De Vera
Bronze Melba
Bob O'Link's Orch
Hollywood Barn
Florence Schubert
Myrtle Lansing
Marion Kane
Reed Sisters
Johnny Ryan
De Costa & Louisa
O'Connor Sisters
H Hordford's Orch
Rainbow Gardens
Frank Libus
Vera Amazar
J Chapman Orch
Southmoor Hotel
(Ventian Room)
Flo Lewis
Wayne Allen
Alfredo & Gladys
Ben Pollack Orch
Pershing Palace
Gene Carter
Bessie Moore
Combs & Gail
Madeline McKenzie
Carl Lorraine Orch
Southmoor
Flo Lewis
Alfredo & Gladys
B Pollack's Orch
Parody Cafe
Phil Murphy
Stewart Allen
Margie Ryan
Bobbie Marcellus
Nena De Sylvia
Virginia Sheffelt
Tex Arlington
Gladys Mintz
Clint Wright Orch
Palmer House
Ernest Evans Co
Grand Lewy Orch
Tennis Gardens
Sara Ann McCabe
Honri Therrien
Anita Gay

ATLANTIC CITY

Silver Slipper
Hilda Ferguson
Rach & Andrae
Thelma Carlton
Lousie Mack
Charles Mardel
Elizabeth Mack
Immanette
Dorothy Mack
McKnight's Orch
Follies Bergere
Evelyn Nesbit
Dorothy Braun
Babe Naworthy
Betty Gillen
Pasadena Orch
Martin's Cafe
Francis Renault
Pepino & Dilworth

Agnes Dempsey
Jane Palmer
Ann Morris
La Belle
Virginia's Orch
Golden Inn
Douglas Sis
Violetta
Babette
Grace Burk
Jack White
Golden Inn Orch
Fairmont Inn
Peggy Heavens
Irene Myers
Bert Schaffer
"Doc" Butler
Helen Gray
Camille
J Ketcham Orch

BALTIMORE

Tent
J Schorr Bd
The Summit
Silver Slipper Bd
Embassy Club
Davie Orch
Century Roof
Tambourine Tooties
Tim Cray
Tarraria & Collet

Tasile Martin
Schapiro & Kirkw'd
Dorothy Kadmar
Celestial
C Kelley's Orch
Folks Dot Belv'd're
T W Murphy Orch
Silver Slipper
G Morris' Orch
Jungle Cafe
Loughery & Caul

CLEVELAND, O.

Club Madrid
Adele Gould
Harry Bloom

Johnny Ryan
Emerson Ellis Ors

CULVER CITY, CAL.

Plantation
Jack Klein
Woodbury Sisters
Isabel Lowes

May Schappel
Laura Martin
Roy Ingram Orch

DETROIT, MICH.

Addison
Lee Morse
Eddie Cox

L. Silman
Lella Westman
Ray Miller Orch

LOS ANGELES

Greenwich Village
Sam Rubin
Jack Goldstein
Bergstrom Orch
Cafe Lafayette
Jane Green
H Owens Orch

Club Alabam
Carolynne Snowdon
Sunborn Jim
Ivy Anderson
Marshall & Pottle
Lawrence Ford
Sidney Reese
Shirley
P Howard Orch

OTTAWA CLUB

Fraser Nick
S Mitchell
Martha Richie
Mildred Washington
S Georgia Peaches
Elkins Orch

Tom Jacobs Lodge
Mel Callan
George Lloyd
Carson & Carson
Irene McKinney
Claire Lealle
Dave Shell Orch

MIAMI

Fleetwood Roof
Gene Fordick Orch
Isabel Allen

Janet Stone
Mario Viani
Patrice Gridler

MILWAUKEE

Badger Room
Badger Synchron'fs
Sly Room
Jean Hammond
Tune Tinkers

Monte Carlo
Billy Williams
Phil Keatin
Lucille Williams

MONTREAL, CAN.

Venetian Gardens

Menzies Collegians

SALT LAKE

Lonvre
Pat Casav
Bobbie Green

Orchestra
Shay's
Dick Forscutt Bd

SEATTLE

Butler
Earl Gray Orch
Madge Rush
Club Lido
Grace Hamilton

Charlotte Ramonde
Naomi De Musle
Jack McFord
Jack Stern
U of W Serenaders

WASHINGTON

Better Olo
Bernstein Orch
Dorothy Daye
Joe Bombast
Club Chantecler
Meyer Davis Orch

Mayflower Garden
S Tupman Orch
Mme Miahout
Spanish Village
O'Donnell Orch
Alice Tupman
Revue

Chateau Le Paradis
Meyer Davis Orch
Max Lowe Ent
La Java
La Java Orch
Revue

Swanee
Meyer Davis Orch
Battle of Music
Pekie Mills Orch
Vaude Rev
Carnival Nite

Le Paradis
Meyer Davis Orch
Circus Nite

Wardman Park
Moe Barr Orch
Dolly Daye Girls
Elwood Wilson

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CABARET REVIEWS

PARODY CLUB (NEW YORK)

New York, May 5.
Joe Frisco, by no means a novice, is in his fourth week at \$1,500 a week at the Parody Club, topping his vaudeville salary by \$500. The Keith-Albee salary "stalling" precipitated the night club contract, the famous originator of the Frisco jazz dance, with its equally well-known "heater" and derby props, delivering more than satisfactorily at Jim Redmond's 48th street cabaret.

The show is nicely gaited, with Frisco acting as confederator, while the cute Gypsy Byrnes, doing an Ella Shields, is the mistress of ceremonies. She is a comely miss and does not have to resort to a male impersonation as far as personality is concerned, but the dress suit and the top hat serve but to enhance her charm.

Louise Myrtle Ellen Kane is a wholesome Charleston "looker" of nicely proportioned physique who was forced to an encore just as an eye-filler. The cutie could and should be developed.

Athlone, cabaret standard, is now a blonde. Her expressive optics are as ever effective in her pop song delivery. A corking song gave her ample opportunities for expression. Verona, a talk solo dancer, strutted a graceful minuet, making for a fetching interlude following the jazz. Juanita and Billie Miller look like sisters. They are of parlor entertainer caliber and lacking for a floor show. Besides harmonizing pops, one violin solos to the other's piano accompaniment.

Marguerite Davies, heralded as a perfect form winner in a competition, is a shapely girl. Her acrobatic dance registered. Miss Byrnes followed on her own and clicked with Joe Frisco doing his specialty to corking returns. Claude and Marlon Ross, a whirlwind dance team, topped it off in great style.

Nelson Maple and his S.S. "Leviathan" orchestra are the new dance feature, and very good, too. The band (New Acts) is a picture house standard, coming into the New York cafe from a Philadelphia night club. They have a fine sense of the style of dance music favored by the Metropolitan night owls and deliver handily.

The Parody is doing a fair business considering the season and has been a money-maker consistently. The covert has been reduced to \$2 for the spring session, which should bein also.

Frisco is a "name" and should draw. The show is being switched around for hotsy-totsy purposes. *Abel.*

CIRO'S (NEW YORK)

New York, May 6.
The hostess arrangement which Cecil Cunningham and her 26 feminine lieutenants have installed at Ciro's is panning out well as far as the house is concerned. The idea of having each hostess officiate over a sector of three tables and entertain the patrons, sit around, talk and dance with them as occasion demands is giving both the house and the gals a break. The girl-hostesses over which Miss Cunningham officiates as maitre-de-night club also take the customers' orders and present the checks, with the actual service performed by the male waiters, who deputize as bus boys for the occasion.

Of course, the check presentation act is the big thing. What clump can maintain mathematical consciousness to the exact percentage calculation of only 10 or 15 per cent. of the check for a tip? That's hardly cricket with a comely miss presenting the check, and so the rake-off on the tips alone is nothing to be sneezed at by the girls. In addition, they are guaranteed. The waiter who actually performs the labor of service gets his via a 15 per cent. deduction off the hostess' tip.

It's a novelty scheme and well presented. Everything is strictly "nice," the idea having so much of a handicap to overcome because of its possible suspicion that the Miss Cunningham and Schwartz brothers management has gone to the opposite extreme of maintaining strict propriety.

The covert charge for the summer is nominal—\$1.50—and already evidencing itself as a draw. The LeRoy Smith band, with its usual dance syncopation, which rates as the most likely for straightaway

dancing around these parts, is worth the "12 bits" alone.
Miss Cunningham is a gladder-hand par excellence. She rotates around the room, makes everybody feel at home, walks right up and introduces herself as though she had known the patron the longest time, chats amiably with the various parties, and in between keeps rigid guard over her brood. When one girl comes over and advises that Mr. Butter-and-Egger on the opposite side wants her to sit with him Miss Cunningham tells the girl "No," to stick to her assigned post of entertaining her specific sector, and then goes over to the customer to slip him the salve about discipline and organization.

In between the girls do specialties. Originally there were 34, but latterly cut down to 26. That's a great system in itself. When one performs, with the other 25 of her sisters applauding, she can't flop. There are Minnie Mae Moore, Noel Francis, Doris Dickinson, Sally Bronis, Marie Salisbury, Marguerite Hellwig, Crandall Sisters, Ruth Cameron, Lauretta Adams, Hilda Allison, and a number of others. The entertainment is all to the hotsy-totsy—snappy rags and scorching Charlestons.

The atmosphere is carefree and the camaraderie contagious. And if the gals don't do the trick, that sizzling LeRoy Smith band, than which there is no whither as to "hot" music, is certain to inspire a natural exhilaration.

As a \$1.50 covert place, Ciro's is in a class by itself. It is a class room, comfortable and spacious, and even if the gals do come in for a little extra gravy on the tipping, it's worth it all round.

Ciro's is said to be \$40,000 in the box since the Schwartzes and Harry Richman took it over. This new idea looks like a quick success. Ciro's former colored show was a quick flop. *Abel.*

CASTILLIAN (MERRICK ROAD)

New York, May 8.
Opened less than a week, the new Castilian, formerly Hoffman Arms, looked to be "in" by Saturday night. It's one of the earliest of the road house openings around New York and the only place of the newer crop with floor entertainment.

Al and Jack have the newly named roadhouse near Lynbrook. It's between Pavillion Royale and Blossom Heath Inn. Both will have to watch themselves to even up against the competitor. Last summer the three boys had the Castilian Gardens below Lynbrook, cleaning up around \$200,000 when selling the plot to the local Elks. With that money or some other they have remodeled the interior of the former Hoffman Arms, raising the sunken dance floor, redecorating tastily as well as prettily, besides making other changes that included an increase of capacity; the place room now seating around 400 without crowding. With the alterations it is more intimate. A comfortable atmosphere pervades and first impression on entering is splendid.

Hoffman built a very nice road house when he erected this place, but that's about all that Hoffman did do. He couldn't run it into money. Hoffman dropped dead shortly after Hoffman Arms was raided on a liquor hunt last season.

Al and Jack are popular boys in the restaurant business. They are good mixers and take care of their friends, something a lot of other near-restauranters in and around New York might learn or follow.

The two boys reopened the Castilian Thursday, May 6, giving it brilliancy outside by heavy lighting that is attractive.

Saturday night, mild but not with many out (hardly 30 people on the boardwalk at Long Beach), the Castilian had almost capacity at 10, with the majority locals, as usual on Long Island. That bespoke a running start as the other two road houses nearby were also open.

At the Castilian there is a plan afoot to open a night club above the downstairs room. It's an idea for summer and no other road house has tried it.

The best of the attractions at the Castilian just now is the Les Stevens orchestra of seven pieces, a good dance combination, with probably Mr. Stevens acting also as the announcer or master of ceremonies. The boys play plenty of dance music, with the three floor performers Saturday night permitted but one song or dance only

on each appearance. In this way they probably started at nine and went through to two, doing four turns.

Three single girls are the entertaining complement. Helen Leslie does the best, although Marjorie Ross's first dress may have counted for most between these two girl singers. However, Miss Ross's second green dress looked as though it had been made in the dark and it ruined her score.

The other performer was Jean Carpenter, a plain and common codd dancer, very plain and very common as such. They are giving codd dancers in bunches nowadays on New York cabaret floors.

Al and Jack have their other road house on the Pelham grass, also named Castilian. Up there they must battle for business with Pelham Heath Inn just across the way, but the two road house crowds are friendly. That will help, if the business goes up that way—and stops off.

On the Merrick Road the boys will probably mop, for two or three reasons—all good. *Sinc.*

RAINBO GARDENS (CHICAGO)

Chicago, May 5.
White City, the dazzlingly lighted amusement part on the democratic south side, bears the nearest exterior resemblance to Rainbo Gardens on the baggy-panted north side. The money spent on outside lights at both places would permanently clothe and feed every one of the children of any father of his country.

That's the most lasting impression of Rainbo Gardens—a gorgeous heaven for the young and those who would be young.

There is that bewildering light inside, too. During the dances the couples stand out as though they were dancing in broad daylight, while at the tables stiff-kneed men gaze covertly at those few inches of bareness which become visible when the modern girl dances and buxom mamas wish fervently that dim lights would give them an opportunity to step unnoticed.

Entering the Gardens you are confronted with a sign which becomes very familiar as the night wears on. It proclaims that the management is aiding officials in enforcing the prohibition law. These signs are posted numerous but it seems that Chicago is infested with quite a few people who can't read.

The dance floor in the Gardens is as large as those in straight ballrooms. The cabaret spirit comes in at the tables where food is served and ginger ale is ordered wholesaled. Despite its massiveness and brilliancy this place manages to have some of the intimacy found in smaller and more cozy cabarets.

Largest Cafe
Without a doubt this is the largest cafe in Chicago if not in the country. It has a seating capacity of 3,000 and can accommodate 1,000 people on the dance floor. And how the crowds flock there.

The most pretentious floor show in Chicago is presented here. All numbers originate from a large stage at one side of the floor, which employs eight different sets of scenery. Fifteen chorus girls, gorgeously costumed, provide an exceedingly attractive background for the nine principals. The girls display some intricate step routines and go through them surprisingly well.

Frank Libuse is featured. He is known as the most able local cafe clown and his work merits the reputation. When so many flops abound on all sides it is refreshing to see a man who can really put his stuff over.

One of his main bits may be held in question. Dressed as a waiter Libuse wanders around among the tables and preys upon the newcomers. If a man and woman enter Libuse will step in front of the man and completely block him for several maddening seconds while the woman unknowingly walks to a table alone. Libuse's makeup is so perfect that the man will usually regard him as a clumsy employee and proceed to give him dirty looks. This calls for a howl from the other tables at the expense of the customer. A man and girl were standing talking for several minutes. Libuse watched them intently in his dumb way for quite a while and then placed a chair behind the girl. Another roar of laughter at the expense of the girl, who turned a fiery red.

There are many who may question the legitimacy of laughs drawn by an entertainer embarrassing paying guests.

Ranking next is Vera Amazar, an appealing personality with a well-trained voice. Also worthy of praise

are Merle Smith, Gladys Andes, Marie Pollitt, Edward Prinz, Jimmie Whalen, Frank Lischeron, Mary Moore and Gloria Randolph. They ably fill their leading positions without attempting to steal the show from the chorus.

A preliminary to the indoor golf tournament was staged on the night of the review. About 60 patrons tried their luck with the rubber golf balls, the tin holes, and the cloth fairways. The contest took place on the floor and consumed about 40 minutes. Plenty of rooting for favorites was heard from the tables. Five prizes for the men and five for the women were awarded this night. The winner of the finals will be presented with a Peerless roadster, exhibited in the lobby. Good entertainment value.

Ralph Williams and his Rainbo Gardens orchestra provide the music. Fine to dance to and even better to listen to. The crowd seemed to hold Williams in high esteem. Nobody can complain of this orchestra's lack of pep; it plays the hottest of hot music that is hard to resist and is just as good on the sweet stuff. An ideal orchestra for the Gardens.

The floor show is composed of eight pageants. A Japanese number and a luminous costume number called "Pretty Little Baby" were outstanding in their beauty. "Paris by Night" proved to be a cleverly arranged and expertly executed double Apache number, while "The Mannville Opera Company" affair with the characters in robe costumes provided good comedy.

Included in the list of articles said to be used in the production was a certain brand of chewing. Probably used in the Apache number. *Hal.*

Beaux Arts Studio Club (NEW YORK)

New York, May 6.
The new show at the Beaux Arts, the Glorias Revue, is probably the best floor entertainment this room has ever held, and one of the best night club revues in town as regards co-ordinated and carefully designed cafe production.

It has The Glorias, standard dance team, just returned from Coral Gables after a winter's season at the Country Club down there, heading the show. Albert and Adelaide Gloria are well known in picture houses and cafes.

The production itself, having the advantage of thorough drilling during its Coral Gables run, is a corking and smoothly presented one. Alice Ridnor, a charming blonde ingenue, and Sidney Boyd, the juvenile, and possessed of a fetching tenor, are the first specialists following the cute "real estate" opening, which has the girls' costumes decorated in really legends like "for sale" and "sold" judiciously spotted over certain portions.

Marguerite Howard, the prima, is possessed of an excellent voice. Her "Pale Moon" specialty backed up a tableau with a semi-nude girl on a prop half-moon. The exposure is a bit naughty for the nice Beaux Arts Studio Club atop the Beaux Arts building, but seemed to strike the fancy of the \$2 covert charges.

"Tamlam Trail" is a highlight production flash, with the chorus of eight, in Indian costuming, backing up Miss Ridnor and Boyd, going through a formation routine of unusual character. The Glorias closed the first section with a corking specialty, following Miss Ridnor's "Bundle of Love." The latter appears in abbreviated shorts throughout, steps neatly and shows her stuff off well to full advantage.

The corking Ben Glaser dance band, which is a fixture at the Beaux Arts, and deservedly so, plugged the wait with some more of their ultra syncopation. The boys can also play for a show's ac-

companied, doing their assignment painstakingly and with appreciation from Albert Gloria for Glaser's care in the musical co-operation.

The show's framing does not permit for some of the always pleasing vocal interludes which the band indulges in. Another instrumental time-filler is an Hawaiian male trio that should go in for forte steel guitar work to fill the room, the dull strings as presently essayed meaning little and counting for less. The singing might also be forgotten.

The second half was distinguished by a "Madama Butterfly" aria by Miss Howard, with a charming miniature setting on the practical stage. A Spanish ensemble was another flash. Alice Gerard showed some flashy toe work, and two of the choristers did a double high-kicking specialty on their own. Another chorister, Margaret Miller, impressed with her personality. A Charleston finale was a corking setaway.

It's excellent after-theatre diversion of the better class for the nicer supper clubs. It should perk up trade at the Beaux Arts Studio Club, which has always managed to maintain a following under the John and Emil regime. *Abel.*

STRAND ROOF (NEW YORK)

New York, May 7.
To celebrate the lifting of Mr. Buckner's five months' padlock (the Meyerowitz place saved a month somehow), the room atop the Strand theatre building has been reopened with an increased capacity, now at 500. An elaborate Vaughn Godfrey floor revue, headed by Ned Norworth as the special attraction, and the crack Billie Fowler dance band are the features.

The roof should once more resume its hold on the suburban trade, which has always been a strong adherent of this restaurant. The entertainment is popularly appealing, holding a number of seasoned cafe people. Gladys Sloane, the primo who opened recently for Al and Jack at their Castilian Gardens, is similarly installed at the Strand. Estelle Penning, who made her stay at the Hofbrau this season almost a stock engagement, is another highlight in this show. Miss Penning as ever is a pleasing ingenue.

Wally Davis is the juvenile with 10 choristers at his back. Dorothy Morrison's song and dance specialty clicked, as did Norworth's own tomfoolery with songs and tidbits. Norworth is from vaudeville, but latterly out of a production. (Continued on page 52)

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Krueger, Max, Westminster H. Boston.
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L

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Ladner's Rainbow Orch., Merrimac P. Lawrence, Mass.
Ladner's Virginia, Charlton Hall, Charlton, Mass.
La Ferrara, Vinton, St. Francis H. (Concerts), San Francisco.
La Forge, Clyde, Wenona Beach, Bay City, Mich.
Lagunas, Fernando, 47 French St., Lowell.
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Landy, Art, Shee's Hippodrome T. Landry, Art, Shee's Hippodrome T.
Lange, Henry, Indian Lake, Russell's Point, O.
Langstar Bros., Riverview Park, Milwaukee.
Larkin, James, 9 Rue Graciable, Paris.
LANNIN, SAM, care of Variety, N. Y. C.
La Rocca, Paul, Peoria, Ill.
Lee, Bobby, Cinderella Inn, Phila., Pa.
Legier, J. Ed., 1822 Mono St., Fresno, Cal.
Lehman, Bob, Steel Pier, Atlantic City.
Lehman, Al, White City B., Chicago.
Lenke, Room, 135 Fifth St., Williamsport, Pa.
Lentz, Al, Variety, N. Y.
Leuberg, Julius, Hippodrome T., N. Y. C.
Leonard, Harold, Waldorf-Astoria H., N. Y. C.

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Lavy, Richard H., 131 Elmer Ave., Schenectady, N. Y.
Lewis, Joe, Solomon's D. H., Los Angeles.
Licks, Ben Ton, Ocean Park, Cal.
Linden, Caesar, La Salle H., Chicago.
Linton, Caesar, La Salle H., Chicago.
Link, Michael, 1988 Bathgate Ave., N. Y. C.
Lipschultz, George, Warfield T., San Francisco.
Lipsy, Maurice, 1781 Humboldt Blvd., Chicago.
Lombardo, Guy, Music Box R., Cleveland.
Long, S. D., 777 City Hall Ave., Montreal.
Long, Jimmie, Benj. Franklin H., Philadelphia.
Long, Vincent, Casa Lopez, 245 W. 84th St., N. Y. C.
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Lorraine, Carl, Pershing Palace, Chicago.
Louisville Five (Christie Maloto), 1828 E. 90th St., Brooklyn.
Low, Burt, Allston, Boston.
Lubert, Al, China Inn, N. Y. C.
Lucks, Dick, Orpheum Cir.
Lustig, Wm., Little Club, New Orleans.
Lyman, Abe, College Inn, Sherman H., Chicago.
Lyman Harmony Boys (Eddie Tuller), Redondo Beach D. H., Redondo Beach, Cal.
Lynn, Sammy, 2008 Wichita St., Dallas.

M

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Madden, G., Eden D. H., New Castle, Del.
Malnelli, Frank E., Piper Studios, DuRuth.
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Mann, Gell, 76 E. 86th St., N. Y. C.
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May, Morris, Jung B., N. Y. C.
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McCourt, Harold, Tulare, Cal.
McDonald, Harold, Ciderella, Long Beach, Cal.
McDonald, James, Regent T., Detroit.
McEnery, Edw. J., 36 Sylvan St., Springfield, Mass.
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McNally, John J., 371 McComb Place, Glenview, N. Y.
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Morse, Kenneth, Friars Inn, Los Angeles.
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Mosher, Victor, 1137 46th Ave. South, Minneapolis, Minn.
Mulvanity, Paul, Nansua, N. H.
Munn, N. Scott, Eaton Rapids, Mich.
Munster, Alfred, Gotham H., N. Y. C.
Murphy's Orch., Bear's Head, Haverhill, Mass.
Music Weavers (Herbert Ball), Martin's C., Atlantic City, N. J.
Mylos, Bert, Nautical Gardens, Revere Beach, Mass.

N

Nachtstadler, George, La Salle H., Chicago.
Natzy, Hazy, Biltmore H., N. Y. C.
Naylor, Oliver, Box 28, Harrisburg, Pa.
Nelson, Joseph, Shinn, N. Y. C.
Ness, Art, 622 Spruce St., Philadelphia.
Nawlin, Norm (Husk O'Hare), Winter Garden Restaurant, State & Monroe, Chicago.
Nelson, Eddie, 1924 Bergen St., Brooklyn.
Newman, Helen, Golden Pheasant R., N. Y. C.
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Orlando, Vancien 6 (Larry Helman), 365 Hiale St. New Brunswick, N. J.
ORIOLE ORCH., (Dan Russo & Ted Florio), Edgewater Beach H., Chicago.
Orlando, Nicholas, Plaza H., N. Y. C.
Osborne, George, Nicollet H., Minneapolis.
Osborne, Wallie, Chateau Baltusor, Springfield, N. J.
Owens, Dale, Palace T., Flint, Mich.

P

Pace, George C., Roseville, O.
Pacelli, Bob, McGuire's B., Chicago.
Pacilio, Louis, Guyon's B., Chicago.
Paradise Club, Cadiz, Philadelphia.
Partridge, F. L., Mayflower R., N. Y. C.
Past, Billy, Colonial Hall, Pawtucket, R. I.
Peerless Dance Orch. (Al Wiebe), 8th and Monmouth St., Newport, Ky.
Peis, Walter, Bennettsville, S. C.
Penn Aces, 104 S. Fourth St., Harrisburg, Pa.
Perkins, Abe, Rose Room, Los Angeles.
Pershing's Band (W. J. Stannard), Washington Barracks, Washington.
Peterson, Howard, Tivoli T., Michigan City, Ind.
Peterson, Oscar, 215 Marsh Court, Rockford.
Peyton, Dave, Pershing Palace C., Chicago.
Peiffer's Orch., 1348 Palmetto Ave., Toledo.
Piccolo, Antonio, 800 N. 8th St., Reading.
Pike, Bill, Arcadia B. R., 33d St. and Bway, N. Y. C.
Pipp's Orch., Sullivan's, Edmonton, Can.
Plummer, Ed, Roof Garden, Sioux City, Iowa.
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R

Radiolians (Ray Walker), c/o Pearl, 1607 Twenty, N. Y. C.
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Rathmell, Walter, Philharmonic Auditorium Symphony, Los Angeles.
Reed, John H., 1433 First St., Rensselaer, N. Y.
Reid, Jack, Berlin, N. H.
Releman, Leo, Brunswick H., Boston.
Reiser, Harry, 150 W. 46th St., N. Y. C.
Rettig, "Hickey", Clifford Lodge, Richmond, N. Y.
Reitman, L. M., Eastwood Inn, Halfway, Mich.
Reynolds, Ross, Elitch Gardens, Denver, Colo.
Rhythm Masters, Merry Gardens B. R., Sheffield B. R., Sheffield & Belmont.
Rialto Ramblers, Georgia Grooby, Cathay, Philadelphia.
Rialto Orch., 385 Palmetto Ave., Union Hill, N. J. (office).
Ricardi's Orch., Pythian Temple, Brockton, Mass.
Rice, Aldo, c/o Nick Orlando, 88 W. 46th St., N. Y. C.
RICH, FRED, Aster H., N. Y. C.
Richardson, Florence, Central Park Casino, N. Y. C.
Richmond, Eddie, Moulin Rouge C., C.
Ridgely's Sereaders, Capitol Palace Club, 515 Lenox Ave., N. Y. C.
Rigo Gypsy Band, Little Hungary, N. Y. C.
Rizzo, Vincent, Sylvania H., Philadelphia.
Robin Hood (dir. Jess Smith), Baratti & Bie R., Worcester, Mass.
Robinson's Orpheans, Grand C., Phoenix, Ariz.
Robinson's Valentines, Valentino Inn, Chicago.
Rodemic, Gene, Statler H., St. Louis.
Rodriguez, J., Janssen's R., 31st St. and Bway, N. Y. C.
Rogers, Will, 27 Abbott St., Lowell, Mass.
Rohde, Karl, Crescent Gardens, Revere, Mass.
Rolfe, B. A., Palais D'Or, Bway and 48th St., N. Y. C.
Romanelli, Luigi, King Edward Hotel, Toronto.
Romano, Joe, Club Beauville, N. Y. C.
ROMANO, PHIL, Roseland B. R., 51st St. and Bway, N. Y. C.
Rosayn, Gloria, Traymore H., Lakewood, N. J.
Rose, Sydney, Garden Pier B., Atlantic City, N. J.
ROSE, VINCENT, Jackie Taylor B., Marigold Gardens, Detroit, Mich.
Rosen, Bob, Bamboo Inn, Clark & Randolph, Chicago.
Rosenthal, Harry, Friars Club, N. Y. C.
Rosenthal, Ted, 145 W. 46th St., N. Y. C.
Royal Novelty Six (Joseph E. O'Neill), 325 N. 2d St., Philadelphia.
Rupoli, Carl, Riverview B., Chicago.
Russell, Barney, Clifton C., Chicago.
Russell, Jack, 131 N. 19th St., Reno, Pa.
Russo, Dan, Edgewater Beach H., Chicago.
Rumo, Jimmie, Nuttings-on-Charles, Waltham, Mass.
Ryan, Harry, 1901 Brighton St., Walbrook, Baltimore.

S

Sacco, Thomas, Clubs, Chicago.
Saltar, Dave, Windsor H., Montreal.
Sangamo Band, Dick Liebert, Powhatan H. Roof, Washington, D. C.
Sandoz, Phil, 211 Ridgewood Ave., Brooklyn.
Sanon, Chas., Stanley B., 18th and Chestnut, Philadelphia.
Sano's Band, Shallop Pk., Wilmington, Del.
Saxer, Jan, Rialto T., Los Angeles.
Seven Aces (Tom Brannon), Peabody H., Memphis, Tenn.
SCHENBECK, AL, Club Mirador, N. Y. C.
Schmitt, Fred, Rialto T., Denver.
Schwartz, Urban J., 819 Court St., Fremont, Ohio.
Scott, J. Lloyd W., 608 Dilbert Ave., Springfield, O.
Seattle Harmony Kings, Ciderella B., Chicago.
Seldel, Emil, Apollo T., Indianapolis.
Selinger, Harry, Drake H., Chicago.
Selvin, Ben, Cafe de Paris, Century T., N. Y. C.
Saveri, Gino, Senator T., Sacramento.
Shapiro, Al, Club Barney, N. Y. C.
Shaw, Bob, C., Wilbur-on-the-Taunton, Taunton, Mass.
Sharidan Orch., Odd Fellows B., 515 Tremont St., Boston.
Sherridan, Club (W. Melia), 81 E. 10th St., Ridgely Pk. N. J.
Sherman, Maurice, College Inn, H. Sherman, Chicago.
Shilkrut, Jack, C., Montmartre C., 50th St. and Bway, N. Y. C.
Short, Albert, Capitol T., Chicago.
Six Alabama Ramblers (Vincent Straphino), 355 W. 99th St., N. Y. C.
Simon, Eddie, Canton Tea Gardens, Chicago.
Simons, Seymour, 2444 Second Blvd., Detroit.
Simphonians, State B., Boston.
Slingshot, J., Ambassador H., N. Y. C.
Slomerson, Arthur, Madrid B., Waukegan, Ill.
Sheela, Lloyd, Mission T., Long Beach, Cal.
Slater, Lester, Edinburg C., Montreal.
Smith's Imperial Orch., Lake Champlain Pavilion, Plattsburgh, N. Y.
Smith, Joseph C., Cafe de Paris, London.
Smith, L. Roy, Ciro's C., W. 54th St., N. Y. C.
Smith, Will, Crystal Palace, N. Y. C.
Smolin, Sam, East Market Garden, Albany, N. Y.
Snell, Ship, C., Venice, Cal.
Snowdens, Elmer C., Club Barnville, N. Y. C.
Sokolov, Kevin, Hamilton, Washington.
Southern, Jack, Butler H., Seattle, Wash.
Southernland, Lt. T., 7th Army, N. Y. C.
Southern Six (Phil Prosser), Japanese Lantern, Youngtown, O.
Souten, Charles C., White City Ruya, Chicago.
Sparon, E., Dover, N. J.
Specht, Paul, Strand T. Bldg., N. Y. C.
Spenciale, Mike, Banjo Gardens, Cleveland, O.
Spikes Brothers, 1208 Central Ave., Los Angeles.
Spindler, Harry, 1436 Bway, N. Y. C.
Spitney, Bill, Allen T., Cleveland.
SPITALNY, LEOPOLD, Tivoli T., Chicago.
Spitany, Morris, Statler T., Cleveland.
Spitany, Philip, Loew's State T., Boston.
Spitany, Leon, 134 Livingston St., Blyn, St. Louis Rhythm Kings (Louis Maloto), 1838 E. 95th St., Brooklyn.
Stafford, Howard, 911 Sumner St., Lincoln.
Stearns, Fred, 747 Farmington Ave., W. Hartford, Conn.
Starch, Mat, 119 W. 8d St., Muscatine.
Stark, Ferdinand, Curran T., San Francisco.
Stauffer, Wm. G., 140 Dodge St., Buffalo.
Stern, Will, Ocean Ave. H., Long Branch, N. J.
Steinberg, Art, Midway Gardens B., Chicago.
Stevenson, C. E., 335 17th St., Santa Monica, Cal.
Stewart, Ram, Sunset C., Chicago.
Stewart, Ray, State B., Boston.
Stoddard, Harry, Friars Club, N. Y. C.
Stovey, Fabian, Club Beauville, Miami.
Straight, Charlie, Rendezvous C., Chicago.
Strickland, Charles F., Clover Gardens B. R., Grand Central Palace, N. Y. C.
Stumaker, Morris, Phelan, Belmont House, Leeds, N. Y.
Swanee Synchronizers, Nowell's R., Shady Side, Md.
Sweet, Al, 624 S. Michigan Ave., Chicago.

Spoldore, Jerome, Loew's State T., Los Angeles.
Synopated Seven, Irwin, Carbondale, Pa.
T
Tavern Orch., 1203 Wash. Ave. No., Minneapolis.
Teller, M., Beach View Inn, 804 Wilson, Chicago.
Teppas, Joseph J., 538 Glenwood Ave., Buffalo.
Thatcher, Tommy, Drake H., Chicago.
Thaven, A. P., 64 East Van Buren St., Chicago.
Thies, Henry, Silver Slipper, Detroit.
Thomas Sax-O-Tette, "Topsy & Eva," entour.
Torney Fiva, Rittenhouse H., Philadelphia.
Tipaldi, Andy, Jardin de Dance, Montreal.
Tivoli Rainbow Orchestra, Tivoli B.R., Racine, Wis.
Toplit, Calvin, Erie Cafe, Clark & Erie, Chicago.
Treat, F. S., 1230 Fuller Ave., Los Angeles.
Trobbe, Cy, Palace H., San Francisco.
Trout, Dan, Juno, Chicago.
Trushoff, Harry, Green Mill Garden, Des Moines.
Tucker, Al, vaudeville tour.
Tucker, Bill, Merry Garden R., Chicago.
Turney, W. B., New Mayflower H., Washington.
Turcotte, George, 80 Orange St., Manchester.
Turcotte Orch., Hoegs D. H., Portland.
Turk, Al, Princess B., Chicago.

V

Varian, Art, Sebastian C., Venice, Cal.
Versatile Five, Powell's Inn, Albany, N. Y.
Versatile Melody Boys, Arlington H., Washington.
Vierling Club Orch., Jefferson H., St. Louis.
Vescey, Armand, Rita-Carlton H., N. Y. C.
W
Wade, James, Moulin Rouge C., Chicago.
Wagner, Mat, Ciderella C., Chicago.
Wagner, Sol, Avalon, Chicago.
WALKER, RADIOLANS, care of Pearl, 1607 Bway.
Walsh, Walter, 212 E. Tremont Ave., N. Y. C.
Walton, Earl, Palais de Dance, Detroit.
Warner's Pansylvanians, Tyrone, Pa.
Warner's Seven Aces, Peabody H., Memphis, Tenn.
Wasserman's Entertainers, Walter, 423 N. Eutaw St., Baltimore, Md.
Webster, Claude, 20 Theatre Bldg., San Diego.
Webster, Art, Al Fresco Pk., Peoria, Ill.
Weems, Ted, 1214 Stock Exchange Bldg., Philadelphia; Steel Pier, Atlantic City.
Waidemeyer Orch., P. O. Box 694, Huntington, W. Va.
Wesley, Joseph, 347 Twelfth Ave., Milwaukee.
Wesley, Joseph, Alhambra Gardens, Waukegan, Ill.
West, Ray, Alexandria H., Los Angeles.
Whidden, Ed, 125 Dikeman St., Bklyn.
White, Lee, Canton Tea Gardens, Van Buren & Washington, Chicago.
Whitehead, Chuck, Peoples T., Portland, Ore.
WITTEMAN, PAUL, 1500 Bway, N. Y. C.
Wiedoeft, Herb, Ciderella Roof, Los Angeles.

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Williams, Arthur, Powell Inn, Watervliet, N. Y.
Williams, Bart E., Strand Th., Hartford, Conn.
Williams, David G., 250 W. 57th St., N. Y. C.
Williams, Fess, Savoy B. R., 141st St. and Lenox Ave., N. Y. C.
Williams, Ralph, Rainbo Gardens, Clark & Lawrence, Chicago.
Williams, Willie, Atlantic H., Long Branch, N. J.
Willwerth, Leo, Fenway B., Boston.
Wilson, Billy, Du Pont H., Wilmington.
Wilson, Charles, Castle Inn, N. Y. C.
Wilson, Frank, Marcel Country Club, Pasadena.
Wilson, Sam, 145 W. 45th St., N. Y. C.
Winegar, Frank, Stanton B., 18th and Market, Philadelphia.
With, Art, Pearson H., Chicago.
WITTEMAN, EDWARD, Olympia T., New Haven, Conn.
WOLFE, ROGER (KAHN), 1607 Bway, N. Y. C.
Wolfe, Rube, Loew's State, Los Angeles.
Wylie, Austin, Golden Pheasant R., Cleveland, O.
Wright, Ted, Newburyport, Mass.

Zalab, Sol, Rose Tree C., Philadelphia.
Zahler, Les, 6408 Franklin Ave., Holly wood, Cal.
Zeller, Otto, 8945 California Ave., St. Louis, Mo.
Zeville, Sol, 385 Central Park West, N. Y. C.
Zim, Arthur, 167 Hamilton St., Albany.
Zimm, Paul, en route.

NON-EQUITY CAST

(Continued from page 1)

cast of 45 now in rehearsal and beyond Equity's jurisdiction since none is identified with the actors' organization. Rather than post a bond Baccari has been operating in previous tryouts by presenting his cast with certified checks for a week's salary on the opening night, gambling that the actors would appear for the remainder of the week.
 Prior to plunging in regular legit Baccari is said to have cleaned up neatly in spotting risque girl shows in foreign language theatres with the strip features drawing despite inability to follow the American lingo. In spots where patronage was entirely foreign he hooked up the show to get the sexy stuff over in pantomime to enhance his box office intake.

ANOTHER MILLIONAIRE BANDMAN; ON COAST

Spanish Millionaire's Son Taking to Jazz as Vocation

Los Angeles, May 11.
 Fred Elizalde, 20, son of a Spanish millionaire, who has vast holdings in the Philippines and Fiji Islands, estates where sugar and rope are the major products, has become an orchestra leader, opening at the Ciderella Roof here succeeding Herb Weldoff and his orchestra, who went on tour.
 Elizalde was a student at Calbridge, England, and is said to be of Royal Castilian blood. He had an ear for music and at the university a concert career was planned for him. However, Elizalde, liked the American type of musical entertainment, more so than the concert type, so he came to America and worked in several jazz bands, finally organizing a band known as Fleu des Italian San Francisco. His relatives heard of it and immediately insisted that he get out of small cafes, if he intended pursuing the career of a musician. Elizalde then came to Los Angeles and had a ten-piece band organized for him by Weldoff, which will remain at the Ciderella Roof during the summer.

HERE AND THERE

(Continued from page 46)

Paradis, Washington, D. C., band, is to direct the Meyer Davis combination during the summer months on the roof of the restaurant proper. Golden will succeed Harry Albert while the latter is vacationing.

Glover Compton, colored pianist, has called for Paris to appear in "Bricktop" Smith's cafe, 32 Rue Pigalle. Compton has been at the Sunset Cafe, Chicago.

The Canary Cottage Players will be at the Silver Slipper, Atlantic City, this summer.

Henry Halstead and his orchestra from San Francisco begin a summer engagement at Harry M. Miller's Cafe Lafayette, Los Angeles, replacing Harry M. Owens.

Herbert W. Clock is the new advertising manager for the Columbia Phonograph Co., Inc. Mr. Clock was formerly head of the merchandizing department of Frank Seaman, Inc., and for the last six years copy chief and account executive of Stanley E. Gunnison, Inc.

Coon-Sanders orchestra is booked to play the Georgia Technical college prom on June 4, 5, and 7.

Charles Bornberger and his Victor recording orchestra will open at a Chattanooga cafe June 7. Benson formerly controlled the musical budget of the cafe. The Music Corporation of America booked Bornberger.

The Egyptian Sereaders have gone into Palmer Park, Lansing, Mich., for the summer.

The Music Corporation of America has arranged with the William Morris agency to handle single engagements for Vincent Lopez and his orchestra while the orchestra is on its transcontinental picture house tour.

George Lipschultz, former orchestra leader for West Coast Theatres, is going to Europe for a vacation and upon his return, may assume a post as musical director for one of the Far West theatres in Seattle.

Art Kozlik and his orchestra, from Columbus, are opening at the Mentor Beach dance hall, Cleveland.
 Walt Easton's orchestra is playing at the Japanese Gardens, another dance hall at Mentor Beach.

Tom Donahue and orchestra have been holding forth at Oster's ballroom, Cleveland, for 52 consecutive weeks, thereby establishing a local record for continuous service so far as ballrooms are concerned.

Ernie Golden, the Hot! McAlpin orchestra director and WMCA radio star, was operated on May 10 for a nasal obstruction and will be A. S. O. L. until May 31 when the hot roof opens. Golden will vacation in the interim.

World Records for Attendance Were Broken

When the World's Ten Times Biggest Circus Entertained

MORE THAN 700,000 PEOPLE

During Its Recent Engagement in New York's
NEW MADISON SQUARE GARDEN

THE
WORLD'S
FIRST
AND ONLY
5
RING
CIRCUS



STUPENDOUSLY
PRESENTING
THE
WORLD'S
BIGGEST
CIRCUS
ACTS

The Same Mammoth and Amazing Program

Especially Prepared That the Ringling Brothers and Barnum & Bailey Greatest Show
on Earth Might Fittingly Inaugurate Its First Season in the Biggest Building
Ever Constructed for Circus Purposes

IS NOW ON TOUR UNDER CANVAS

BRINGING TO YOU ABOARD ITS HUNDRED RAILROAD CARS, FORMING
TRAINS MORE THAN ONE AND ONE-THIRD MILES LONG, ALL THAT IS NEW,
NOVEL AND MAGNIFICENT IN ARENIC ACHIEVEMENT

3RD BIG PARK IN CONEY ISLAND

The third large unit entertainment enterprise in Coney Island, the others being Steeplechase and Luna Parks, will be the Amusement Department Store, at Stillwell and Surf avenues, expected to be entirely complete by June 1. A portion of it, holding a coaster railroad, the "Glass House" and a few other attractions opens Saturday (May 15).

The L. A. Thompson Scenic Railway Company is building the development, which runs 700 feet on Stillwell avenue and is located in the center of the island. A "Tower of Jewels," several hundred feet high, will be illuminated by lights of over a million candle-power, throwing their beams on 2,500 brightly colored "jewels" set in the towers. In addition there will be a large freak show, a fun house, wax figure show, merry-go-round, bug house (similar to the one in Thompson Park, Rockaway) and at the end of the lot, near the Boardwalk, nearly 1,000 bath houses are under construction.

The entire cost of this new park is estimated at considerably over \$1,500,000.

JOLIET BARS CARNIVALS

Joliet, Ill., May 11. The council has barred all carnivals from the city, adopting an ordinance forbidding their showing within the limits. The council members explained their action as a response to the perennial complaint of merchants.

Burnside Staging Pageant For Philly's Centennial

The Philadelphia Sesqui-Centennial executives have started making contracts for attractions for the exposition. R. H. Burnside is staging a pageant to be given three times weekly.

Four bands are said to have been placed under contract among them being Creators and the band directed by Thavieu, while the official orchestra of the exposition will be the Philadelphia Philharmonic under the direction of Leopold Stokowski.

ROBBINS GETS IOWA DATE

Iowa City, Ia., May 11. Robbins Brothers Circus will show here May 15 despite previous local opposition.

Mayor J. J. Carroll had refused previous application for license, but has since reconsidered. Carroll justified his previous stand by claiming that he feared the circus would take too much money out of the town.

FIGHT NEW PARK LICENSE

Newark, May 11. Orest Devany ran into trouble in his attempt to develop a new amusement park in Maplewood. He applied for a license of the Maplewood Township Committee, but found so much objection that he made application only for a dance hall.

The committee turned even this request down on the ground the class of people attracted would not be desirable.

Louis Deacon, Paterson, is associated with Devany in the project.

TIGHTS

Silk Opera Hose and Stockings

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Gold and Silver Brocade, Theatrical, Jewelry, Bangles, etc. Gold and Silver Trimmings, Wigs, Beards and all kinds of Theatrical. Samples upon request.

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(Successors to Siegmans & Weil)

18-20 East 27th Street New York

SCENERY and DRAPERIES

SHELL SCENIC STUDIO, Columbus, O.

SUITCASERS FLOP

Several park promotions highly touted in winter season has resulted in "flops" and are no nearer materialization than when their suitcase promoters originally had the idea that they could interest capital in swamp land and other far out spots which have kept their holders property poor.

Several sharpies with headquarters at the Automat round table got a line on several such spots and managed to separate the owners from a few skeletons at least with a promising sciling talk even if not being able to interest saps in a park promotion investment.

In some cases they even took over outsiders for small change on the idea of giving options on the best located concessions but these guys are no longer headquarters at the automat. Fear of being deposited in durance vile from those taken over have convinced them their former stand is unhealthy territory until they can square themselves if they can.

110 Cossacks on Tour

Following their 4-week engagement at Madison Square Garden, opening May 29, the 110 Cossacks imported by Metro-Goldwyn-Mayer will tour on their way to the picture producers' studios at Culver City, Calif.

The Cossacks are shortly to arrive in New York. They will be ballyhooed from their entrance until leaving for the road.

Each one of the Cossacks is a performer of some description, with nearly all expert and trick horsemen.

Pete Smith and Howard Dietz, the M-G-M publicity chiefs, will assume charge of the Russian group, with Smith taking care of the road tour.

Parks Opening

New Phila., O., May 11. The dance pavilion at Tuscora Park, municipally owned amusement park, is being enlarged. Formal opening of park and pavilion is set for Decoration Day.

Rochester, May 11. Sea Breeze Park and Natatorium open May 29. Bert Wilson is general manager. Mrs. Henry (Charlotte Boyle) Clune, natatorium director, and Don Cragie, publicity.

Cayuga Lake Park opens Decoration Day.

Oswego, N. Y., May 11. Ontario Lake Park, management, Harry E. Morfom, opens May 29. Fireworks is to be a new twice weekly feature.

Ft. Dodge, Ia., May 11. Exposition Park will open May 22.

Sunset Park, Peekskill, N. Y., has been thoroughly renovated and opens May 29, operated by Benjamin B. O'Dell. It will have four steamboats between the park and New York City with the boat fare covering park admission.

Electric Park, Waterloo, Ia., opened last week for its 23d season. New features provided include a boxing arena where four bouts are held nightly. This feature has been getting the stags.

Columbia Park, North Bergen, N. J., reopened last week. The park is spotted on the former site of Schutzen Park. The swimming pool reopens May 29.

Museum Cuts Prices

Hubert's, Times Square's freak show, has dropped its gate fee from 25c to 15c nightly and 10c afternoons.

The opening of circus and carnival season has grabbed most of the "draw" freaks which may or may not be responsible.

Current feature at Hubert's is a flea circus.

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

INSIDE STUFF ON THE OUTSIDE

Sesqui Stands for Quarters

Lots of people in show business, interested in Philadelphia's Sesqui-Centennial, want to know what the darned word means. Here's the answer. Sesqui means six quarters, or 150 years. The celebration itself is to commemorate the 150th anniversary of the signing of the Declaration of Independence.

Jerry Muggivan Reducing

Jerry Muggivan, one of the three owners of the American Circus corporation, is in Hot Springs, Ark., for 30 days. He is attempting to take off some of the weight he acquired during his winter hibernating in Peru, Indiana.

Friends of Muggivan are kidding him that the real reason for his training is that he has 29 railroad cars which he wants to sell to carnivals. He knows what tough eggs to do business with most of these carnival boys are, hence the conditioning.

Fighting Back

Harry Melville, owner, and Carleton Collins, judge, of the Nat Reiss shows, have worked out an intelligent plan of dealing with anti-carnival sentiment in various towns. Collins under the glorified title of "Director of Public Relations" bends his efforts to winning over hostile newspapers and clergymen and to stressing that whatever other carnivals may be the Nat Reiss Show is "clean." Another idea widely disseminated, that a carnival takes a lot of money out of a town, is combated.

At the conclusion of an engagement, the show files with the local Chamber of Commerce or other civic body, a statement of the money spent in the town by the 350 persons connected with the shows. Thus upon leaving Williamson, W. Va., they had an itemized account of \$6,000 published in the newspapers. This ranged something like this: Bridge tolls, \$11.48; retail groceries, \$33.56; hotels, \$422.65; laundry, \$118.63, etc.

German Circuses Opening Rexford Park Up-State Season, Plunge Into Fight

Berlin, May 1. The tent-circus season is opening and the competition is in full swing. There are lawsuits, injunctions, etc.,

One claims that the other has no right to bill his enterprise "The Biggest Circus in Europe" and asks an injunction.

This fight takes place especially between Circus Krone, a three-ring tent and Circus Sarrasani, a big, but only one ring (of about 70 feet diameter) circus claiming a seating capacity of 9,000.

The third big circus in the fight is Circus Gleich.

Midland Beach's Owner

Midland Beach, May 11. This resort has been thoroughly rebuilt since last season's fire and will reopen May 30. The property recently changed hands through James Hinchclap having sold to James Graham.

In addition to outside amusements the resort will also have an amusement park with Dan Leonard in charge. It will play three free acts changed weekly booked through John A. Driscoll.

New Jersey Park

Arcola, N. J., May 11. The new amusement park here is nearing completion and is expected to be ready for opening May 29. A syndicate of local capital is financing with Moe Katzman installed as general manager.

The park will have 15 rides, 60 concessions and a dance pavilion. A swimming pool is also under construction but will not be ready until weeks after the park's official opening.

PROTECTING FAIR DATES

Des Moines, Ia., May 11. The city council has passed an ordinance prohibiting appearance of circuses or carnivals in this city between dates Aug. 16 to Sept. 6. The ruling is a protective measure for the State Fair.

New Lemon Trick And Wills' Sanity

Los Angeles, May 11.

Harry A. Wills, who says he is a former Barnum & Bailey circus clown, was released from Patton, local insane asylum, by a lemon. Wills was arrested recently on liquor charges. Relatives had him committed to Patton by saying that he was not sane, thus saving him from jail. Then Wills petitioned for an examination, saying that he was not bughouse.

His testimony was that if he could sell six plain lemons at 50 cents a piece to six doctors, he was not as nutty as they thought. He explained that he cuddled the lemon in his hand so that just a bit of yellow could be seen. Then through motionless lips, he cheeped like a very young chicken. "They thought it was a trick lemon," Wills explained. "Sane," said the jury.

CARNIVALS

For current week (May 10) when not otherwise indicated)

Alabama Amusement Co., Danville, Ky.
Anderson-Srader, Grand Island Neb.

Bernardi Expo., Albuquerque, N. M.; 17, Santa Fe.
Blue Ribbon Shows, Minneapolis.
Boyd & Linderman, Richmond (Churchill) Va.; Richmond (Barton Hts.), 17.

Bruce Greater Shows, Baltimore.
S. W. Brundage, Hannibal, Mo.
Buck's Empire, Perth Amboy, N. J.

Capital Amusement Co., Hudson, Wis.

Campbell Shows, Grand Rapids.
Coleman Bros., Hartford, Conn. (2 weeks).

Harry Copping, Arnold, Pa.
Conklin & Garrett, Esquimault, Canada.

Corey Greater Shows, Curwensville, Pa.; 17, Clearfield, Pa.
Dehnert Expo., Covington, Ky.; 17, Newport, Ky.

De Kreko Bros., Princeton, Ill.; 17, Brookfield, Ill.
Diamond Jubilee Shows, 14, Ileton, Cal.

George L. Dobyns, Vineland, N. J.
Eastern States, Albany, N. Y.
Enterprise Shows, Terre Haute, Ind.

Galler's Expo., Portsmouth, O.
General Amusement Co., Barberton, O.

Gerard's Greater Shows, Waterbury, Conn.
Gold Medal Shows, Coffeyville, Kansas.

Golden Rule Shows, Lock Haven, Pa.
Greater Sheensley Shows, Cincinnati.

Great Western, Osceola Mills, Pa.
Greenburg Amusement Co., Clifton, Ariz.

William Hoffner, Peoria, Ill.
A. W. Howell, Goshen, Ind.
Isler Greater, Concordia, Kansas; 17, Wymore, Neb.

Johnny J. Jones, Pittsburgh (two weeks).
K. F. Ketchum's Shows, Rahway, N. J.

Abner K. Kline, Medford, Ore.; 17, Roseburg, Ore.
M. J. Lapp, Worcester, Mass.

Levitt-Brown-Huggins, Sedro-Woolley, Wash.
Litta Amusement Co., Hayti, Mo.

Majestic Expo., Philadelphia.
May & Dempsey, Kokomo, Ind.
P. S. McLaughlin, Binghamton, N. Y.

J. T. McLellan, Joplin, Mo.
Metro Bros., New London, Conn.
Metropolitan, Tampa, Fla.

Michael Bros., Louisville.
Miller Bros., Baltimore.
Miller's Midway, Menas, Ark.

Monarch Expo., White Plains, N. Y.
Nat Reiss, Steubenville, O.

Rice Bros., Poor Fork, Ky.; 17, Lynch, Ky.
Rice & Dorman, Poteau, Okla.

Rubin & Cherry, Dayton, O.
Walter Savidge, Wayne, Neb.
Seibrand Bros., Aberdeen, S. D.

Snapp Bros., Lafayette, La.
Strayer Amusement Co., Hartford City, Ind.

Wallace Midway Shows, Minerva, Ohio.
H. B. Webb, Howell, Ind.

Wolf Amusement Co., Oelwein, Iowa.
R. H. Works, Erlanger, Ky.

World-at-Home Shows, Mt. Carmel, Pa.; 17, Norristown, Pa.
Zarra's Manhattan Midway, Little Ferry, N. J.

Zeldman-Pollie, Logan, W. Va.; 17, Huntington, W. Va.

CONN. FERTILE

Meriden, Conn., May 11. The date of Sells-Floto here has been changed from June 3 to 5. This change is understood to have been following the decision of Barnum-Bailey-Ringling Brothers to skip this state this season. Sells-Floto will cover the state more thoroughly.

JOHNNY J. JONES EXPOSITION SHOWS

WANTS

ALL KINDS OF FOREIGN ACTS FOR

STREET OF ALL NATIONS

Opening May 31 for a RUN OF ABOUT TWO YEARS

If Your Act Makes Good

State All First Letter—Send Press Notices and Photographs, Which Will Be Returned
MAKE SALARY RIGHT—YOU POSITIVELY GET IT EVERY WEEK

I Furnish Transportation and Berth
LONG PLEASANT SEASON—NO LOST TIME

Address JOHNNY J. JONES, Mgr.

May 10 to 22—Pittsburgh, Pa., North Side

Week May 24—New Brighton, Pa.

Week May 31—Warren, Ohio

OBITUARY

MRS. RIDA JOHNSON YOUNG

Mrs. Rida Johnson Young, 51, author and playwright, after a long illness, died May 8 at her home in Southfield Point, near Stamford Conn. Though she was critically ill last December the nature of her illness was not made public although the direct cause of her death was believed to be cancer.

Mrs. Johnson was very well known in the dramatic writing field and had turned out many plays. She was born in Baltimore, Feb. 28, 1875, and was the daughter of William A. and Emma Stuart Johnson.

Her last stage work was "Cock of the Roost" which was produced at the Liberty theatre, New York, October, 1924.

Among some of her plays the best remembered are "Lord Byron," "Brown of Harvard" (which appeared in screen form only last week at the Capitol, New York); "Boys of Co. B," "Glorious Betsy," "The Lottery Man," "Next," "Barrymore," "Machushla," "Naughty Marietta," "The Yellow Streak," "Isle of Dreams," "Look Who's Here!" ("The Red Petticoat"), "His Little Widows" (with Cary Duncan), "Lady Luxury," "The Lancers," "Capt. Kidd, Jr.," "Her Soldier Boy,"

as well as having worked on the screen in recent years. For about four years he was with the Hoyt Light Opera Companies. Among the vaudeville partners he had was Joe Rolley (Rolley and Gallagher) and Harry Shutan.

Thomas was a widower and had two children who are reported to be living in Canada.

BERT CAPMAN

Bert (Buddle) Capman, 11, child vaudevillian, son of Mr. and Mrs. Bert Capman (vaudeville), died suddenly last week in Rock Island, Ill., of cerebrospinal meningitis. Buddie

To the Many Friends who so kindly assisted following the death of My Beloved Wife
RUBY EARL
and to those who sent the beautiful floral tributes I extend my heartfelt appreciation
ARMAND (Curley) WRIGHT

Capman collapsed after a dancing rehearsal and never rallied.

Buddie had appeared in his father's act and only last week was featured in the feature presentation at the Fort Armstrong (picture) theatre, Rock Island.

LILLIAN LAWRENCE

Lillian Lawrence, actress, and mother of Ethel Grey Terry, died May 7 at the home of her daughter in Beverly Hills, Cal.

Miss Lawrence was leading lady at the Castle Square theatre, Boston, years ago and of late had been appearing in pictures.

DOUGLAS JOHNSON

Douglas ("Chink") Johnson, 28, died May 7 at the Harlem hospital, New York, following a three days' illness. Mr. Johnson was with "Shuffle Along" and "Chocolate Dandies," both Negro revues. Up to the time of his death he was a member of the Charleston Bearcats, a dance band at the Savoy ballroom in Harlem.

William Breitwieser, 70, veteran stage carpenter, employed at the Casino and other New York theatres in recent years, died May 8 at home, 116 Horton street, Elmhurst, L. I., of a paralytic stroke. Widow and three daughters survive. Breitwieser was a member of New York stagehands' local No. 1 and of the Foresters of America.

John Lowry, young stage carpenter, member of New York Theatrical Protective Union No. 1 (stagehands), died in Bellevue Hospital, New York, May 10, of a fractured spine. Lowry was removed to the hospital following a fall.

Mrs. Wilmina Cunningham, 49, wife of Will Cunningham, theatre owner and booker, died Saturday in Chicago at her home after a series of operations.

Leon Labonde, 58, one time professor of music in Paris, London,

IN MEMORY
Of Our Dear Pal
FRANK CLARK
BILLY DUNHAM
and
GRACE O'MALLEY

and New York, died suddenly of heart trouble, May 7, while seated in his automobile in Oxnard, Cal.

Mrs. Louise Vallette, 70, mother of Emma Earle, vaudeville, died May 2 in Providence, R. I., of apoplexy.

The mother of Julius (Blutch) Schleifstein, treasurer, Liberty, died at her home in New York, May 8.

The father of Benny Holtzman died May 8 in New York, following an operation for cancer.

Sophie Eggert, 65, former actress, died at the Central Hospital, Brooklyn, April 21. In recent years Miss Eggert was well known as a wardrobe woman.

The father of Saul Brilliant (Brilliant and Klasse) died last week and was buried Monday.

INSIDE STUFF ON PICTURES

(Continued from page 18)

that with the already charged pro rata rent, etc., Loew's Inc., profits should average up as though not in the off summer time.

A net profit turned into the surplus for the six months of all of the Loew Enterprises, including Metro-Goldwyn-Mayer, is figured down to \$2,651,753. With the next six months to equal (from March 14, last), the 1,080,780 outstanding common shares of Loew stock would have over \$7,000,000 in earnings for the year, equivalent to a dividend of \$7 a share, whereas the stock is regularly paying \$2 annual in dividend.

The statement shows gross assets as \$53,631,821, with no "good will" included as an asset. In the final accounting to determine the profit is an item of \$1,084,720 for "depreciation of buildings and equipment." Total gross income for the six months was over \$33,000,000. Of that amount theatre receipts, film rentals and rentals reached over \$33,000,000. In the expense column is the item of nearly \$18,000,000 for the expense of theatres and office buildings. One item is for \$1,880,000 paid to picture producers as their share.

Of the assets \$2,244,000 is cash on hand. Land owned by the corporation is valued at over \$10,000,000, buildings and equipment at nearly \$19,000,000 and leaseholds at \$2,185,000. There is a depreciation item on this total of \$4,600,000.

The recent Loew, Inc., note issue of \$15,000,000 was not included in the statement, that issue having been made subsequent to the six-month period.

The present mode of picture house presentation held to thus far by Publix Theatres (Famous Players) is the initialing of Sam Katz into the merged theatre corporation. Mr. Katz is reported to have a contract with Publix calling for \$100,000 yearly and 10 per cent of the net profit earned by Publix (that would be net profit from theatre operation only).

Balaban & Katz' statement for 1925 revealed a net profit of \$1,503,690. Gross business of the corporation ran about \$400,000 over the previous year but the concern's expansion policy and consequent added expenses reduced the net profit against the similar period by nearly \$100,000. It was mentioned in the statement that the expansion policy would be reflected in the profits of the years to come. B. & K., although operating independently, is under the control of Famous Players, with its theatres merged with those of F. P.'s in Publix Theatres.

A rumor in Hollywood has been that Andrew Mellon, secretary of the Treasury, is to finance John Barrymore's first production away from Warner Brothers. Variety's Washington correspondent asked Secretary Mellon about the report. The Secretary said there is no truth in it.

In explaining the fluctuating dividends on Universal stock from quarter to quarter, Shields and Co., downtown brokers, have issued a circular explaining that under a new system of accountancy, Universal charges off the entire cost of new films at the time of their making instead of carrying the cost for many months and charging it off monthly. During the first quarter of this year, according to the circular, one third of the total production program was paid for while the common stock paid \$1.43 per share for that quarter. That was after allowances were made for the first and second preferred stocks. U's. gross income for the first quarter equalled \$7,558,733.

Universal allowed the \$55,200 damage suit instituted by C. E. Holah in Los Angeles to go by default after entering two demurrers to the action in Superior court here. The action was so unusual Presiding Judge Albert Lee Stephens called the defendant's attorneys into court for an explanation. They said that Universal had a verbal agreement with Holah whereby the latter would not enter the default until after Universal's answer was filed.

Holah sued the picture company when it terminated a contract with him whereby he was to manage their "See America" tour, taking pictures of various cities under the auspices of various dailies. Emanuel Goldstein, treasurer of Universal, is said to have cut the contract short after six months work had been devoted to the project and while Carl Laemmle was in Europe.

Greta Nissen, having completed a one-picture contract with Universal, has left for New York. Reports are Miss Nissen will seek a stage engagement in the east.

It is understood she has a contract to make another picture for a producing organization out here during the summer. The display of temperament that Miss Nissen let loose at the Famous Players-Lasky plant and which she left in a huff, did not crop out during her Universal engagement. It is understood Universal may put her under a long term contract.

I. W. Schlesinger, head of the South African Trust, sailed from Johannesburg, April 15, for England. Before sailing, nothing had been arranged between he and Metro-Goldwyn-Mayer with regard to a resumption of playing M.-G.-M. pictures in his African theatres. It is understood the trouble is Metro wants the Trust to take all of their pictures, but Schlesinger claims a large percentage are unsuitable for his country and still others would be subject to severe censorship. Schlesinger paid \$15,000 for the South African rights to "The Gold Rush," considered a tremendous price. The statement M.-G.-M. would start distributing their pictures throughout South Africa independently of the Trust is not regarded seriously there. It would be necessary for them to build five or six large theatres in the big towns. Schlesinger is understood to have intimated to Metro they could buy his circuit, which comprised considerably more houses, for a total of two and a half million dollars and they would then have no opposition at all.

M.-G.-M. has recalled the two men it sent to South Africa. They sailed immediately for England upon receiving cabled instructions. With Arthur Loew and his father, Marcus Loew, here on the ground and Schlesinger on his way to London, the S. A. tangle may be unraveled when they all meet.

Several failures are predicted in Wardour street, London. Two at least of the bankrupts have been through the same mill before. In one case the firm has used up no less than \$750,000 of capital acquired in the Midland counties as well as large sums from the Continent. In another the head of affairs is a Colonial and in his case there may be more serious trouble.

A certain producer of "shorts" alleging that although his films are being run in over 150 houses weekly declares he is unable to obtain a penny, he declares the rentals are being converted for use elsewhere.

New Oriental on Narrow Randolph St.

Chicago, May 11.

The opening of the B. & K. new Oriental theatre, disclosed some snags that the management had not figured on.

The other B. & K. loop houses, McVickers, Chicago and Roosevelt, can get by with lines outside the houses because of wide sidewalks, concentrated night crowds, and the absence of merchants adjoining the theatres. The narrow sidewalks on

Randolph street are choking traffic because of the large day crowds and merchants are already protesting. The Oriental is in the middle of a business block.

When the house was opened Saturday the large line was turned towards State street. This blocked the entrance of the Randolph theatre, Universal house, and the latter house made strenuous objections. Also many mistook the Randolph for the Oriental and demanded a money refund so that the Universal house was forced to place a sign in front of the box office reading, "This is the Randolph theatre."

BILLS NEXT WEEK

(Continued from page 21)

TACOMA, WASH.
Pantages (17)
Cliff Jordan
Marcelo Sile
Finley Hill 3
Dancing Some
Bert Gordon
& Casting Stars

Naughton & Gold
Irene Franklin
Larry Stoutenberg
(16)
Eva Clark
Weaver Iros
Naimova
Will Mahoney
Louise Wright
The Seabacks
(Two to fill)

THE HTE, IND.
Indiana (KW)
1st half (17-19)
Barlowe & Durre
Hulling & Seal
Murray & Allen
Youth & Beauty
(One to fill)
2d half (20-22)
3 Senators
All Girl Rev
Uncle Bub
(Two to fill)

Metropolitan (Pe)
(9)
Gene Austin
"Mile Modiste"
(16)
Rudy Wiedoff
"Old Loves & News"
Blaise (Pe) (8)
Guido Ciccini
Gilbert & Wimp
"Still Alarm"

TOLEDO, O.
Keith's
2d half (13-16)
Karl & Kovlin
Roger Williams
Saxe & La Pierre
Servanny 3
Premier & Klaine
3 Melvins
1st half (17-19)
Victoria & Dupree
Patrice & Sullivan
Welch & Norton
Cannons
Junkie & Co
3 Aces
(One to fill)
2d half (20-22)
Margaret Morel
J. Allen Shaw
James Mahoney
Ellen Cecil Co
Mia Cahua
(Two to fill)
Rivoli (P) (17)
Armand & Perce
Bert Chadwick
Mercedes
Kirby & Duval
Francis Haney Rev

WASHINGTON, PA.
State (K)
2d half (13-16)
Wilbur 2 Lyke
Prince Wong
Haven McQ Co
(Two to fill)

WATERBURY, CT.
Palace (K)
2d half (13-16)
Shapiro & Kirke
Cannons
Ex-Wives
Fields & Johnston
5 Mounters

WATERLOO, IA.
Plaza (Pe) (10)
Collette Rev

WHITING, W. VA.
Victoria (K)
2d half (13-16)
Powers 2
J. Moore
E. Powell Rev
Burns & Wilson
Hazel Goff & B

WILKESBARE, PA.
Poli (K)
2d half (13-16)
Ve & Tully
Chas & Collins
Texas Chicks
Tyler Mason
Friscoe

WINDSOR, CAN.
Capitol (KW)
1st half (17-19)
2 Rosellas
Jimmy Lyons
Wilfred Clark Co
Cleveland & D
The Westerners
2d half (20-22)
Tranfield Sile
Permaine & Shelley
A's Here
Emily Darrell Co
Selbini & Albert

WINNIPEG, CAN.
Capitol (Pe) (10)
King Sile
Pelle Frank
B B B
Orpheum (10)
E R Ball Girls
Wee Geo Wood
Amelia Allen Co
Hartman & Jones
4 Karrys
Ann Codee

WINSTON-SALEM
Keith's
2d half (13-16)
Marion & Ford
Evelyn Phillips
Monroe & Grant
Smith & Langton
Walter Fenner

WRECHTER, MASS.
Poli (K)
2d half (13-16)
Marion Dancers
Charlotte Worth
Thos & Ryan Co
Hartfield & June
Lee Gellie

W'DHAVEN, L. I.
Willard (L)
1st half (17-19)
Rock & Rector
Mardo & Wynn
Mathews & Ayres
Jesse Shop
(One to fill)
2d half (20-22)
Pleiot & Scofield
Ross & Edwards
Dor Franceson Co
McRae & Galt
Walter Fuhl Co

YONKERS, N. Y.
Proctor's (K)
2d half (13-16)
Lahr & Mercedes
Fred V. Bowers
Bud & J. Pearson
Leon & Jawn
(One to fill)

YORK, PA.
Opera House (K)
2d half (13-16)
Emma Lancy Co
Eddy & Hurt
Kandy Brooks
Raymond & Clevly
Ben Light Co

YOUNGSTOWN, O.
Hippodrome (K)
(10)
Hale & Iro
Dixie Hamilton
Chas Wilson
Frank Simon Co
Helen Newman
Ella Brice
(17)
Harry Kahne
Nelson's Katland
Johnny Harry
Tom Reilly Co
(Two to fill)

TORONTO, CAN.
Pantages (17)
Juggling McBurns
Burt & Lehmann
Hohelman Flappers
Whitely & Four
Lottie Mayer Co
Yonge St. (L) (17)
Wheeler 3
Ergotti & Herman
Courtney Dams
Sparling & Rose
Kinney & Girls

TRENTON, N. J.
Capitol (K)
2d half (13-16)
Rose & Williams
Haunted House
Rule & O'Brien
Ed Connors Rev
(One to fill)

TULSA, OKLA.
Orpheum (14)
1st half (17-19)
Wenston Holland
Mansfield Dancoers
Jones & Rea
(Two to fill)
2d half (20-22)
Robinson & Pierce
Martini & Brown
Sherman Van & H
Ed Jones
(One to fill)

UNION HILL, N. J.
Capitol (K)
2d half (13-16)
Sherwin Kelly
Coscia & Verdi
Harley & Paterson
Morrisey & M
Seymour Jeanette
(One to fill)

UTICA, N. Y.
Gaiety (K)
2d half (13-16)
A. & E. Frabell
Corelli Sile
Demont Garcia
(Two to fill)

VANCOUVER, B.C.
Orpheum (10)
Avon Comedy 4
W & G Ahearn
Betancourt & G
Peter Higgins
Paul Gordon
Lynn Carr
Pantages (17)
The Earles
Lewis & Lavarre
Bascope
Nat Nazario
Nellie Jay Orch

WALTHAM, MASS.
Waldorf (K)
2d half (13-16)
Betancourt & G
M & J Ross
Roy & Arthur
Paul & Darling
(One to fill)

WASHINGTON D. C.
Earle (K) (9)
Clara K Young
Lee Morse
Stanley & Anger
Bentley & Gould
Beyer Co
Flying Herlins
(16)
Ed Blum & Sile
Fern & Marie
Ethel Look Hol Co
Old Homestead
Billy Gleason
(One to fill)
Keith's (9)
Digitans
T & A Waldman
M. Montgomery
Mehlinger & W
Long Tack Sam

WINDSOR, CAN.
Capitol (KW)
1st half (17-19)
2 Rosellas
Jimmy Lyons
Wilfred Clark Co
Cleveland & D
The Westerners
2d half (20-22)
Tranfield Sile
Permaine & Shelley
A's Here
Emily Darrell Co
Selbini & Albert

WINNIPEG, CAN.
Capitol (Pe) (10)
King Sile
Pelle Frank
B B B
Orpheum (10)
E R Ball Girls
Wee Geo Wood
Amelia Allen Co
Hartman & Jones
4 Karrys
Ann Codee

WINSTON-SALEM
Keith's
2d half (13-16)
Marion & Ford
Evelyn Phillips
Monroe & Grant
Smith & Langton
Walter Fenner

WRECHTER, MASS.
Poli (K)
2d half (13-16)
Marion Dancers
Charlotte Worth
Thos & Ryan Co
Hartfield & June
Lee Gellie

W'DHAVEN, L. I.
Willard (L)
1st half (17-19)
Rock & Rector
Mardo & Wynn
Mathews & Ayres
Jesse Shop
(One to fill)
2d half (20-22)
Pleiot & Scofield
Ross & Edwards
Dor Franceson Co
McRae & Galt
Walter Fuhl Co

YONKERS, N. Y.
Proctor's (K)
2d half (13-16)
Lahr & Mercedes
Fred V. Bowers
Bud & J. Pearson
Leon & Jawn
(One to fill)

YORK, PA.
Opera House (K)
2d half (13-16)
Emma Lancy Co
Eddy & Hurt
Kandy Brooks
Raymond & Clevly
Ben Light Co

YOUNGSTOWN, O.
Hippodrome (K)
(10)
Hale & Iro
Dixie Hamilton
Chas Wilson
Frank Simon Co
Helen Newman
Ella Brice
(17)
Harry Kahne
Nelson's Katland
Johnny Harry
Tom Reilly Co
(Two to fill)

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Headliners at any price and on any terms—that seems to be the Orpheum Circuit's idea. This week they have Raymond Hitchcock at the Palace and while Hitchy is a likable chap with lots of friends and quite a rep he is a bit enervating as a headliner without an act. He is programmed as "Master of Ceremonies" and gets an assignment on the boards long enough to sing "All Dressed Up and No Place to Go." Mostly he worked in the audience coming down to the

line songs which she talks rather than sings illustrating the lyrics with much business and chatter, scored nicely on fourth her expert delivery backed by numbers of real entertaining qualities putting her on velvet. Nervo and Knox, the rough and tumble boys from the revue field followed, their slow motion wrestling and other hoke clicking as always. Olga Myra, Betsy Rees and Margaret Litchfield were seventh with a pretty three people flash. Miss

changed the name to the Rialto Gardens for an early reopening.

Dick Faber, younger brother of Harry and Earl Faber, is framing a single for the Bert Levey circuit.

Burke and Rosa, old time vaudevillians, among the first to introduce Dutch wooden shoe dancing on the stage, operate the Burke House, an American plan hotel in Texarkana, Texas.

Walter W. Roles, 15 years advance man for Leconte & Fletcher and this past season ahead of "China Doll," is out for the Margaret Anglin show, "Caroline," one nighting it to the coast.

Charles Thanhauser, long treasurer at the Palace, has moved next door to the new 4-Cohans theatre. Joe Eckhart will assist him. Starr Kriel succeeded Thanhauser at the Palace.

White City and Riverview Amusement Parks are both opening for the season this week.

The Chicago Bert Levey office has added the Royal, Ashland, Wis., and the Donaldson, Central City, Neb., to its coast tour. The Lydia here has changed ownership, but continues to be booked by Alex Swidler.

The Aschers open the new Highland, seating 3,500, at Ashland and 79th street.

For the first time within record Randolph street, Chicago's Rialto, was decorated with bunting and the accompanying trappings for the opening of a theatre. Bulaban & Katz accomplished the stunt for their new Oriental theatre.

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"BIG PUSH" FOR JEWISH DRIVE

(Continued from page 12)
visualize the wide-spread tragedy of Jewish suffering across the ocean in which they were being called upon to help, holding up to them the scenes he had witnessed with his own eyes.

"I saw the conditions which Mr. Brown has been describing to you here and to the workers in every part of the country," Mr. Brady said, "and he hasn't told a tenth part of the story. It's such a vast tragedy that not even the combined talents of the many gifted men in our industry could succeed in putting the whole story across. I saw it in Austria, in Czechoslovakia, in Germany, in Hungary. I saw it everywhere in Europe.

"The world war has had varied effects on different people," he pointed out. "The Irish have been lucky enough to set themselves right with the world as a consequence of the war. Many other peoples have profited from the war and what has followed. The Jews of central and eastern Europe are the only people in the world who have not profited, who have paid the price for the war and the conditions that it has brought about.

"The theatrical industry has been in many drives since 1914. We were in the great Hoover drive in 1922, and when it seemed that this great campaign was on the verge of col-

lapse it was the amusement industry that saved it. Joining with Mr. Hoover in a night letter to every theatrical man in the United States, we roused the profession. We had men out in the streets in every city from coast to coast, from the lakes to the gulf. Every theatre threw wide open its doors, and we stirred the entire American people to respond to the Hoover appeal.

"What we did then nationally we stand prepared to do now in this city. Everything, every form of entertainment that caters to the people of New York, every legitimate theatre, the opera houses, the vaudeville theatres, the moving picture theatres, baseball, pugilism—every person in the industry, performers, managers, producers, press agents, musicians, stagehands—all will be drawn into this campaign, and we will rouse New York as it was never roused before. This is a just cause, this is a righteous cause. It is a cause that must elicit a response from Jew, Catholic, Protestant, from everybody, and we of the theatre industry for it to a man."

Complete Co-operation
Mr. Brady's pledge of the complete co-operation of the theatrical industry was met not only with cheers from the assembly, but with an unexpected outpouring of numbers of very substantial real tokens of actual and immediate will to help. Julius Tannen was first to ask to be permitted to contribute \$1,000 as well as his services to the campaign cause. Al Woods wrote himself down for \$20,000 and volunteered to head a committee to mobilize the legitimate theatres for the contemplated all-theatre benefit. Louis Bernstein, music publisher, contributed \$5,000, and undertook personally to secure contributions from other music publishing houses.

Louis Mann enlisted for service "in the ranks" with his characteristic thoroughgoing "pep" and wholeheartedness.

"Use me as an errand boy," he implored National Chairman Brown. "Anything, everything I can do. I will go to every theatre in New York city night after night and talk about this tragedy. I will join any committee, render service and give money."

Joseph Leblang, Charles P. Dillingham, Winthrop Ames, Florenz Ziegfeld and Harry Frazee were appointed by Mr. Brady to serve as members of Mr. Woods' committee to mobilize the legitimate theatres. Harry Hershfield, the cartoonist and president of the Cheese Club, volunteered to rally the master "space-grabbers" of the theatrical field as a special publicity corps.

Ben Bernie was put in charge of the "super" orchestras, Joseph Weber of pit orchestras and Ralph Long of other trades affiliated with the theatres, including stagehands and housemen. Mr. Brady has also taken it upon himself to enlist the support of the Actors' Equity Association, and Loney Haskell will complete arrangements for co-operation of the Jewish Theatrical Guild, of which he is executive secretary. E. F. Albee is chairman of the committee which is "booking" the support of vaudeville.

Mr. Leblang has undertaken negotiations with Actors' Fidelity, and Al Jolson, Eddie Cantor, George Jessel, David Belasco, Louis Mann, Julius Tannen, J. J. Shubert, Lee Shubert and William Morris are a special committee to invite the co-operation of artists of the legitimate stage. Gus Edwards has announced

himself ready to put on, rehearse and direct a great children's carnival for the benefit of the campaign.

Contributions
The contributions which have come from numbers of these men to the campaign fund in the last two weeks of the drive have fully matched in generosity their pledges of personal service. Lee Shubert has contributed \$50,000 and Carl Laemmle \$10,000, to be repeated for three years. William Klein, legal advisor of the Shubert enterprises, sent a pledge for \$5,000 to Mr. Leblang just before sailing for a trip abroad. Jacob Wilk contributed \$1,000, Gus Edwards, \$500, and John Zant, \$5,000, with an additional pledge of \$1,000 made in honor of his mother. Al Jolson gave \$3,000, and Eddie Cantor \$1,500.

A unique episode of this activity in the theatrical field was a recent early morning meeting of the Jewish Theatrical Guild, addressed in the "wee sma' hours," the only time which the theatrical worker can call his own, by National Chairman Brown. Because of the late hour which marks the close of the working day for the actor, the meeting, which was held at the Bijou theatre, began at 1 a. m., with about 1,500 members present. At this meeting William Morris, president of the Guild, and Sam Bernard, second vice-president, each contributed \$1,000, and Joe Leblang gave another \$1,000 in the name of Mrs. Leblang. The Guild gave its fullest co-operation in talent, service and money. George Jessel was elected chairman of the Jewish Theatrical Committee of the United Jewish campaign, and a special committee was also named to set a quota for the effort of the organization.

The film industry and its allied trades have also organized a committee for the campaign, on the initiative of the Motion Picture Owners' Chamber of Commerce and the Film Club, led by Charles O'Reilly, president of the chamber. Mayor Walker has accepted the honorary chairmanship of this committee.

The executive committee of the musicians' union has granted permission to all theatrical orchestras to give their services free of charge. The union will also pay for the services of an orchestra at any big concert among those to be staged in the big benefit. The Ben Bernie enterprises will donate the services of five orchestras and a special orchestra of 40 men for the proposed Metropolitan Opera House concert. Douglas Taussig of the Fox Film Corporation has announced that this organization will provide motion picture "trailers" to be run in all the movie houses in the city announcing the benefits.

Going even further outside of the theatrical field, Joseph Leblang and William Morris have announced that they will each donate a silver trophy, and Harry H. Buxbaum announced that he would contribute two dozen Silver King golf balls for the same purpose.

Walter J. Moore, chairman for the printing committee of the theatrical division, has obtained a contribution from the Miner Lithographing Company of all the printing for the benefits. Ralph Trier is chairman of a committee which is to get out an elaborate souvenir program, and to secure advertisements for these programs, which will be sold in all theatres where the benefits are held. Gus Edwards has been commissioned to recruit an army of stage flappers to sell programs, as well as flowers, candy, and souvenirs on this occasion. He has already secured promises from several dozen stage beauties, through the co-operation of Miss Helen Gilligan of the "Flavia" company.

Sunday, Oct. 17
Sunday, Oct. 17, has now been set as the tentative date for the huge benefit evening. This was done after lengthy deliberation by the committee, to avoid any possible obstructing effects of warm weather or closing of theatres, which would be a factor at the present season. Mr. Leblang and his fel-

low chairmen are of the opinion that \$200,000 is a conservative estimate of what should be raised by the benefit.

Up to the last rally of the campaign workers this week the theatrical division had raised \$472,000, carrying them \$50,000 "over the top" of their originally assumed quota of \$420,000.

The honor roll of givers to the theatrical division fund will be published in another issue.

STRAND ROOF

(Continued from page 51)

The Godfrey revue is titled "Varieties of 1926." It fulfills the title suggestion. Plus the hot Fowler band, it's good value, the show being presented in full for dinner as well as after theatre. *Abel.*

CLUB ALABAM

Francis Weldon has again clicked with his elaborate second edition of the Alabama floor show. It is virtually a holdover cast with the principal exception of George McClellan, new dusky comic succeeding Johnny Hudgins.

McClellan has a style of his own, the clarinet clowning and his dancing standing out. For the rest, the gals are the same corking set of Croole "lookers," with Jean Starr, Abbie Mitchell, Freddie Washington, Elida Webb, Alma Smith (of the chorus), Al Moore, Clarence Robinson and Johnny Vigal scoring with specialties.

Weldon has smartly produced and mounted his revue. Mr. Weldon, unlike the entertainers, is a Caucasian, and is coming into demand for revues, being said to have signed for a London production. The forthcoming "Great Temptations of 1926" includes some of Weldon's staging.

For those preferring ultra colored entertainment in a night club, in the midtown section, this is the utmost. It is also the only type of its kind now in the Times Square district. The Plantation holds nothing with Florence Mills gone. Ciro's only retains the colored Le Roy Smith band and the Owl's dusky entertainment departed with the place and its unwelcome notoriety.

The urge for black and tan divertimento generally attracts 'em north into Harlem and after a sample of the 135th street brand of hot-totay entertainment is obtained, the Club Alabam on 44th street is a good place for contrast as regards class colored shows. *Abel.*

L'AMI FRIC

Paris, April 30.
Briquet, the former collaborator of Rip, is the author of the amusing revue as above named, presented by Fursy and Mauricet at the Moulin de la Chanson, which is Montmartre way. "L'Ami Fric" contains scenes reminiscent of the productions of Rip and Briquet, is stuffed full of smart new dope, skits on the events of the day abounding. Mauricet and Goupil shine in a political scene of the state carriage (i. e., the government being driven by a philosophical coachman). Miles Isidora, Myrienne and Tanit-Zerga tell in flowing verse the tendency of the theatre today towards an era of poetical prosperity, while Carol gives us a version of the popular priest now so fashionable in melodrama here. Lucy Vauthrin and Suzanne Feyrou, Germaine Dery and Rene P. Groffe sing nicely, discoursing with real talent the ditties furnished by a versatile and oft ironical pen of the author. It is an excellent Parisian cabaret show for local consumption. *Kendrew.*

PLAYS OUT OF TOWN

(Continued from page 45)

The Studebaker ordinarily has a \$15,000 stop. That would be pretty stiff for "The Arabian," but Frank Gazzolo is reasonable on these points, and undoubtedly has lowered the terms to give the show a break. The production is good and the plot, while obviously long in advance of the actual action, is adequate enough in providing an evening of

rip-roaring melodramatic entertainment.

Not in any sense a big show for metropolitan purposes, it is Walker Whiteside stuff, giving that seasoned and unctuous actor a chance to trot out all his histrionic equipment and will satisfy everyone who is willing to take melodrama on its own.

Mr. Whiteside has the assistance of Sydney Shields as his leading lady, also a very good cast of standard performers.

The show has certain picture making possibilities, although it has been done before. There is action throughout, with a chance of a fat, sheik role. *Hol.*

FIELDS' SUMMONS

(Continued from page 1)

to serve Fields in the breach of contract suit.

After repeated failure to serve Fields who dodged all process emissaries around the F. P. Long Island studios, a bonus was promised the process server who essayed a little sleuthing in discovering Fields' address. At 5 a. m. as the maid exited to take in the milk, the bearer of the summons dodged through the portals and successfully presented his legal writ to the comedian who waxed unfunny at the situation.

Walton alleges he was the first to interest Fields in his picture possibilities and was instrumental in negotiating the F. P. contract, hence his claim for \$150,000, based on a 10 per cent computation of a possible gross income by Fields under his 5-year agreement totalling \$1,500,000.

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I Never Knew How Wonderful You Were
Words by DOROTHY TERRISS (Till I Lost You Wonderful One)

Music by JOE BURKE

FOX-TROT BALLAD

Moderato



Ev-ry day is just an-oth - er day, — That seems to start and
Thru the mist of brok-en dreams and tears, — Your won-drous love seems
aid with the blues, — Ev - ry sin - gle thing I do or
ev - er to shine, — Bring - ing mem - o - ries of by-gone

say, — Seems to re - call all I had to lose, — For
years, — Of hap - pi - ness that once was all mine. — For

CHORUS

I nev - er knew how won - der - ful you were When I called you
won - der - ful one — I nev - er knew how

much I need - ed you, Till my drem's were shat - tered and done. —

Oh, how I miss the thrill of your charm, — And the

won - der - ful love — that I found in your arms, — Oh, I nev - er knew how

won - der - ful you were, Till I lost you, won der ful one. — one. —

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The dampness of outdoors seemed reflected in the deportment of the quarter filled main floor which intermittent showers forced to shelter within the Broadway Palace to greet the second "Association" unit to come over the "Death Trail" with about a 50-50 bill of approval for the lay-out from the rain dodgers.

Venice of America Band, with 19 railroad fares involved, as a feature, the time lost getting to this four-a-day makes one wonder if this isn't an example of the old gag, getting paid off in scenery? That seems as good a guess as any in answer to the collective grouch spirit which pervaded during the "tooting" of this wind aggregation. Luigi Castellucci, directing, labored mightily to instill something other than uninspired windjamming from his 18 railroad fares, with only slight response from the tourists on the "tooting" of a sweet arrangement of "Roses of Picardy" and the finish number, "Dance of the Wooden Soldiers." The rain dodgers let them go with a single curtain.

Murphy and Bradley opened with as poor an exhibition of terpsichore as one could imagine. Not a redeeming feature among several announced attempts at various styles of pedal work.

Edmond Mulcahy, Irish baritone, in the duce spot, gave the show real momentum, clicking with four voice numbers and a well-earned "pop" encore.

Billy Miller and Co., in a full stage office set, started the show off on its laughing way. A cut to meat divorce lawyer fixer farce replete with "nifties" and a capable man and woman support help him register.

Lang and Volk followed the Miller laughs with a two-man "straight and wop" hodge-podge, letting the works sag with their sorry attempt to collect giggles with an unfunny mess of talk. Just managing to make a getaway on the fair harmony of a pop song finish.

Six Lelands picked it up with an agile display of fast tumbling head and hand balancing. The work of

the single woman member as an understander for several two high tricks and the head spin of one of the small tumbler; were the outstanding applause grabbers among a routine of better than average acrobatics.

Alfred Latell, next to shut, registered his canine impersonation, due to neat story tie-up of an ingenue doing a Mary Jane kid and the talk and song lyrics carrying out its simple kid and dog playmate theme. Latell's pipe smoking sequence with the sick pup after effects proved a gem of pantomimic comedy and animal impersonation.

The Kinogram News, short comedy and the premiere of Larry Seamon's "Stop, Look and Listen" make up the balance of this small-time State-Laker.

The less said in defense of the Orpheum bill last week, the better. There were three acts with some laughs, and with the exception of Clark and McCullough, the closer, topped them all. With bad business Monday evening and the first-nighters inclined to gather in the lobby during the show and lament the decline of vaudeville, things did not seem so bright and cheerful. In spite of the gold leaf and turkey red decorations. Some very choice seats could have been obtained at the box office up to the time it closed.

The show opened with the Trado Twins doing some nice dancing, but failing to put it over because they did not project their personalities across the red, white and blues. Good teamwork can be attributed to them.

"Radiology," the dummy receiving set, was in duce spot. There was a touch of amateurishness to Arnold Bayley's dialog, although the act has been playing long enough for him to repeat cues backward. Nelson Valjean, if he was the man in the radio set, gave a good voice performance.

Stan Stanley had seats in the front row to talk from (because of the dearth of customers) and answered right back at M. Graham who laughs at Stanley's gags on the stage. Julia Keller, the girl, who works both in the audience and on the stage, was pleasing, having a voice like the girl next door, as it seemed familiar to a lot of people present.

Daisy and Violet Hilton, held over the second week, did not go as well as the week before. Their 15 minutes were devoted to the introductory talk by Edna Archer Crawford, sax duet and a dance with the Trado Twins. They sang one number but were drowned out by the orchestra and did not register past the third row. This ended first half.

Clark and McCullough played two skits, "The Senators" in one with Olga Krolow and "The Bath Between" in full stage with Miss Drolow, Bunny Moorehead, T. Perry Higgins, Elwood Grey and Irving Rose. The comedy was fast and original, as far as this part of the country was concerned. They scored the hit of the evening, more so because there was no competition on the bill.

Bob La Salle, with a trick voice that did not sound any too good on the high notes, was scheduled for the second spot on the bill, and

instead, came next to closing. He was not strong enough to hold the spot.

One glance at Lucas and Inez and the patrons settled back into their seats and waited until the end. "Adagio" was the title of the act, and a good one it was. The team is older and bigger than the usual couple playing an adagio act. Their stuff was different, as they played in almost one spot for the entire act. Inez gets her poses over great and the slow, easy control over her limbs in difficult moves evoked much applause. Lucas was husky enough to support her in a lot of extremely difficult maneuvers.

The bill, as a whole, was far from hitting the usual standard of Orpheum vaudeville.

Pantages last week only needed the raspy voiced "Barker" slapping the side of the pay box, bellying a "come-on opening" to complete transforming the house front into a well conceived picture of a circus main gate. With canvas tent side-walling and a cut-out entrance masking the lobby, the transformed foyer carried the title "Main Entrance to Pantages' Big Indoor Circus."

Mechanical stuffed bears, animal cages and the usual circus killing of the feature acts helped to establish the big-top accent. A first show mob which packed the house to fire law limit greeted this novel change in local amusement fare and noisily voiced its approval of the Wirth & Hamid lay-out of sawdust entertainment. Stage was dressed in canvas borders masking house stuff, a saw-dust banked single ring occupied the full stage and lay-out of mechanical trap-pings were rigged in real circus order. The house staff missed the one bet of allowing the old circus butcher to peddle the usual pink lemonade and the double-jointed jumbo peanuts to make the indoors big-top illusion perfect.

Wirth & Hamid have given the lay-out about the personnel of a small single ring outfit with about the same animal stock.

The burden of entertainment specialties seems shouldered by the Morrell Troupe with four members. The middle of the show holding the featured Milvan and her remarkably schooled elephant and the hip-hip-hurrah finish entrusted to the equestrian troupe, Hodgina Family, featuring the comedy riding Joe Hodgina.

The four Morrells first showed with a single trampoline number with specialty clicking on the featured trick, 40 somersaults in 40 seconds, which had a nice buildup of the ringmaster counting the revolutions. The two girls of the troupe followed with an aerial routine of iron jaw work with the "Curzon Sisters" butterfly giant swing registering for a good applause finish. The foursome's weakest number was a most ordinary tight wire sequence and topping their diversified specialties was the stick-out thrill of the lay-out, a head slide on a tight wire stretched from the balcony to stage by one of the boys. A seemingly hazardous specialty which "wowed" the packed gathering.

The pachyderm feature, Milvan's 6,500-pound behemoth, flashed a fine routine, including dance steps. The well held sit-down of this three and a half ton animal and the laydown on the body of its female trainer bringing plenty of gasps from the women folks.

A nicely schooled Arabian stallion, several ordinary dogs, monkey and pony numbers and a football kicking pony were sandwiched in between the Morrell specialties. The comedy assignment seemed handled by the work crew with crude slapstick methods, yet even those collected a fair quota of giggles. Outstanding as a laugh-getter was a mechanical riding device with several "plants" collecting "bells" laughs on their grotesque efforts to stay aboard the broad-back ring horse.

Joe Hodgina rang up a total of laughs with his clown riding during the Hodgina closing number. The individual work of the four riders collecting on each single specialty and the quartet finish brought down the asbestos to about as concerted applause as this house has listened to this season, also bringing to a close a novel switch in amusement that has all the marks of ringing up a total at the box office which will far surpass the season record.

Troopers Club, an organization composed of performers who have been on the stage for 35 years or longer, staged a ladies' night at the Writers' Club, Hollywood. Officers of the club are Thomas Nawn, first old man; Hugh Saxon, second old man; Monte Collins, financial secretary; Fred Gamble, stage door-keeper; Bill White, comedian; Charles Thurston, prompter; Charles A. Stevenson, vice-president; Frank Norcross, stage man-

ager; Edward M. Kimball, chaplain; Palmer Morrison, call boy, and Al W. Freemont, heavy man.

Actual construction has been started on the Lankershim boulevard Playhouse, latest addition to be operated by Hollywood Theatres, Inc. It will seat 1,132.

Noel Leslie has been engaged to play the lead in "The Sin of David," which Florence Dobinson will produce here. Sol Cohen will compose a special musical interpretation for the play.

Charles and Fred Mallard, vaudeville, have been signed to appear as stage entertainers in "The Flame of the Yukon" for Metropolitan Pictures.

Rosa Rosanova, character actress, has been booked by Edwin Hitchcock to play her one-act sketch, "The Shock," at the Criterion (pictures) the week of May 15.

Burglars broke into the box office of the Manchester, one of the West Coast Theatres, early Sunday morning and took \$300 in receipts.

Sydney Reynolds has taken Betty Gallagher's place in "Patsy," at the Mason. Miss Reynolds came here from New York when Miss Gallagher joined "Nancy," the Tom Wilkes musical now in rehearsal.

Spottiswoode Aitken, C. William Booth, Fred Sherman, Herbert Shelley, K. Louise Hathaway, Martha Gibbs, Monda Lee, Myrtle Selwyn, Harry King, Harry Glazier, George Chapman and James Malone were in "The Ape" (Adam Hull Shirk), which opened Sunday at the Burbank (Calif.) Tent Theatre. C. William Booth directed. The play was first tried out at the Hollywood Tent Theatre and has been rewritten.

Florence Dobinson's "The Sin of David," with Mary Alpaugh, Noel Leslie and Frank Dawson, opens May 17 at the Gamut Club.

The "Mission Play" at San Gabriel closes the present season May 17.

The Marcal, new house seating 1,500, owned by the Hollywood Theatres, Inc., opened May 14 on Hollywood boulevard near Gower street.

The Sun, neighborhood picture house at Pico and Georgia, was sold by the Pacific Coast Theatres to H. E. Swan, a member of Swan and Fisher, who own the Palace and Adams, also neighborhood houses.

Arthur Lubin, Donald Crisp, Maude Fulton, Fay Wright, Lloyd Corrigan, Belle Mitchell, Marie Walcamp and Walter Long will appear in "Plots and Playwrights" at the Writers' Club on May 21-22.

The Carthay Circle, new picture house between Beverly Hills and Los Angeles, will open May 18 with a two-a-day policy. "The Volga Boatman" will be the first picture.

Alexander Oumansky, local ballet master, will train an American ballet for a Pacific coast tour, leaving Los Angeles about Sept. 1.

Carl Laemmle will build an office building instead of a theatre on his

Hollywood boulevard and Vine street property. The structure will be three stories high and will cost around \$500,000.

Three acres of studio buildings on Sunset boulevard, including three stages, workshops and dressing rooms, formerly belonging to small independent companies, were purchased by the California Studios, Inc. H. R. Hickson, formerly a technical director, is general manager.

Dustin Farnum will go into vaudeville with "The Littlest Rebel." William Farnum, his brother, who appeared in the sketch at benefits locally, will remain in town with Al Cunningham playing his role.

Jean Hersholt will play the title role of Victor Hugo's "The Man Who Laughs" for Universal. The picture will be made in France, with Mary Philbin mentioned as the feminine lead.

It is understood Universal is endeavoring to buy the Criterion, one of the West Coast chain of houses in downtown Los Angeles. The Criterion seats 1,600. It is jointly owned by West Coast, Inc., and Marcus Loew. West Coast has a 22-year lease on the house, which is now playing first run pictures at 25-35.

Walter C. Dana, former husband of Mrs. Lois Dana Gibson, mother of Muriel Frances Dana, child film actress; Harry K. Gibson, another ex-husband; Francis V. Hall, Mrs. Dana's father, and L. J. Ball, her brother, were fined \$50 apiece by Judge Pope after they pleaded guilty of disturbing the peace.

The action was brought into court on the complaint of Mrs. Gibson, who said men broke into her home and attempted to take the child from her.

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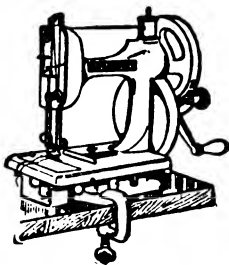
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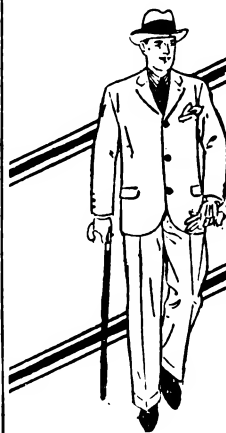
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SAN FRANCISCO

By **WALTER A. RIVERS**
Edward Lynch, leading man "The Gorilla," at the Twelfth Street theatre, Oakland (Cal.), was married last week to Viola Weiss, non-professional, Syracuse, N. Y., by Police Judge Tyrell in Oakland.

Samuel H. Levin added another neighborhood picture house to his chain in the "Harding," opening May 1. Ben Black is musical director.

Clay M. Greene, 76, has just finished "The Weaver," which is to be staged May 14-15 in the remodeled theatre of the University of Santa Clara (Cal.) as a feature of the 76th anniversary of the college.

Metro-Goldwyn-Mayer exchange officials from all points west of Chicago hold a convention here May 17 and 18.

Ethel Moar, only woman designer of costumes for Australian theatres, reached San Francisco last week on her first visit to the States. She is a sister of John Fuller, governing director, Fuller chain of theatres and the Hugh J. Ward theatrical circuit.

Walter Chenoweth, who came to the Casino from the President to manage it for Henry Duffy, returns to his old job.

Eddie Peabody, former leader of the Granada orchestra, has been succeeded by Don Wilkins, banjoist, and former member of the orchestra. Peabody has gone to Los Angeles to take charge of the Metropolitan orchestra.

Twice in the last two months Miss Reno (Reno and Reno) has suffered misfortune while dancing at the Warfield theatre. Last week, in Fanchon and Marco's "Russian Idylls," Miss Reno fractured a bone in her foot and the act forced to cancel.

Hal Reed, after two weeks as press agent, Pantages theatre, is out.

"Patsy," at the Mason, Los Angeles, has been booked at the Curran here May 17 for an indefinite engagement.

Louis Bannison will star in "Badges," a detective comedy by Max Marcin, which Henry Duffy has scheduled to follow his "Honey Girl" at the Alcazar. Bannison will play the same part he created in New York and the piece will run indefinitely. Duffy had first intended to put on "The Poor Nut" with himself featured after "Honey Girl" closed, but decided to delay this production because of a lack of type characters necessary, in his judgment, to put it over right. His present plans are to have "The Poor Nut" succeed "Badges."

Yaeko Mizutani, Japanese film star, is visiting Hollywood. She comes as a delegate of an Osaka newspaper. Miss Mizutani remains until June and is accompanied by her brother, Chikush Mizutani, Japanese film producer.

Billy Rusk is still business agent of the San Francisco stagehands' union, but it cost him a stiff fight to maintain the job that has been his for many years. At a recent election an opposition ticket was formed and Rusk only won out by the narrow margin of some six or more votes.

Monte Blue, Irene Rich, Syd Chaplin, Dolores Costello, Patsy Ruth Miller and Louise Dresser have been engaged by Warner Brothers to play in "Broken Hearts of Hollywood," an original by Gregory Rogers to be directed by Millard Webb.

VARIETY BUREAU WASHINGTON, D. C. 616 The Argonne (1629 Columbia Road) Telephone Columbia 4630

By **HARDIE MEAKIN**

Belasco—Dark.
National—"Thank U"; next, "The Last Warning" (stock).
Poli's—Dark.
President—Dark.
Wardman Park—"Some Baby" (final stock week).
Keith's—Straight vaudeville.
Earle—Pop vaudeville—pictures.
Strand—Second run pictures.
Gayety—Dark (Columbia).
Mutual—"The Johnstown Flood" (film).

Pictures

Columbia—"The Blind Goddess"; next, "A Social Celebrity".
Metropolitan—"Mile Modiste" and Gene Austin; next, "Old Loves and New"; and Rudy Wlodek.
Palace—"Let's Get Married"; next, "Wet Paint".
Rialto—"The Still Alarm" and Guido Ciccolini, Gilbert and Wimp.

The historic Hotel Shoreham, closing May 15, has always been popular with professionals, but recently was forced into the receiver's hands. Sidney Seldenman, musical director at the hotel, goes to the new Mayflower with Spencer Tupperman's orchestra.

The Strand, dark a week, following the closing of the Loew vaudeville season, has reopened with second run pictures.

The local contingent going to California for the M. P. T. O. A. convention includes Mr. and Mrs. A. Julian Brylawski, Emanuel Stutz, William Platt and William "Doc" Herbst.

The formal opening of Crandall's new Colony Saturday night last brings this chain, which was recently merged with the Stanley company, up to an even dozen in Washington. The new theatre is located at Georgia avenue and Farragut street, N. W.; seating capacity, 1,500.

Gene Austin, Victor artist, in for a week at the Metropolitan, is being held over. Austin went over big here.

DENVER

By **A. DE BERNARDI, JR.**
America—"Watch Your Wife".
Auditorium—Colonel William Mitchell, May 11.
Colorado—"Oh, What a Nurse".
Denham—"Smilin' Through" (Wilkes Players).
Empress—"Tangles Sweeties".
Orpheum—Vaudeville.
Rialto—"The Bat".
State—"The Golden Cocoon".
Victory—"A Social Celebrity".

Denver's two amusement parks, Lakeside and Elitch Gardens, are open for the summer. Lakeside is running Saturdays and Sundays, but operates daily after June 1. Elitch Gardens opened Saturday for the full daily season.

Florence Eldridge returns to the Elitch Gardens theatre as leading woman when the house opens, June 12. Frederic March will be leading man, and the remaining members are Beulah Bondi, Edward Butler, Moffat Johnson, L'Estrange Millman, Earle Larimore, Cora Witherspoon, Douglas Dumbrille and Marion Swayne; Melvin Burke, director. "The Swan" will be opening play.

The mythical "keys to the city" were turned over to Joe Marlon and his Broadway Musical Comedy Co. last week when the troupe returned to the Empress theatre for a special summer season. The "homecoming" celebration was staged at the Empress the final night of the Manhattan Musical Comedy Co. City officials presented Marlon with the keys to the city after appropriate speeches.

The Manhattanites went to Evanston, Ind.

MILWAUKEE

By **HERB ISRAEL**

Davidson—"Spooks" (stock).
Pabst—German stock.
Palace—Vaudeville.
Miller—Vaudeville.
Majestic—Vaudeville.
Garrick—"Able's Irish Rose".
Empress—"Kuttin' Kapers" (burlesque).
Gayety—Jack La Mont Gang (burlesque).
Alhambra—"His Jazz Bride".
Garden—"Johnstown Flood".
Merrill—"Sandy".
Strand—"The Lucky Lady".
Wisconsin—"That's My Baby".

A decision in Circuit Court ruling Milwaukee's 250-foot building height limit as illegal has halted construction of two proposed theatres until the case can be carried into the Supreme Court. The present building limit is 125 feet.

Charles Fritcher has joined the La Mont Co. at the Gayety. 194

Young and Joe West have left the cast.

Both burlesque houses, the Gayety and Empress, will close for the summer in two weeks. The Gayety resumes its summer picture policy with daily changes at a 10c top.

May 17 starts "Firemen's Relief Fund Week" at the Davidson with "Stronger Than Love" and Nance O'Neil as guest star.

ALBANY, N. Y.

By **HENRY RETONDA**
Capitol—"Easy Come, Easy Go," stock.

Strand—"The Untamed Lady."
Leland—"The Devil's Circus."
Clinton Square—"The Skyrocket."
Albany—"The Crown of Lies."
Proctor's Grand—Vaude and pictures.

The Rialto theatre at Schenectady, N. Y., has changed hands and is now under the management of A. Dietz.

The Little Theatre Dramatic Association has been organized at Cohoes, N. Y., with Harry W. Reattis as president.

Jack O'Brien, moving picture star, is in Albany to direct the "Times-Union" Motion Picture Opportunity Contest. He is seeking local talent for a drama which he is to film in Albany, N. Y.

New \$1,250,000 theatre being constructed at Schenectady, N. Y., by F. F. Proctor, will be ready Sept. 1, it was announced.

KANSAS CITY

By **WILL R. HUGHES**

Shubert—"Naughty Cinderella" (Irene Bordoni).
Globe—Stock (Lois Bridges)-pictures.
Mainstreet—Vaudeville—"Partners Again".
Liberty—"Wages for Wives".
Among Us Again.
Royal—"Sea Horses".

The Shubert closes its season with "Naughty Cinderella."

Lois Bridge and Company at the Globe have the record for long engagements. Her first stay, at the Empress, lasted 37 weeks. The next was the Garden run of 37 weeks. The Globe engagement has gone 46 weeks and still going.

Fairmount and Fairland parks open May 15. At the former free acts will be offered, and the Fairland Roy Mack's "Follies" will be featured.

ATLANTIC CITY

By **VINCE**

Apollo—"Judge's Husband."
Savoy—"Tempters."
Stanley—"Prince of Pilsen."
Strand—"Cave Man."
Virginia—"Beautiful Cheat."
Colonial—"Behind the Front."
Capitol—"Rose of World."
City Square—"Palace of Pleasure."

Sells-Floto circus for two-day stand May 15-16, at the Airport grounds. Sunday performance will be benefit for the Betty Bacharach Home for Crippled Children.

Graham Harris, from the Capitol, New York, has been guest conductor at the Stanley for past two weeks, and will remain for current week. Following he will be at local Colonial.

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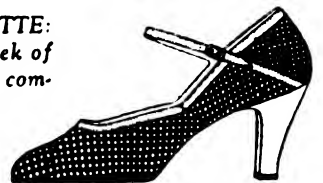
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CINCINNATI

By MELVIN J. WAHL
Grand—"The Outsider."
Shubert—"Seventh Heaven."
Palace—"Vaudeville"—"Forbidden Waters."
Empress—"Stolen Sweets."
Photoplays—Lyric—"Three Faces East"; Capitol—"Mile. Modiste"; Walnut—"The Runaway"; Strand—"The Auction Block"; Family—"For Heaven's Sake"; Boulevard—"How Can They Do It?"

Ray Miller and orchestra doubled from the Swiss Gardens to the radio, playing at station WKRC.

Stuart Walker, director Stuart Walker stock (Grand), will produce the following plays here: "The Swan," "Polly Preferred," "Kismet," "Peter Ibbetson" and "Too Many Husbands."

Ernest Glendinning is the new leading man with the National Players (stock), succeeding Emmett Vogan, who, with Edythe Lawrence of the same company, reunite as a vaudeville team.

The Cox theatre will be dark during the summer. The National Players have leased the Shubert and may return to the Cox about Labor Day.

ST. JOHN, N. B.

By W. McNULTY
Efforts are being made to have the sales of amusement tax and admission tickets made with one movement at all theatres in New Brunswick province. In some of the theatres booths have been used in selling the tax. Double movement is complicated and exerts a tendency toward confusion during busy periods.

Despite the attempts of labor bodies and theatrical people to have the amusement tax reduced, an increase has been placed into effect in New Brunswick. On 25c. tickets the tax is 3c. instead of 2c. New

Brunswick is maintaining its reputation of being the most tax-ridden province in Canada.

Residents of Amherst, N. S., have subscribed to a fund aimed to guarantee against loss to the local fair association in operating a provincial fair at Amherst in September. This fair is the first to be held in Amherst.

The Francis Compton Players, dramatic rep., now in the eastern provinces, is a mixture of English professionals and Canadian Little Theatre players. Six of the organization were drafted from St. John, N. B., and Fredericton, N. B. Little Theatres. English members of the organization are: Francis Compton, male lead; Peggy Dundas, feminine lead (Mrs. Compton); Herbert Leslie, comedian; G. Gibson Gunn, character man; Bruce Broden, juvenile; Marie Hutton, character woman.

Majestic, Halifax, N. S., for many years known as the Academy of Music, has been playing pictures, although normally a legit house. J. F. O'Connell, directing this house for many years, is also managing the Strand, another legit house in Halifax. The Strand has been playing musical tab and dramatic rep. companies. For some years the Strand was a vaudeville house.

MINNEAPOLIS

Metropolitan—"Rain" (Jeanne Eagles).
Shubert—"The Wild Duck" (Bainbridge Players).
Palace—"Twin Beds" (McCall-Bridge Players).
Hannepin-Orpheum—Vaudeville-pictures.
Pantages—Vaudeville-pictures.
Gayety—"Steppin' High" (stock burlesque).
State—"The First Year"—Sissie & Blake.
Garrick—"The Desert Healer."
Strand—"The Greater Glory."
Lyric—"Memory Lane."
Aster—"The Golden Princess."

The McCall-Bridge Players (musical comedy tab) close their Palace engagement May 22 and move to Duluth for a summer season at the Lyric.

After a 14 weeks' illness Beulah Hayes, leading woman, returned to the cast last week.

Representing the Theatre Managers' Association, George Guise, manager of Pantages, appeared before the city council and asked it to take action to prohibit taxicabs from monopolizing parking space in the vicinity of show houses.

BUFFALO

By SIDNEY BURTON
Majestic—"The 13th Chair" (McGarry Players).
Buffalo—"Let's Get Married"—Harry Carroll Revue.
Hig—"Sally of the Sawdust"—Art Landry.
Lafayette—"The Skyrocket" (Peggy Joyce in person).
Loew's—"Skinner's Dress Suit."
Garden—"French Models" (Mutual).

The Metro-Goldwyn-Mayer convention of eastern representatives at the Hotel Statler this week, has about 400 delegates in attendance. Louis B. Mayer arrived Monday and was met by fire and police chiefs and the acting mayor. Other company officials here are Felix Feist, general sales manager; Peter Smith, studio publicity; W. F. Rodgers, sales manager; W. R. Ferguson, George Hickey, Paul Berger, Samuel Eckman, Jr., and Frank Roehrenback.

Audiences at the Buffalo last week got a laugh out of the Fox News showing the Buffalo police rounding up a gang of desperate payroll bandits. Buffalo has had no less than a dozen successful jobs with no pinches, and the screen sight of the city's finest rounding up the desperadoes brought rounds of guffaws.

Hagenbeck-Wallace show plays two days here, May 30-June 1. The Ringling-Barnum circus comes June 6, but the opposition squad has not yet struck town.

BALTIMORE

By BRAWBROOK

As a result of the miscarriage of the recent Fox-Whitehurst Century theatre negotiations, the film producer is in possession of a downtown office structure in this city. The property is near the Century theatre and was contracted for by Fox when the theatre deal seemed certain of consummation.

The Chorus of States at the Philadelphia Centennial will find Maryland represented by Hilda Hopkins Burke, soprano; Eugenia Earp Arnold, contralto; John Wilbourn tenor, and William G. Horn, baritone. Mrs. Burke recently won the municipal vocal contest and Mr. Wilbourn is on the staff of Baltimore's super-power radio station, WBAL.

The local picture theatres, combination house and the big time vaudeville theatre, the Maryland, have gone on a rampage of back page jazz ads in the dailies. This week saw the high water mark reached with practically all the houses shooting with this expensive, but direct, appeal for patronage. Baltimore dailies play up the back page, featuring local news, making the limited two columns of ads carry the highest rate, with the Baltimore "Sunday Sun" getting \$1 a line, with the combination rate for all papers running well over \$3 a line. Rigid regulations call for light face and skeleton type with cuts barred. Reader attention depends solely upon the type layout and composition.

Harry Van Hoven, the Whitehurst advertising manager, started it when hooking up with this firm's chain of picture theatres. His originality and jazz composition caused comment in the editorial rooms and among the advertising agencies with the general opinion existing it was a flash and Van Hoven could not keep the ad copy coming through with enough variety to standardize this form of advertising.

However, Van Hoven developed the idea along unique lines until the ads became a matter of general comment. Ad solicitors talked the advantage the Whitehursts were gaining, with the result the other houses started buying the space when they had special features to get across. Agency ad writers were called upon to furnish the copy along the same light jazz lines, but today the Van Hoven ads are still distinctive.

JACKSONVILLE, FLA.

Jacksonville will be without a two-a-day movie house until June 1, the Imperial having switched to three shows a week. The Republic also plays three a day. The Rialto and Casino pack them in at 10c., daily change houses, using second runs.

Patio Beach season was started this week when Griffen's dance hall opened. A new pier will replace the one swept away in a storm.

Mayor John T. Alsop, Jr., has returned from New York, where he discussed details of the new Public Theatre to be built here. The house will carry first runs, and John Murray Anderson presentations. It will cost about \$1,500,000.

ST. LOUIS

By LOU RUEBEL

Empress—"Kempy" (Stock).
Orpheum—Vaudeville.
St. Louis—Vaude—"The Unwritten Law."
Grand Opera House—Vaude—"The Danger Signal."
Liberty—Burlesque stock.
Shubert Rialto—"The Big Parade" (2d week).
Missouri—"Oh, What a Nurse!"
Loew's State—"Sandy."
Kings and Rivoli—"Skinner's Dress Suit."
Grand Central, West End, Lyric and Capitol—"The Greater Glory."

Analogies between the Elizabethan stage and that of the Garden theatre were discussed last week, in a talk before the Shakespeare Tercentenary Society, by Thomas Wood Stevens, director of the Goodman Memorial theatre of the Chicago Art Institute and director for the coming season at the Garden theatre here. The works to be produced this year at the Garden are "Midsummer Night's Dream," "Taming of the Shrew,"

"Twelfth Night," Moliere's "Don Juan" and "Everyman." The Garden's season starts June 13.

The advance sale of season tickets for the Municipal Opera now totals \$112,000. This includes only the season orders of 2,500 subscribers, as the box office sale of single seats has not yet started. "Eileen" is the first production this year, opening May 31.

The hurried withdrawal of "The Skyrocket" at the Grand Central recently was alibied by a trailer announcing the personal appearance of Peggy Hopkins Joyce there soon.

With the Mutual closed the Garrick, St. Louis, will depend upon Oscar Dane's Liberty for its summer burlesque fare. Carrie Finnell is featured there.

Alderman Sam Wimer has presented a bill to the board to tax motion picture theatres according to receipts instead of by the present method of assessing each house \$150 a year, regardless of size. Wimer says the city will make about \$50,000 more yearly with the new plan.

NEW ENGLAND

Nathan Goodman, Boston real estate dealer, has leased property in Taunton, Mass., which he will pass to a group of Fall River capitalists for a theatre project.

The New England Mark Strand Corporation has leased the Capitol, under construction in Everett square, Everett, Mass., and will open it early in September.

The Repertory Co. at the Academy of Music, Northampton, Mass., has closed and the house now plays pictures.

Mrs. Alice Karollan, 22, singer in Worcester, Mass., film theatres, is missing. Her husband believes she left home to seek a stage career.

NEWARK, N. J.

By C. R. AUSTIN

Shubert—"Blossom Time."
Broad—"The Enemy."
Proctor's—Vaudeville—"The Nutcracker."
Loew's—State—Vaudeville—"Money Talks."
Newark—Vaudeville—"Bachelor Brides."
Mosque—Vaudeville—"Beverly of Graustark."
Fox's Terminal—(8) "The Shamrock Handicap"—"The New Champion"; (12) "Early to Wed"—"Racing Romance."
Brantford—"The Blind Goddess"—Vaudeville.
Rialto—"Grass"—"3 Weeks in Paris."
Capitol—Triple change; double features.
Gardwin—"Mile. Modiste."
Miner's Empire—"Rarin' to Go" (Columbia).
Lyric—"Whirl of Girls."
Orpheum—Mamie Smith's Revue (colored tab).
Palace (Orange)—"The Last Warning" (stock).

Instead of the usual vaudeville Sunday night at the Shubert, Schlesinger held over the San Carlo Opera Company for one performance of "La Gioconda." This is the first time since the present management took hold that the Shubert has played anything but vaudeville Sunday night.

The City, Irvington, has introduced stock burlesque.

Proctor's new policy of continuous at 50c. top worked out pretty well for the first week. It is understood to have perturbed Adams of the Newark (Pantages somewhat). He has had a rather profitable season and was planning to lift his price to 60c. when Proctor's announced the lower scale and queered his plan.

"Blossom Time" is making its fifth appearance at the Shubert.

Ringling Brothers and Barnum & Bailey hero May 17 and 18 show on Frelinghuysen avenue down below Dreamland Park and near Elizabeth.

Victor's Band, with Gertrude Van Dine, have been engaged at Dreamland Park, while Chikene's Clover Boys are the dancing feature.

PORTLAND, ORE.

By SAM H. COHEN

Liberty—"Mike."
Columbia—"Skinner's Dress Suit" (second week).
Majestic—"The Royle Girl" (second week).
Peoples—"Desert Gold."
Rivoli—"Brown of Harvard."
Pantages—Pan vaudeville.
Blue Mouse—"The Sea Beast."

"The Big Parade" road shows in here for a week at the Municipal Auditorium May 23.

The remodeled Pantages opens June 1 with a combination policy.

"No, No, Nanette" is slated for a return to the Hellog the latter part of June, making the third appearance here.

George Lipschultz, musical director West coast houses, will wield the baton at the new Broadway, opening about July 15.

\$160,000 Cabaret Failure

(Continued from page 1)

at the Twin Oaks from indications. He gave it too much absent treatment because of the West 54th street place, it was said.

Following the first tap for \$2,500 the "founders" were braced for another \$1,000 later and capitulated, but are said to have rebelled at a third attempt for another thou.

The place is said to have cost over \$100,000 to model, decorate and equip. Starting slowly at first it developed something of a dinner table d'hote trade but could not pick up enough profitable supper business.

At one time the Oaks appeared to have permitted its credit to falter. Ofttimes the kitchen was not in full accord with the menu card, other than during the table d'hote hours. A la carte service got to be a "go as we please" matter of ordering.

Harrison Ford has finished his contract with F-P-L and has signed a new one with Metropolitan. His first production will be "The Nervous Wreck."

Edward McGee has been signed as technical assistant for "One Ironsides," which James Cruze is making for F-P-L.

The Littlejohns

New Creations For 1926
Remember Famous Littlejohns White-stones can be bought only at



THE LITTLEJOHNS

254 West 46th St. NEW YORK
ANYTHING IN RHINESTONES

MINERS MAKE UP

Est. Henry C. Miner, Inc.

FOR RENT BEAUTIFUL and ELABORATE STAGE SETTINGS FOR SELECT OCCASIONS AMELIA GRAIN PHILADELPHIA Established 1890 Absolutely Reliable Service

BARNEY'S

America's Leading Theatrical Shoe House
Everything in street and stage slippers. Special attention given to individual orders.
SEND FOR CATALOG
233 West 42nd St., New York

Fred Stone's Famous Estate

(On Merrick Rd., Amityville, L. I.)

Offers Unusual Opportunities for Both Investor and Homebuilder

"Chin Chin" was the gem of Fred Stone's real estate holding. He selected it for his personal home after inspecting numerous sites. Now this beautiful property is being subdivided into lots and sold at PRICES LOWER THAN ADJOINING AND LESS DESIRABLE PROPERTY.

INTERESTING FACTS

Property is 5 blocks from station and 250 feet from fine bathing beach, boating and fishing.
51 minutes to Penn Station.
51 electric trains daily.
All property on high, solid ground.
Free Title Policy from Title Guaranty & Trust Co.
TERMS: 20% down; balance, 2% a month.

Grand opening Saturday & Sunday, May 15-16. A Few GOOD Salesmen Wanted.
SUNRISE SUBDIVISION CORP. Bank of Manhattan Bldg. JAMAICA, L. I.
Phone, Jamaica 1840

Taylor's Special

Full Size Professional Wardrobe Trunk \$50.00

Liberal allowance on your old trunk Write for New Catalogue

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HOTEL HUDSON
ALL NEWLY DECORATED
\$8 and Up Single
\$12 and Up Double
Hot and Cold Water and
Telephone in Each Room.
102 WEST 44th STREET
NEW YORK CITY
Phone: BRYANT 7228-29

HOTEL FULTON
(In the Heart of New York)
\$8 and Up Single
\$14 and Up Double
Shower Baths, Hot and Cold
Water and Telephone.
Electric fan in each room.
264-268 WEST 46th STREET
NEW YORK CITY
Phone: LACKAWANNA 6966-1
Opposite N. V. A.

SINGLE ROOM WITH BATH, \$2.00, \$2.50 AND \$3.00 PER DAY
Double rooms for 2 persons, \$21.00 per week

LORRAINE and GRANT HOTELS

LEONARD HICKS, Managing Director

YANDIS COURT

241-247 West 43d Street NEW YORK
UNDER NEW MANAGEMENT

Newly renovated and decorated 1, 2, 3 and 4 room furnished apartments;
private shower baths; with and without kitchenette, also maid service
\$15.00 and up weekly.

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MRS. I. LEVEY NOW UNDER NEW MANAGEMENT MRS. RAMSEY
Prop. Mgr.
754-756 EIGHTH AVENUE
Between 46th and 47th Streets One Block West of Broadway
One, Two, Three, Four and Five-Room Furnished Apartments, 65 Up.
Strictly Professional. Phone: CHICKERING 5100-5101

Phone: LONGACRE 10244 6965 GEO. F. SCHNEIDER, Prop.
THE BERTHA FURNISHED APARTMENTS
COMPLETE FOR HOUSEKEEPING. CLEAN AND AIRY
323-325 West 43rd Street NEW YORK CITY
Private Bath, 3-4 Rooms. Catering to the comfort and convenience of
the profession. STEAM HEAT AND ELECTRIC LIGHT - - - \$14.00 UP

HOTEL ELK

53rd St. (Just East of B'way) NEW YORK CITY

All Modern Improvements
Convenient to All Transportation
\$11 PER WEEK
WITH BATH \$14

HOTEL ALPINE

(Formerly Raisenwebers)
907 Eighth Avenue, N. Y. City
Just One Block From Central Park
Newly renovated—all rooms with private
baths—full hotel service—one and
two room suites.
\$14 to \$25 weekly
Under new management—Phone Col. 1600

vaudeville. Harry Kreiger, Batavia,
is one of the new owners.

Joseph J. Burns, Rochester, has
sub-leased Cayuga Lake Park (52
acres) with the park pavilion from
Matthew J. Hamill, Seneca Falls.

J. Porter Wilson, many years editor
Brockport (N. Y.) "Democrat,"
has purchased half interest in the
lease of the State, Oswego, from
Jacob Troy, and will manage it. He
has been in legit and picture business
39 years and once managed the
Strand, Brockport.

Henry E. Jenner, manager Fisher
theatre, Seneca Falls, has leased the
property from Fred C. Fisher. Ross
A. McVoy's lease expires July 2.

Ringling-Barnum & Bailey hit
Rochester July 4.

A certificate of incorporation of the
Zoephone Picture, Inc., has been
filed at Auburn. The concern, with
headquarters there, will make, sell
and exhibit "movie" films and "talk-
ing" pictures. The capital stock is
\$25,000. The stockholders Dwight
B. Eldred, Earl G. Sponable and
Sherman Parker, all of Auburn.

PITTSBURGH

By JACK A. SIMONS

Pitt—"The Big Parade" (9th week).
Academy—"Ginger Girls" (stock
burlesque).
Davis—"Vaudeville."
Sheridan—"Vaudeville."
Harris—"Sandy."
Aldine—"High Steppers."
Grand—"The Still Alarm."
Cameo—"The Still Alarm."
Olympic—"That's My Baby."

The Johnny J. Jones Exposition
opened the carnival season in Pitts-
burgh last Monday for two weeks' stay
at the old North Side baseball park.

The Minerva, one of the first to be
built in the Fifth Avenue picture
row, closed last week to make room
for a big office structure. It played
second runs at a 20c. admission.

Every legitimate theatre in Pitts-
burgh is now closed with the excep-
tion of the Shubert-Pitt, with "The
Big Parade."

The Academy (Mutual) opened
summer stock Monday night with
"Ginger Girls." Zona, dancer, is an
added feature.

Work of tearing down two struc-
tures in the downtown district, a
block away from each other, in
preparation for the erection of two
large picture theatres, one by Loew's
and the other by Rowland & Clark,

CARBONDALE, PA.

HOTEL ANTHRACITE
SINGLE ROOMS \$1.50
DOUBLE ROOMS \$2.50
Wire Reservations at Our Expense

HOTEL DEAUVILLE

66 West 46th Street
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Just East of Sixth Avenue
Phone Bryant 5163-4-5
High Class 1 and 2 room furnished
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Summer Rates in Effect Now

14 Story Fireproof (Formerly Joyce)
71st ST. APT. HOTEL
ROOM WITH BATH \$12.50 PER WEEK
Double rooms and \$16 weekly
3 room suites and up
Transients \$2.50 Per Day
31 West 71st St., New York
Phone Susquehanna 10259

started last week. The total cost of
both buildings will be around \$15,-
000,000.

The Loew interests started their
building program with a celebration
in which Mayor Charles H. Kline
and other officials of the city partici-
pated, as well as civic organiza-
tions. The old Anderson Hotel, in
the theatre district, that has housed
thousands of actors and actresses
in its day, is being razed to make
way for the new Loew theatre. The
removal of the first brick from the
old hotel was done by Mayor Kline
after he had made an address and
turned the key of the city over to
Walter S. Caldwell, manager Loew's
Aldine.

Members of Harry Carroll's revue,
which was playing at the Aldine last
week, participated in the celebra-
tion. Harry Carroll, a former Pitts-
burgher, acted as chairman of the
ceremonies. Moving pictures of the
celebration were taken and are be-
ing shown at the Aldine as an added
attraction this week.

PORTLAND, ME.

By HAL CREAM

Marion Talley appears here June
16, auspices of Maine Musical Festi-
val.

The Jefferson Players close their
eight months' stay here Saturday.
The summer season for the Play-
ers opens about July 17.

Arthur Burke and Kenneth Has-
kell, former students of Cony High
school, Augusta, Me., have gone into
vaudeville with a comedy skit.

Fire burned out the interior of the
Colonial, August, Me., last week.
The theatre was one of a circuit
operated by Maine-New Hampshire
Theatre Co., Inc.

OKLAHOMA CITY

By GEORGE NOBLE

T. S. Mitchell has purchased the
Crystal, Lone Wolf, Okla. The Iris
theatre was badly damaged by fire
at Sapulpa, Okla., last week. Max
Brook and J. A. Massey open the
Rialto, Lawton, Okla., with pictures.

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6640 Circle

HENRI COURT

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HILDONA COURT

341-347 West 45th Street. 3560 Longacre.
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phone, kitchen, kitchenette.
\$18.00 UP WEEKLY—\$70.00 UP MONTHLY

The largest maintainer of housekeeping furnished apartments
directly under the supervision of the owner. Located in the center of
the theatrical district. All fireproof buildings.
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LOWEST RATES IN TIMES SQUARE

SINGLE, \$10.00 DOUBLE, \$12.00 UP

Extra Large Rooms Adjoining Bath For 3 Persons, \$18.00

Elevator—Showers—Running Water and Phone

All Rooms Newly Decorated and Refurnished

Phone 8170 Circle

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SPECIAL RATES TO THE

PROFESSION
Courtesy—Chickering—Comfort
The Most Modern One and Two Room
Apartments with Private Bath
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Grencort Hotel

7th Ave. and 50th St., NEW YORK

HOTEL SIDNEY

(BEN DWORET, Mgr.)

59 W. 65th Street
(N. E. Cor. B'way)

NEW YORK

In the center of transportation—newly
decorated—all modern conveniences
Rates: \$12.00 and up per week

HOTEL REMINGTON

129 West 46th St., N. Y.

Single Rooms from \$1.50

Double from \$2.50

HOTEL PORTLAND

132 West 47th St., N. Y.

Single Rooms from \$1.50

Double from \$2.50

Special Spring and Summer
Rates to the Profession

George Burgess opens a new theatre
at Chickasha, Okla., shortly. The
Empress, West Tulsa, Okla., has
been purchased by W. T. Fleming.
Office Sellers has leased the H. L.
Skinner theatre, Leesbury, Ark.
Louis Stricker will erect a new \$45,-
000 theatre at Yorktown, Tex. Rob-
ert Sparks has been appointed man-
ager for the four Bent theatres at
Tyler, Tex. New theatres will be
built at Raymondville and at East-
land, Tex. The R. & R. Theatre
Enterprises has purchased the Lilly
theatre, Palestine, Tex. The New
Queer theatre A. and L. Miller,
owners, has opened at Alice, Tex.
L. M. Dridout has leased the Rialto,
Denison, Tex.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—"Dancing Mothers"
(Frank Wilcox), stock.

Savoy—"The Real Estate"
(Joseph K. Watson), and "Wander-
ing Footsteps."

Strand—"Kiki"

Empire—"Other Women's Hus-
bands"

Eckel—"Moral for Men" (1st
half); "The Sporting Chance" (2d
half).

Harvard—"Sandy."

Regent—"Arizona Sweepstakes."

Swan—"The Calgary Stampede."

The Savoy goes into stock bur-

RUANO APARTMENTS

800 Eighth Ave. (49th St.)

CHICKERING 3880

2-3 Rooms, Bath and Kitchenette

Accommodate 3-5 Persons

Complete Hotel Service

Professional Rates

Hotel Claridge

AN ADDRESS YOU CAN BE
PROUD OF

Broadway at 44th Street
NEW YORK CITY

Your headliner friends stop
here; you should, too.

We cater to the profession
and would be pleased to accom-
modate you.

First class in every particular,
but it costs little to stop here:

Single by day from \$3.00

Double by day from \$3.50

Special Weekly Rates

BALLROOM BOOKING FOR NEXT
SEASON NOW OPEN

Capitol Apartments

N. W. Cor. Broadway at 52d St.,
New York City

1-2 Room Apartments, full hotel service
day and night

Special rates to the profession

Rates \$12.50 and up per week

Phone Col. 4847

league May 23, with Jack Singer
producing. The company plays six
to eight weeks, with the principals
changing every other week.

"Hello" Jake Fields will be the
principal comic at the start. Others
signed: Althea Barnes, prima
donna; Jack Reddy, Erin Jackson
and J. Albert Ridgeway, and chorus
of 12.

Guy Harrington Players return to
the Stone Opera House May 24,
giving Binghamton its second stock
of the season. The Lillian
Desmond Players recently closed.
The Harrington Co. includes James
A. Boshell, director; Marguerite
Fields, leading woman; Rankin
Mansfield and Myra Bellaire.

The Federated Citizens, local re-
form organization, is campaigning
against Sunday snows.

W. M. Pierce and E. J. Brodick,
of this city, will operate Little York
Lake Park this season, leaving the
revert from the Cortland County
Trustees.

J. S. Burnham, former lessee of
the burned Ogdensburg opera
house, plans to erect a new theatre
there.

THE DUPLEX

Housekeeping Furnished Apartments
330 West 43rd Street, New York
Longacre 7132

Three and four rooms with bath, com-
plete kitchen. Modern in every particu-
lar. Will accommodate four or more
adults.

\$12.00 UP WEEKLY

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at Times Square. 3 rooms and bath.
Hotel service. 228-232 West 42d St.,
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Hermi Ronnie
Hoffman Frank
Dicks D H
Fields Billy
Hak Francis
Hark Dolly
Franki Abraham
Gallivan James A
Gershwin G
Gib Bob
Harmon & Sands
Jahikawa
Lawler E Frank
Leroy Al

Leslie Teddie
Lloyd Beatie
Marshall Geo O
McLaughlin J L
Moran May
Mortan Inez
Myers Virginia
Nunn Charles
Palmer Bee
Ray Houston
Raymore Katherine
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Hunter George
Hertz Lillian
Hoy Etai Look
Bogan & Stanley
Hammond Al
Harcourt Daisy
Hullbert Gene
Hastings Ed
Jones Billy
London David
Leroy Dot

Lynch Frank
Lorraine PEGER
Mellins Frank
Miller B
Murray & La Vere
Munk Otto
Mack Frank
Newman W & L
Pym F & P
Pasquall Bob
Pierce & Potter
Pooley Harry
Ryan Wally
Rothchild Irving
Stocker Norman
Sawyer Paul
Seabury Ralph
Stanley Chas W
Steinbach Bruno
Sherman Dan
Siggle
Vincent Syd
Walters Ralph
West Rosalie
Wright Geo M
White Pierre H
Wynne Ray
White Anita
Yates Bob

ROCHESTER, N. Y.

By H. D. SANDERSON
Lycum—"The Big Parade" (2d
week).

Fair—Pop. vaude.
Victoria—Pop. vaude.
Temple (K. A.)—Dark.
Eastman—"Irene" (film).
Piccadilly—"Dance Madness."

"The Big Parade" (Lycum) did
such a big business right from its
opening here that its second week
was assured. The Lycum Players
move in May 17 for the summer.

The Dellinger theatre, Batavia,
closed for several years, will be
re-opened with pictures and occasional

The Newest and Brightest Star in the Film Firmament!



"ALOMA of the SOUTH SEAS"

OPENS FOR AN EXTENDED ENGAGEMENT AT THE
RIALTO THEATRE NEW YORK
NEXT SUNDAY

On the Stage
On the Screen

These Wise Men of the Motion Picture Industry saw the Bright Rays of this Star in their Own Box Offices when she made personal appearances for them and because of her money drawing capacity signed her for the Screen.

The Wise Men of the Exhibitors can find their Box Office Salvation in following after them and gather the shekles on the strength of the drawing power of her name.



VARIETY

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VOL. LXXXIII. No. 1

NEW YORK CITY, WEDNESDAY, MAY 19, 1926

56 PAGES

"FILM SCHOOL" SCOUNDRELS

126 STOCK COMPANIES ARE NOW REPORTED PLAYING TO PROFIT

Dramatic Companies Establishing New Records—Some Musicals—"Family Upstairs" Used for 60 Stocks This Week—"High Brows" Better Liked

One hundred and twenty-six stock companies are operative, against 90 a year ago, in the United States and Canada. It also is evident in some sections that dramatic stock within the past month has established new records. Lack of road shows the past season is accepted as the reason.

Some of the heretofore ascribed "high-brow" pieces considered suicidal by stock managers have been brought into use, and under "guest star" tieup have turned unexpected profits.

On the top run of stock popularity is a piece regarded as a failure in New York and Chicago—"The Family Upstairs." Close to 60 stocks are playing it this week.

Musical stocks, while in the minority, are doing fairly well, with several stands far more profitable than others. A complete list of stock towns is: Albany, N. Y.; Capitol, Altoona, Pa.; Orpheum; Anderson, Ind.; Granada; Asbury Park, N. J.; Savoy; Aurora, Ill.; Fox; Baltimore, Auditorium; Bangor, Me.; Bijou; Battle Creek, Mich.; Post; Bay City, Mich.; Washington; Belvedere, Tenn.; Birmingham, Jefferson; Boise, Idaho; Boston, Copley; Boston, Repertory; Bridgeport, Conn.; Park; Brockton, Mass.; City; Buffalo, Majestic; Burlington, Tenn.; Calgary, Grand; Canton, O.; Grand O. H.; Chester, Pa.; Washburn; Chicago, Central; Chicago, Chateau; Chicago, National; Chicago, Adelphi; Cincinnati, Cox; Cleveland, Ohio; Columbus, Hartman; Dallas, Circle; Decatur, Ill.; Empress; Denver, Denham; Denver, Empress; Detroit, Bonstelle; Durham, N. C.; Kramer Players; Edmont, Can.; Elgin, Ill.; Crocker; Erie, Pa.; Colonial; Erie, Pa.; Park; Evansville, Ind.; Victory; Florence, Mich.; Tenn.; Gadsden; Gadsden; Grand Rapids, Powers; Grand Rapids, Regent; Greenville, S. C.; Majestic; Hamilton, Ont.; Savoy; Hamilton, O.; Jefferson; Hoboken, Rialto;

(Continued on page 13)

Overlooking!

Fred Lennox, veteran character actor, when asked by a friend where he was living, replied:

"On Riverside drive overlooking the Hudson and the landlord."

BARRYMORE-COSTELLO "DOUBLES" WANT PAY

Green and Rose Did a "Romeo and Juliet" on Rope for "Tavern Night"

Los Angeles, May 18.

Duke Green and Robert Rose, doubles, employed May 6 by Warner Brothers to take the places of John Barrymore and Dolores Costello in a third scene from "The Tavern Knight," filed complaints against the studio and Walter Mayo, production man on the picture, alleging \$150 is still due each of them.

They asserted that the action in the scene they performed was to show Barrymore and Miss Costello coming down from a 150-foot cliff on a vine (covering a strong rope). For substituting, Green and Rose, with the latter in a wig as the girl, were to receive \$100 apiece. The first time the scene was shot the rope could be seen, thus spoiling the effect. To get it right the men say they were offered an additional \$100 apiece to do it over again. The second time Mr. Rose's wig came

(Continued on page 20)

Sequel to 'Big Parade,' 'Tin Hats'—After the War

Los Angeles, May 18.

Metro-Goldwyn-Mayer will make a sequel to the "Big Parade" in "Tin Hats," which Edward Sedgwick will direct, beginning in July.

The story will have three men as the central figures, similar to "The Big Parade." They will start at the finish of the war instead of dealing with the actual fray. The locale of the story, it is said, is in Germany.

Conrad Nagle, Eddie Gribbon and Bert Roach are to play the male leads. Claire Windsor is to be in principal feminine role.

SERIOUS CHARGES AGAINST MEN ON COAST

Five Heads of "Make-Up Schools" at Los Angeles Complained Of by Women and Girls—Alleged They Took Money Fraudulently, Insulted Female Applicants and Contributed to Juvenile Delinquency—Labor Dept. and Local Bodies Correct Picture Industry Evils

"CLEAN-UP" DRIVE

Los Angeles, May 18.

Complaints have been filed by the city prosecutor against five heads of "make-up" schools here. The charges range from conducting an employment bureau without a license to contributing to the delinquency of a juvenile. Harry Keaton, Robert Burton Wilcox, Dan Schuler, Rae La Verne and Frederick F. Paul were named in the complaints, all charged with illegally conducting employment bureaus.

Keaton, proprietor of the Independent Studio, with offices downtown and a studio on Glendale boulevard, was arrested on charges of

(Continued on page 18)

BEN TURPIN MARRYING; NEW MRS. UNKNOWN

Los Angeles, May 18.

According to reports Ben Turpin, screen comedian, whose wife died last year, contemplates another marriage.

It is said that the future Mrs. Turpin to be is a stenographer of

(Continued on page 21)

Elephant Runs Away; Usual Size, but Hiding

Los Angeles, May 18.

"Anna May," Luna Park elephant, took a walk while on location near Santa Monica and has not been seen since. The animal was being used in a picture. It just strayed to get a bit of air.

Several hundred men started an elephant hunt, headed by Clarence Koontz, "Anna May's" keeper, but were not able to locate the pachyderm.

CRUZE'S 'IRONSIDES' WITH 1,500 EXTRAS; 15 OLD TIME FRIGATES

Regularly Organized Film Town on Hillside at Isthmus in Catalina Island—Extras, Up at 4:30 a. m., Work Until 6 P. M.—Million-Dollar Spectacle

Los Angeles, May 18.

James Cruze is said to be over a month behind shooting schedule in the making of the million dollar film spectacle and thriller, "Old Ironsides." Cruze for nine weeks or so has been at the Isthmus in Catalina Island.

Cruze has built there a regular city to accommodate 1,500 men. The Isthmus is a hill site upon which a big fort has been erected, with 15 old-time frigates and fighting boats from the "Old Ironsides," the flag ship of the fleet, down to small sloops are being used.

Cruze has experienced considerable trouble at the Isthmus. The first trouble he had was when extras were ordered to get up at 4:30 a. m. There was practically mutiny with 40 of the extras returned as a consequence.

Another annoyance was with the auxiliary boat, which loaded and unloaded the crews and working material to the various ships in the fleet. It seems as though these auxiliary motor boats were in some way or other creeping into the picture, while scenes were being taken, with the frequent result where half a day had been spent to shoot several battle scenes, it was necessary after the rushes were seen to re-take them, as the atmosphere was spoiled by the sight of the motor boats on the screen.

A portion of the time there was choppy seas, which it is said snapped off three top masts with the rigging

(Continued on page 23)

\$8,000,000 PLAYHOUSE

Genoa Theatre to Be World's Largest

Rome, May 18.

A group of Italian capitalists is arranging to construct at Genoa what is claimed will be the largest theatre in the world. The site chosen is the Place Tagliata, and will face the sea.

This new playhouse at Genoa is to cost \$8,000,000, or 40,000,000 lira in native coin.

"Look at Vaudeville!"

At the Astor yesterday at a testimonial lunch to Louis B. Mayer, at which Mayor James J. Walker was present, the picture producer made the following statement regarding big time vaudeville:

"Look at your first-class vaudeville; it's going, going so fast that the people at the head of it can't realize it.

"The reason is it's sameness. It opens with a dumb act and closes with a dumb act. It's been doing that for years.

"There has been no development, and that is what is causing that form of entertainment to die."

FRIARS NAME COHAN AS THE ABBOTT EMERITUS

Amendments to Club's Constitution at Annual Election—New Offices Created

At the annual election of officers of the Friars June 4 an amendment to the club's constitution is expected to receive the approval of the membership, making George M. Cohan the Abbott Emeritus.

Mr. Cohan is the present Abbott, an office he has held for some time. As Abbott Emeritus Mr. Cohan automatically becomes a life member of the Friars with the post permitting him to preside at any general meeting, also becoming a member of the Board of Governors.

Second amendment to be voted upon at the same time creates another new office, that of second vice-president, to be called The Prior. The vice-president of the Friars is The Dean (Willie Collier). With the second-vice president chosen, the Dean officially will be the first vice-president.

In the amendment to Article II of the constitution is a provision that the majority of the 11 members of the Board of Governors who are not otherwise officers of the club shall be persons engaged in business.

George Cohan has been looked upon as the mainstay of the Friars, having lent it his influence in every way whenever required.

"Revolutionary!" Some!

Lynn, Mass., May 18.

Ralph S. Bauer, Lynn's "revolutionary" mayor, has decreed that no circus passes shall be given to city officials, including policemen, during this season.

He also has doubled the circus license fee to \$350, and says that next year it will be \$500.

The mayor said he considered the distribution of free tickets to persons in the city's employ as "graft."

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DECADENT REVUE IN ENGLAND; IS VARIETY COMING BACK?

Revue Vogue Simmered Down to Two Current—
Vaudeville in Britain May Be Upheld by Foreign
Acts—Not Enough "Time" Over There

London, May 7.
Ever since the vogue of revue in England and the consequent falling off in the popularity of variety, there has appeared in the newspapers articles to the effect that revue was on the wane and that variety would return in due course.

There now seems to be a solid foundation for such statements. At the present time there are only two revues in the West End—"Palladium Pleasures" at the Palladium, which in reality caters to the suburbanites, and Archie de Bear's "R.S.V.P." at the Vaudeville (theatre).

By the time this appears in print Charles Cochran will have presented his new revue at the Pavilion (Cochran's Revue of 1926), which he announces as his final production of this kind.

The most persistent of revue producers the past 10 years has been Andre Charlot. At the present time he has but one show on tour and has substituted his Prince of Wales theatre for legitimate attractions with some uncertainty as to whether he will make another revue production there.

Reports from the provinces are to the effect that the better revues are not faring very well and the only ones which seem to hang on are the cheaper attractions of that calibre which are on a par with the second

(Continued on page 37)

AUDIENCE'S "RAZZ" WARRANTS DISMISSAL

So Rules Paris Court—Surprising Decree May "Inspire" Such Demonstrations

Paris, May 18.

The dancer, Malkowsky, engaged at the Champs Elysees music hall, was recently given the "razz," wherefore the management cancelled his contract. This led to a suit in the civil courts here, Malkowsky claiming from Rolf de Mare and his associate, A. Daven, the amount stipulated as liquidated damages, and contending the unfavorable reception given his act was prearranged by rival interests.

The French court has non-suited the dancer on the local legal status a performer must be acceptable to the audience, otherwise a management is justified in cancelling the contract.

This decision has caused some surprise, opening the door in this country for all sorts of pretention in dismissing acts not found suitable for certain resorts.

LONDON RESUMES

London, May 18.

With the strike over the West End situation is returning to normalcy. Theatres gone dark are looking for attractions, picture houses are picking up and the provincial (road) situation has brightened.

Cabaret patronage, which fell off as much, if not more, than in any other line of amusement, is coming back and the search for floor attractions has been resumed.

There were five shows in rehearsal during the industrial tie-up and these are, of course, continuing.

Everything for \$5 and 30 Miles Down the Road

London, May 18.

The management of Prince's cabaret will open the former Karlo at Hampton Court Saturday (May 22) under the title of "Palm Beach."

The plans are to present all day entertainment with a charge of \$5 to include either dinner or supper, dancing, cabaret entertainment and motor transportation from Prince's restaurant, London, and return.

The distance totals about 30 miles.

"BARON DE BATZ" REVIVED

Paris, May 18.

Created at the Bouffes in 1911, the melodrama "Le Baron de Batz," by J. J. Frappa (editor of the "Mondo Illustré") was resuscitated with favorable comments at the Ambigu Comique, under the direction of Maurice Lehmann last week.

The leads are held by Marcelle Frappa, Henry Borgeat, Ph. Damores, Loizeau, Chabert, Gouget, Mmes. Chapelas, Barsange.

DAWSON MILWARD DIES

London, May 18.

Dawson Milward, actor, aged 60, died of heart failure Saturday (May 15).

He had been playing in "The Last of Mrs. Cheyne" until six weeks ago, when suffering a nervous breakdown.

"BIG PARADE" OPENING

London, May 18.

It has been decided that "The Big Parade" will come into the Tivoli Friday night (May 21).



This week Orpheum Palace, Milwaukee, and as usual a big hit. Two days Chicago, one day Denver, two days Frisco and Oakland, three days Los Angeles. Back to Chicago. Some travel.

FRANK VAN HOVEN
Direction EDWARD S. KELLER

STRAIGHT COMEDIES IN PARIS NOW HAVE CALL

2 Good Out of 3 Newest Productions—"Gent's Turn" Immediate Hit

Paris, May 18.

Straight comedies are coming in to lighten the summer months. Of the most recent group of three, two have been favorably received.

At the Varieties, Alfred Savor has put on Max Maurey's "Le Martyre de l'Obese" ("The Corpulent Martyr") adapted from the novel of Henri Beraud. This piece was warmly greeted. It tells of a girl who refuses to wed a stout suitor until he reduces, and then marries another while the corpulent one is undergoing treatment.

Pauley is well suited in the lead, supported by Andre Lefaur, Louvigny, Blanche Montel Jeanne Louvy.

Yves Mirande and Mouzey Eon have done "Au Premier des Messieurs" ("The First Gent's Turn"), three act farce, at the Palais Royal. Instantaneously approved.

It has to do with a wife who believes her husband killed in a railroad accident and remarries. But the husband only lost his memory. He is mistaken for another passenger on the train, becomes a barber and years later is recognized. A doctor restores his memory and settles the domestic complications.

Victor Boucher plays the husband and Blanca Bilbao the wife. Other cast members include Albert Brasseur, George Leclercq, Duvalles, Marguerite Templey and Alice Beylat.

"The Magician" Doubtful

The dubious prospect is "Le Mago du Carlton" ("The Magician at the Carlton"), presented by Rene Rocher at the Theatre Caumartin. Leopold Marchand and George Dolly are the authors.

The action occurs at a fashionable hotel in the south of France. It has to do with timid Alain who loves a young widow but is afraid to propose. He engages a mesmerist, performing at the hotel, to prompt his love declarations but the magician frequents the bar and betrays his employer. However, the widow accepts Alain, instead of his audacious rival.

Le Gallo is cast as the fakir, Etchepare is "Alain," Henry Bosc does the rival and Gabrielle Roane plays the charming widow.

8 LONDON CABARETS WITH N. Y. AGENCY

London, May 18.

Eight West End cabarets are amalgamating. They will open their own booking office in New York.

U. S. Songbird in Spain

Madrid, May 8.

Madeleine Keltie, American opera singer, is engaged for leads at Madrid and Barcelona state opera houses this season.

Geraldine Farrar was the last American star to sing leads in Spain.

ARRIVALS

May 17 (from London) Rahman Bey (Leviathan).

Raquel Meller Expected In London's Class Cabaret

London, May 18.

The understanding here is that Raquel Meller has not yet signed to appear at the Kit Cat Club (local cabaret), but has promised to appear in that room following her American engagement.

Raquel Meller leaves the Empire, New York, at the end of this week with her "road" dates indefinite as to time. There also has been some talk that the Sonorita may do a picture on the Coast.

"Save the Franc" Gala

Paris, May 18.

The theatrical profession is coming to the assistance of the movement here to create a separate State fund by voluntary contributions to "save the franc."

The proceeds at premieres of new productions are now invariably given to this fund, while picture firms, inspired by Paramount, make a charge of 2 francs for trade shows, the money being handed over to the government to help pay off some of the treasury bonds falling due.

At the Empire a monster midnight gala was organized, among those giving their services "to save the franc" being Elsie Janis, Dolly Sisters, Dora Duby, Nina Payne, Josephine Baker and Joe Alex, Maurice Chevalier, Little Tich, Mme. Mistinguett and Earl Leslie, Grock, Fratellini Trio, J. W. Jackson Girls and a host of local talent.

W. K. Ziegfeld's Cabaret

Paris, May 18.

William K. Ziegfeld, brother of Flo, is opening a midnight cabaret in the foyer of the Mogador theatre with Letellier, owner of the Paris newspaper, "Le Journal," presenting the revues.

Thomas Van Dycke, agent, will book for this undertaking.

Earl Leslie Ill in Hospital

Paris, May 18.

Earl Leslie (American) was taken ill last week and rushed to the American Hospital. He is expected to recover rapidly.

SAILINGS

June 30 (New York to Paris) Irving Aaronson and band (Maurentania).

June 10 (New York to London) M. S. Schlessner (Columbus).

May 29 (New York to London) Mr. and Mrs. Hugh A. Grady (Dulillo).

May 26 (New York to London), Harry H. Frazee, Hugo Relsenfeld (Aquitania).

May 22 (New York to London), Mr. and Mrs. John MacMahon, Marian Spitzer (Leviathan).

June 4 (New York to Berlin), Jake Isaacs and nephew (Republic).

May 22 (New York to Paris) Anne Nichols, William De Lignemare (Paris).

Reported through Paul Tausig & Son, 104 East 14th street:

May 5 (New York to Berlin) Four Kiewings, Kismet Sisters (Westphalia).

May 12 (New York to London) Mr. and Mrs. Rich Hays (Beren-garia).

May 13 (New York to Berlin) Mr. and Mrs. Willy Mauss (Albert Ballin).

May 15 (New York to Paris) "Black Bird" company, all-colored headed by Florence Mills, management Lew Leslie (white): Florence Mills, Mr. and Mrs. Lew Leslie, Walter Herzbrum, Walter Meyers, Three Eddies, Archie Jones, W. S. Jones, George Washington, James L. Mitchell, Johnnie Nit, Gwendolyn Graham, May Fanning, Johnny Dunn, Leona Wilson, Edith Wilson, Ruth Johnson, Lucia Moses, Ellen Meadows, Clarence Robinson, Hyacinth Sears, Bessie de Surarrie Arthur, Ralph Jones, Alonzo Williams, Maceo Jefferson, Jessie Ball-timore, Geo. A. Rickson, Clifton Davis, Nelson Kincaid, Calvin B. Jones, Chas. Benford, James Robinson, Johnny Hudgings, U. S. Thompson, Ada Ward, Charles Henry Woody, Earl Ray, Lauburn Horsey, Moo Fortune, Santita Rivera, Flush A. Vincens (France).

May 15 (New York to London) Mr. and Mrs. Lawrence Meehan (Majestic).

May 18 (New York to Berlin) the Rieffenachs (Columbus).

May 18 (New York to Berlin) Kremolin and Darris (Reliance).

May 26 (New York to London) Alice Lloyd, Daisy Hyams (Aquitania).

GHETTO'S NEW KOSHER LIBBY HOTEL & BATHS

Something Big and Novel
Downtown—Built by Max
Bernstein

The formal dedication Monday night of the new \$3,000,000 13-story Libby's Hotel & Baths, on Delancey street (Schiff Parkway) and Chrystie street, New York, in the heart of the Ghetto, is looked upon as an epochal moment in the advancement of the East Side. This pretentious edifice, built by the Longmore Construction Co. and underwritten by the American Bond and Mortgage Company (which retains a \$1,500,000 first mortgage on the premises) is counted upon to become the East Side and glorify the ghetto as a beautiful reality sector in Greater New York.

Built as a life-long dream of Max Bernstein, president of the holding corporation, it marks a practical memorial to that executive's mother whose first name adorns the hotel.

The largest strictly kosher hotel of its type in America, it is almost a certainty that the ensuing appeal to be made to every Jew, in and out of New York, to avail himself of the comforts of the various forms of scientific baths, virtually guarantees success. In addition, the \$500 investors in the enterprise from the immediate vicinity practically guarantees that end, in view of a personal interest, further enhanced by a 15 percent rebate to investors on the hotel's rates.

Only \$200,000 of the investors' money figure in the \$3,000,000 cost with the president owning a block of stock valued at over \$750,000. Another important power in the controlling board is William Lowenstein, who heads the string of popular-priced St. Regis restaurants. Mr. Bernstein is also a restaurateur, his Libby restaurants featuring a personality in their public service even to the extent of a house organ to facilitate the personal contact. An idea of how long this sort of propaganda has been carried on may be gathered from the "Libby's Hotel Register" issued for the hotel opening which carries the serial number of Vol. LL, No. 11.

Community Movement

The hotel's basement is devoted to the baths, steam rooms, Turkish and Russian treatments, electro-therapeutical administration with every detail in connection that exceeds anything within the metropolis in that capacity. Such luxurious details as a shift of balalaika orchestral musicians, for harmonious accompaniment in the bath region are included.

The bathers' lounges are on the

(Continued on page 55)

O'Casey's "Plough" Play Doubtful for Over Here

London, May 18.

Sean O'Casey's "Plough and the Stars," produced at the Fortune on the last night of the recent strike, impressed the premier audience by its clever photographic character studies but the witnesses remained unmoved by this Greek tragedy of the Dublin rebellion.

It is an unlikely prospect for America.

When first given in Dublin, this play caused riots there. James Bernard Fagan is its sponsor here.

'Whispering' 'Ruined 'Em'

London, May 18.

"Whispering" Smith opened at both the Ambassador's and Prince's cabarets. He "goaled" in each establishment.

Frank Masters, doubling from "Mercenary Mary," also stopped the show in the Prince's room.

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PARADE'S \$4,000,000 PROFIT SEEN; PASSES \$500,000 GROSS AT ASTOR

Taking All Money Records for Special Road Showing; Average Net of \$10,000 Weekly on B'way—26th Week and Advance of \$6,000

"The Big Parade" has passed \$500,000 in receipts for its New York engagement at the Astor Theatre. The picture opened Nov. 19 last, on a Thursday night. The actual half-million-dollar mark was reached at the Tuesday matinee last week when the gross, less the war tax, totaled \$500,860, the business for that matinee performance having been \$927.

This matinee performance made exactly the end of the 25th week, there having been five performances from the opening on Nov. 19 night to Saturday night counted as the ending of the week. On the 25 and one-half weeks ending last Saturday night, receipts were \$513,393.70.

The current week started off with an advance sale of an even \$6,000, and the business figured on the four performances up to Monday night showed the picture to be about \$500 ahead of last week. This is probably due to the fact that beginning late last week the "Parade" ads started carrying special matinee prices of \$1 top. These prices had not been carried in the ads previous to this and the result was that business increased more than \$100 a matinee average from the day that the prices for the afternoon performances were listed.

Thus far the "Big Parade" is ahead of all house records in the picture business for the total of receipts played to for the length of its run. "The Covered Wagon" at the Criterion theatre on a year's run did about the same business that the "Big Parade" has done in less than half that time. "The Covered Wagon" was at the Criterion with 608 capacity, and prices \$1.65 top, while the "Parade" at the Astor has a capacity of 1,120 and a top of \$2.20. "The Covered Wagon," on its engagement, averaged a little better than \$10,000 weekly, while the "Parade" has averaged \$20,083 (Continued on page 11)

\$2,400 PRESENTATION IN JOLIET'S NEW HOUSE

Rubens Rialto, Seating 2,700, Opens May 24—50c. Top—To Play Extra Attractions

Chicago, May 18.

Next Monday (May 24) Ruben's Rialto, 2,700-seater, will open as a Great States picture spoke, with a top of 50c. throughout and playing extra stage attractions.

To start will be a Balaban & Katz stage presentation costing the new theatre \$2,400 for its week's salary. Continuing the Rialto will play extra stage acts, probably two, costing the house \$1,000 or so weekly.

With the opening of the Rialto the circuit's other local house, Orpheum, will close for the summer. The Orpheum is playing three acts and a feature film, with the acts booked out of the Association here.

Billy Elson has looked after the Rialto's opening. He is with the Great States circuit as general exploiter.

MATHIS' 'MASKED WOMAN'

Los Angeles, May 18.

June Mathis has changed her mind about her initial picture for First National. She will do "The Masked Woman," featuring Anna Q. Nilsson, instead of "Sinners in Paradise," which was to have gone into production June 1.

Balboni is to direct this one at First National's Burbank studio.

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CORNERSTONE LAID FOR NEW F. P. BLDG.

Zukor's First Feature Film Placed in Copper Box

Mayor James J. Walker today, wielding the golden trowel, places in its niche on the main entrance of the Paramount Building, between 43rd and 44th streets, the cornerstone of the motion picture industry's greatest monument.

The ceremony starts promptly at 12 noon, when Lee J. Eastman, president of the Packard Motor Co. and vice-president of the Broadway Association, takes up the gavel. In closing Mr. Eastman will introduce Mr. Will H. Hays, president of the Motion Picture Producers and Distributors of America. Mr. Hays will dwell upon what the building means to the motion picture industry and stands for to the great American public.

At the conclusion of Mr. Hays' remarks Mr. Eastman will take up a small copper box in which will be placed three copper etchings of Messrs. Adolph Zukor, Jesse L. Lasky and Sidney R. Kent; a copper plate containing the names of the officers and directors of the company, and three \$5 gold pieces, minted in 1912, the year that Famous Players-Lasky was organized. Other objects to be enclosed will be a piece of the first feature film introduced into America by Mr. Zukor, "Queen Elizabeth," together with a piece of "Old Ironsides," now in production by James Cruze; two pieces of news film provided by International and Pathé, taken from the reels of the most outstanding news events for 1926, and 20 feet of film taken of the building the day before the stone was laid. In addition to the above, the front pages of the morning newspapers for the day, and the page of Variety containing this story of the event, together with a copy of the official publication of the Broadway Association, are included.

The stone is engraved as follows:
PARAMOUNT BUILDING
Erected for
Famous Players-Lasky Corporation
Adolph Zukor, President
1926.

The ceremony will be performed within 30 minutes. The guests will then proceed to the Rose Room of the Hotel Astor.

DECATUR, OF 40,000 FINDS 'NAMES' BEST

Chicago, May 18.

The Lincoln Square theatre in Decatur, Ill., of 40,000 population, has decided to go out after "names."

The house recently played Francis Renault and George Billings, the Abraham Lincoln impersonator. Receipts jumped so much that ordinary presentations no longer seem worth while to the management which will concentrate on the big stuff.

Premier attractions of Chicago is booking the house. It has scheduled such names as Huston Ray, Nick Lucas, Egbert Van Alstyne and the Hicks Brothers.

The Empress in the same town formerly played Association vaudeville on a split week policy but has discontinued it, adopting dramatic stock to buck the opposition from the picture house.

Town Takes Over Theatre

Mallard, Ia., May 18.

Business men of this city have purchased the picture theatre here and will operate it as a community enterprise. They expect to book features twice a week.

A special 5-cent show will be given Saturday night as a business advertising feature.

VODE THROUGH, MAYER CLAIMS

Producer Also Pans Dirt on Legit Stage

Louis B. Mayer, of Metro-Goldwyn-Mayer, was tendered a testimonial luncheon at the Hotel Astor yesterday at which there were about 300 exhibitors from the metropolitan district. The guest of honor stated that "high class vaudeville was going—going so fast that even those at the head of it can't realize it." The legitimate theatre, because of its suggestive and salacious plays, also came in for a panning from Mayer.

Present on the dais was Mayor Walker, who spoke in praise of the admirable qualities that Mayer had displayed not only as a producer of motion pictures but also as a humanitarian, and especially stressed his battle in aid of the Los Angeles Fire Department, which made possible an increase in the salaries of the fire fighters.

Samuel Eckman, Jr., as host, made a brief address at the opening of the luncheon, stating that Mayer had removed many rocks from his path in the road of sales, and he was tendering the luncheon as a testimonial of thanks for this. Dr. Gialanini, of the Bank of Italy, presided.

(Continued on page 11)

100 SPEEDERS A DAY SENT AWAY IN L. A.

Los Angeles, May 18.

The police campaign against automobile speeders has resulted in Judge Chambers being high scorer to date. The judge has compiled an average of "putting away" 100 daily. He's giving the boys two or three days to think it over. Not at their ease either, but while they toil.

A. T. Journer, musician, was given two days for doing \$9 per hour while Pat Harman, film actor, also pleaded guilty to the same rate but asked for a jury trial before another magistrate.

Ben Turpin told the court he had gone into a panic when receiving the summons, expecting a jail term. He was still nervous, said Ben. The court thought that had been inside punishment enough, slipping the film comedian a fine for doing 35.

LOANS AND GIFTS, NOT EXPENSES—SWANSON

I. R. Commissioner Disallows Her Claims for Deductions on Income Tax of 1921

Washington, May 18.

The Commissioner of Internal Revenue has turned down the claims made by Gloria Swanson in 1921 that money expended for jewelry, an automobile and hospital treatment was necessary to fulfill her contract of that year with Famous Players. It was ruled that these expenses, deducted by the picture star as allowances, were entirely of a personal nature.

In addition to this the commissioner disallowed for the same year a deduction of close to \$30,000 which Miss Swanson claimed was uncollectable bad debts.

This came to light here when an appeal was made through O'Brien, Malevinsky & Driscoll, representing the screen player, to the Board of Tax Appeals.

According to Miss Swanson, who filed her return for 1921 as Gloria Swanson Somborn, but who is appealing her case as Gloria Swanson de La Falaise, the sum of \$22,355.92 was loaned to Herbert K. Somborn, in that year, as well as \$5,500 to Jos. T. Swanson, and \$2,400 to Mrs. Matthew Burns. It was claimed that these loans were uncollectable and that suit for their recovery had not been made because of the knowledge that any such suit would only result in an uncollectable judgment. The commissioner set these down as gifts.

As for the jewels costing \$3,975.25, and the automobile valued at \$1,200, Miss Swanson cites her contract with F. P., which read:

"... must appear in public in attractive and fashionable costumes, and shall, at proper intervals, entertain in a lavish manner, consistent however with good taste and the social standing of the artist."

It was also provided that once each year the star should visit New York city at her own expense and secure costumes and gowns.

Gifts

The commissioner ruled that these expenditures were the same as the loans—gifts.

The money spent for hospital treatment, including an operation and a special nurse, which it was also claimed was necessary to fulfill her contract with F. P. and the \$150 spent to maintain her Los Angeles home while in New York, were both set down by the bureau as personal services and not deductible.

In computing Miss Swanson's tax after disallowing these deductions the commissioner set her net income for that year as \$69,897.23 with the additional tax assessment amounting to \$11,512.29 to which interest was to be added making a total of \$14,016.21 that Uncle Sam desires to collect.

While carrying the appeal to the board Miss Swanson has posted a bond of \$21,000 with the Collector of the 6th District of California.

HEARST ORDERS TIE-UPS ONLY WITH M-G-M

Washington "Times" Reneges After Receiving Instructions from N. Y.

Washington, May 18.

Tie-ups between picture houses and Hearst papers can be made only with Loew Theatres, according to the outcome of an attempt for a tie-up here with the "Times" and Rialto (Universal).

After the arrangement had been entered into locally, the "Times" notified Bert Ennis, promoting the publicity for "Guess Who," that through instructions received from the Hearst New York headquarters, no Hearst paper could effect a tie-up in any city holding a Loew theatre excepting with the Loew house.

As Loew includes Metro-Goldwyn-Mayer the headquarters' order is accepted as also including M-G-M pictures.

W. R. Hearst is associated with Marcus Loew through Hearst's Cosmopolitan picture company releasing through M-G-M, with Metro also making the Cosmopolitan productions. Hearst gives slathers of publicity in his own newspapers to all M-G-M-Cosmopolitan pictures. In towns where there are Hearst dailies the Cosmo pictures as a rule make a showing at the box office.

Mr. Ennis came here to exploit the Weiss Brothers picture, "Guess Who" with a newspaper tie-up, the daily to use a cut-out photo of a picture star, with the "Guess Who" caption for a prize.

"The Times," local Hearst sheet, snapped at it and had gone into some details in type, when New York interfered.

There are two Loew picture theatres in this city.

"HALF BACK" FOR GRANGE

Los Angeles, May 18.

Harold "Red" Grange's first picture for Arrow productions will be "The Half Back," written by Byron Morgan.

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An Inside Glimpse at the Operation of Competing Film Theatre Buyers

It happened in a middle-western city.

A distributor had entered into a verbal deal with a local capitalist for a large capacity theatre the localite intended building.

Rental and lease terms were settled upon and the easterner returned east. Into the same town entered the representative of another distributor. He called upon the local capitalist, said he had heard of the other deal, but was ready to submit a proposition that should interest the theatre owner.

The local man said it would be of no interest to him; he had given his word and as a business man would keep it.

The competing representative asked if an offer of 25 per cent more than had been agreed upon with the other distributor would not interest the local man? The local man said it would not.

Offered 50 Per Cent More

Within two hours the representative called up the local capitalist, saying he had another proposition. The capitalist told him it would be as useless. But the representative pleaded for an interview and got it.

Then he said his principal would give 50 per cent more than the other man had agreed to pay, and wanted to know as a business man if the capitalist could turn down a proposition like that?

As proof he was a business man, the capitalist in return wanted to know how one man in a legitimate business could afford to pay one-half again as much as another man, and still make money? The representative countered on that by replying it should make no difference to the theatre owner who paid the rent, as long as he was assured it would be paid.

"Well," said the localite, "I can't see it your way. This picture business must be some kind of a 'blue sky' scheme. I don't want you as a tenant."

And the original bidder will open the theatre when it shall have been completed.

COSTUMES FOR PRODUCTIONS PICTURES GOWNS FOR INDIVIDUALS

SCHNEIDER-ANDERSON
229 W. 36 ST. NEW YORK

STUDIO ON LAND DEVELOPMENT FOR PUBLIC ADMISSION AT 25c

Anticipated Stimulator for Lot Sales and Interest—
Good Will Film Corp. Operating Coast Studio—
26 Pictures in Producing Plan

Los Angeles, May 18.

To favor the development of Montebello Park, J. D. Ransom Company, Long Beach builders, will construct a four-acre picture studio, open to the public at all times at 25c. per head.

The concern figures that having the studio within the limits of the development, it will be an easy proposition to sell land, and that the buyers of this land will figure that having a studio to show their visiting friends at a nominal fee. According to the plan, Mark Goldline is to direct 26 pictures to be released through the Good Will Film Corporation. These pictures are to be of the comedy and animal type.

For the 25c. admission it is planned to have up a few permanent sets and shoot a few scenes on these exteriors. There will also be stages. The public will be permitted to get a limited view for the 25c., just enough to keep them satisfied for the fee.

British Film Exports

Show Decreases

Washington, May 18.

British exports of positive picture films during the first three months of 1926 dropped a million feet below the footage exported in the first three months of 1925, according to a report to the Department of Commerce.

Positives exported in the first three months of 1926 totaled 6,600,000 feet as compared with 7,500,000 feet in the same period in 1925 and 4,900,000 feet in 1924.

This drop is also recorded in negatives, the report setting exports of this class of film down as but 100,500 feet in the same period in 1925 as compared with 107,000 feet in 1925 and 134,000 feet in 1924.

The biggest drop is registered in the exports of British raw film, the drop from 1925 exceeding 10,000,000 feet. The first three months of 1926 reached but 15,000,000 feet of raw film, as against 25,800,000 feet in that period of 1925 and 8,300,000 feet in 1924.

Cohn with Fine Arts

Los Angeles, May 18.

Samuel W. B. Cohn, considered one of the best free lance publicity agents on the West Coast has been appointed director of publicity for the Fine Arts Studios.

Cohn also has done the last minute publicity for the Motion Picture Theatre Owners Association Convention, which will be held here June 1-5.

New Cowboy in Pictures

Rob Roberts, one of the west's picturesque "cowboys," who went abroad with the Tex Austin outfit for the Wembley Exposition, has signed with the Art Accord productions.

Roberts had several "wild west" offers, but decided the film riding was more attractive and lucrative.

Platforms as Stages

In some cities, notably Chicago and Brooklyn, N. Y., exhibitors with picture theatres not having an adequate stage for performers have been permitted a platform on the apron as a substitute.

NEW PROGRAM FOR COAST CONVENTION

Los Angeles, May 18.

The entertainment program for the Motion Picture Theatre Owners' Association Convention, to be held here June 1-5 at the Ambassador Hotel on behalf of the Association of Motion Picture Producers, has been considerably altered.

Followed a meeting between a committee representing the producers' association and Glen Harper, secretary of the Southern California branch of the Theatre Owners' Association, who has the evening arrangements in charge.

Instead of having the visitors go to various studios on different nights to be entertained the new plan calls for every studio in the Los Angeles and Hollywood area to set aside a special morning during the week for the delegates.

It is pointed out that if dinners were to be held at the studios the visitors would have little opportunity for an insight of the inside of the industry. For the evening entertainment two nights during the week have been set aside. Wednesday a rodeo is going to be held at a place to be selected in which all of the famous Western stars and cowboys now appearing in pictures will participate. Friday night an entertainment and ball will be given at the Ambassador. All of the members of the association have pledged themselves to provide the finest type of entertainment ever given in Hollywood, and they also pledge themselves to have every one of their stars who will be in the city at the time attend the ball.

It is figured by the Producers' Association, as well as the M. P. T. O. A., by giving the delegates several nights to themselves it will be more appreciated than if scheduled for a different entertainment each night.

7,500 VISITORS IN L. A. FOR M.P.T.O.A. MEETING

Estimate Made by Harry Schultz for Calif. Division—
3 N. Y. Specials

Harry Schultz, in New York, on behalf of the California division of the Motion Picture Theatre Owners Association of America's annual convention, at Los Angeles, June 1-5, estimates the meeting will draw 7,500 visitors to the coast.

New York is displaying a greater interest in the convention than anticipated out west, said Mr. Schultz after interviewing many of the picture people in New York. There are to be three special trains leaving from the metropolis, according to the present arrangement.

Of the 7,500 tourists, Mr. Schultz estimates the regular delegates at around 400, with 300 alternates, and the remainder mainly composed of exhibitors or associates taking the opportunity of the convention to make the trip to the source of nearly all of the screen's material.

Mr. Schultz, with Mrs. Schultz, is on a country-wide auto trip. They left Los Angeles March 1 and expect to return Sept. 1 next. So far they have been in the south, including Havana. Up to date their Buick sedan has traveled 8,000 miles. Mr. Schultz, who drives it, says the speedometer will have registered 17,000 by the date of their arrival home.

PAYING WEEKLY FINE OF \$8.95 FOR SUNDAY

Manson, La., May 18.

People here are watching with interest for the outcome of a controversy being carried on by the Rev. J. G. Waterman, pastor of the Methodist church, and R. L. Stewart, local motion picture theatre proprietor.

Stewart ran his show house Sunday in violation of the city ordinance. As a result Mr. Waterman went to Rockwell City and swore to a complaint against Stewart and Stewart was fined a total of \$8.95. This is the second time Stewart has operated on Sunday and paid a fine for doing so.

FILMING "TOPSY AND EVA"

Duncans to Do Musical While
Playing Return Date

Los Angeles, May 18.

The Duncan Sisters will make "Topsy and Eva" for the screen here this summer, the film work to be done concurrently with a return engagement which their show will begin early in the summer.

Milton Kohn, attorney, is heading a local independent syndicate to finance the project.

May Start Something

In the output of product for 1926-27 which Metro-Goldwyn-Mayer has announced there is one picture that appears on the surface as though it would "start something." The production is "The Waning Sex," by Fred-eric and Fanny Hatton and in which Norma Shearer is to be starred with Lew Cody, Renee Adoree and Sally O'Neill featured.

It is announced as dealing with "feminine men" and "masculine women."

'GREATER JOLIET WEEK' FOR NEW THEATRE

Joliet, Ill., May 18.

The opening of the Rialto, the Great States Theatres company new house in this city, is to be made a civic booster week and committees are now raising a \$10,000 fund to stage a Greater Joliet in connection with the theatre opening the week of May 24.

Ed. R. Smith is general chairman of the soliciting committee and J. J. Rubens, of the Great States Theatres, is handling the details. Band concerts, window shopping expeditions and other business and trade building features are to be developed.

The Rialto theatre has pledged \$500 to the fund.

Louise Glaum's \$405,000 Claim Is Disallowed

Los Angeles, May 18.

Louise Glaum's claim for \$405,000 against the estate of Thomas H. Ince was thrown out of probate court by Judge Willis on technical grounds. Miss Glaum declared that she loaned Ince and J. Parker Read, Jr., his partner, \$5,000, which they needed to finish "Greater Than Love."

Miss Glaum also claimed that the money she asked for was due her for services rendered the producer. Miss Glaum made no legal claim for the money during Ince's life time, but started the suit against Ince Carpenter, one of the executors of the estate, after the death of Ince.

Goldwyn Finds "Find" In Wife's Sister

Los Angeles, May 18.

Samuel Goldwyn figures an ingenue find in Constance Howard, sister of his wife, formerly Frances Howard, stage actress.

Constance has been in the show business for five years. Her last appearance was in "Dancing Mothers."

Goldwyn took several tests of Miss Howard last week. He contemplates using her in forthcoming film productions as well as farming her out for experience.

Negri's Hotel Imperial

Los Angeles, May 18.

Eric Pommer, former UFA executive, brought over here by Famous Players-Lasky, will not only supervise, but direct Pola Negri in her next picture, "Hotel Imperial."

Eric Von Stroheim was scheduled to megaphone the picture, but as he has not started shooting on "The Wedding March," the post was given to Pommer, who will start work immediately.

UNION'S MILWAUKEE DRIVE

Milwaukee, May 18.

Concentrated efforts by the theatrical federation of labor have swung six more neighborhood movie houses into line.

The houses signed up by the unions are the Venus, Arcade, Regent, Columbia, Mozart and Greenfield. The Comet, non-union, for 12 years and recently closed down, will be reopened soon with an entire union crew.

WARNERS' STUDIO'S LEASING

Los Angeles, May 18.

With the acquisition of several acres of ground adjoining their Vitagraph studio, Warner Brothers have announced that they will institute a new policy of leasing space and equipment on that lot to other producing companies.

GULLIBLE FILM COLONY EASILY BAMBOOZLED

Girl Born in San Francisco
Poses as Spanish Princess
—Newspapers Fell Also

Los Angeles, May 18.

A Spanish girl named Beatriz de Ortega, here recently from San Francisco, thought she would try a new wrinkle to break into the movies. She had gotten to the Spanish Consulate here and stated she was Princess Beatriz de Ortega Bragana of Alhambra Grande, Spain, a member of four houses of royal blood and a personage whom it was an honor to know.

She then went to the Biltmore Hotel, where the Consulate had sponsored her, and took a suite. When her baggage arrived it consisted of a small trunk and a hand bag.

That puzzled the hotel people, who thought such a grand personage should have an entourage of servants as well as a large number of trunks to hold her royal wardrobe.

Only 19 and the graduate of a convent, Miss de Ortega figured differently. She got into a circle of art lovers, among whom she made a number of friends, and was introduced to Antonio Moreno, who is rather proud of his Spanish ancestry.

Moreno decided to give a gorgeous party in her honor. It was given at the Moreno home on Moreno Heights. Practically everybody in the picture world of any consequence was present to pay homage to the beautiful princess. During the evening the princess told the picture people how grand they were, how wonderful their occupation was and how she would really love to enter into the picture fold.

Newspapers Fall

The Los Angeles newspapers fell heavily. They had scores of camera men and photographers following the princess about, and even printed pictures of her and Ramon Navarro as an ideal couple.

For 10 days every one else also fell for the titled Spanish lady; picture stars and producers invited her into their homes.

Then a smart hotel press agent got curious and decided he would interrogate the lady regarding her Spanish ancestry and titles, figuring the hotel could get plenty of space on it.

But the little Spanish girl sort of lost her nerve and told the press agent she was not a member of a royal family nor owned title, but that she really had royal blood in her veins, as her mother had been a Bragana from the royal circle at Alhambra; that she had been born in San Francisco and educated in a Catholic convent. She said she had only wanted to break into the picture business and thought that by putting on a front and having the big guns of the industry at her beck and call it would be easy for her to get a big contract with a large salary, which would enable her to buy the lovely clothes she had always wanted.

When word got out to the picture colony of the stunt they laughed, and a number who admired the nerve of the youngster are now making endeavors to place her in the film industry, figuring that mite of royal blood which she has in her veins from her mother's side would be good news in exploiting her, especially in the Latin-speaking countries.

Upon investigation, it was found that Miss Otero was a \$60 a month clerk in the San Francisco Western Union office and had received a leave of absence to have her tonsils removed. She is due to return to work on June 1.

Studio Space High

Los Angeles, May 18.

Studio space is at a premium here just now and the operators of lots where space is rented are boosting the prices. They are taking advantage of the condition that has been created by the sale of the United Studios to Famous Players.

The taking over of the United plant by F. P. has forced First National units out into the cold, cold world until such time as their own plant is completed and with First National shopping around for space the rental boys have put on their high hats and boosted the prices all out of reason.

FORVM
THEATRE BEAUTIFUL
LOS ANGELES

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JOHN GILBERT

In
KING Vidor's
Production

"La Boheme"

A Metro-Goldwyn-Mayer
Production

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EXHIBITORS AND HAYS ARGUE CONTRACTS ADDED CLAUSES

One-Year-Old Claims and No Older Before Arbitration Boards—Conservative Exhibitors Insisted on a Final Settlement

The conflict between various factions in the exhibitor field and members of the Will H. Hays organization, The Motion Picture Producers and Distributors of America, Inc., concluded a two-day session in Hays' office at noon yesterday, at which the question of added clauses to the standard form of contract was thrashed out and definitely settled.

There was a certain element in the exhibitor ranks that wanted to frustrate the chance of settlement prior to the June convention of the M. P. T. O. A. in Los Angeles so that there would be an opportunity to have some fireworks at the convention. This plan, however, was blocked by the more conservative exhibitors at the conference, who insisted that the matter be settled finally at this meeting, which was attended by the representatives of all national and regional distributors of motion pictures and the Advisory Committee of Exhibitors appointed at the Union League Club meeting held in February of this year, consisting of Charles L. O'Reilly, E. V. Richards, W. A. Staffor, and R. F. Woodhull.

The subject was a consideration of the administrative methods of the various distributors for putting into effect the Standard Exhibition Contract adopted in the industry by agreement between the distributors and the exhibitors. This Standard Contract being intended as a vehicle for the agreement between distributor and exhibitor for the exhibition of motion pictures contemplated the insertion of special terms peculiar to the distribution method of each company.

No changes have been made in the standard clauses of the Exhibition Contract.

Certain forms of language having been suggested by the distributors for the purpose of carrying out their particular distribution methods, these clauses were discussed with the advisory committee. Where-

(Continued on page 19)

Dorothy Dalton Granted New Trial on Hotel Loss

Albany, N. Y., May 18. Dorothy Dalton has been granted a new trial by the Court of Appeals in her action against the Hamilton Hotel Operating Company, Inc., to recover \$6,000 damages for loss of two trunks containing dresses and jewelry.

In August, 1920, Miss Dalton leased an apartment in New York City, but was not to occupy it until the following October, although the management accepted her five trunks for storage. On taking possession of the apartment two of the trunks were missing.

Contending it had no knowledge of the expensive nature of the contents of the trunks, the management claimed it was protected against liability by its posted notices, which stated the hotel was not responsible for undeclared property.

Miss Dalton won a verdict of \$5,000, which the appellate division, first department, reversed, dismissing the complaint.

The Court of Appeals restores the complaint on which the case may be tried again.

U'S "ROMEO-JULIET"

Los Angeles, May 18. Universal this fall is going to make "Romeo and Juliet." It is said Raymond Keane, juvenile, brought to light in the Buchowsky picture, "The Midnight Sun," will play Romeo and Mary Philbin Juliet.

A. E. Dupont, foreign director, may direct.

Brian-Haines Engagement Rumored

Los Angeles, May 18. According to a report, Mary Brian and William Haines, both screen players, are engaged.

MRS. KARL DANE, K. M., HUSBAND'S \$500 WEEK

Wife of "Slim" Sues for Separate Maintenance—Works in Kathleen Clifford's Home

Los Angeles, May 18. Declaring that she is working for a very small salary as a domestic in the home of another picture player while her husband is getting \$500 a week at Metro-Goldwyn-Mayer studios, Mrs. Emma A. Dane, wife of Karl Dane, who sprang into prominence as "Slim" in "The Big Parade," has brought a suit for separate maintenance.

Mrs. Dane said after they were married in March, 1924, her husband refused to talk to her. In September, 1924, they separated.

In her complaint she said that she was working as a maid at the home of Kathleen Clifford, film actress, while her husband was working regularly and had about \$10,000 in the bank as well as other property.

VERNE'S 'ROUND WORLD'

First National's world's tour film will be Jules Verne's "Around the World in 80 Days." Most of the scenes will be made abroad. Harry Reichenbach is sailing on the "Paris" this week to arrange some of the preliminaries.

UNRE'PTIONS

Warner Bros. did not renew their option on Kenneth Harlan and as a result, the actor is free-lancing. His wife, Marie Prevost, recently left the Warner organization and is now making pictures for one of the P. D. C. units.

Famous Players also will not renew their options on George Rigas, Joseph Striker and Gilbert Roland. Their contracts expire July 1.

F. P. WILL TAKE UP OPTION ON McVICKER'S

Chicago, May 18.

Famous players will take up the option to purchase McVicker's for \$3,000,000. It expires Aug. 1, next.

F. P. rented the house from Jones, Linick & Schaeffer for three years with an option and the price set. Since then F. P. merged its theatres with Balaban & Katz. Upon the transfer of McVicker's it will probably go into the merged Publix group.

Tryon in Comedies Becoming Dramatic

Los Angeles, May 18.

Glenn Tryon, comedy player, dissolved his optional contract with Hal Roach, for whom he has made 24 two-reelers, and will try dramatic acting.

Mrs. D. W.'s Tie-Up

Mrs. David Wark Griffith and her director-husband are in a legal squabble over separate maintenance, through a separation agreement.

Mrs. Griffith is now proceeding against her husband and United Artists to determine the extent of his holdings for the purpose of tying up those funds.

ONLY 13 OUT OF 151 NEW PLAYS SOLD TO PICTURES THIS SEASON

Of 151 new plays produced so far this season .086 per cent have been sold for pictures.

This is slightly below the percentage of plays sold last season, 10 per cent which proves a contention made by many on the inside of show business that authors who consider the film rights all-important emphasize a very minor chance of a stage play reaching the screen.

Of the plays sold this season for films, 13 in all, three were produced principally because of their picture value. The trio, without exception, are singly rated as stage flops. They are "Grand Duchess and the Walter," "The Monkey Talks" and "The Pelican," the first of which was produced by Charles Frohman, Inc., and was made into a film before its New York presentation, while both "The Monkey Talks" and "The Pelican" were backed by William Fox.

Herewith are listed the plays sold, their stage producers and the picture firm purchasing:

Play.	Producer.	Buyer.
"Love 'Em and Leave 'Em"	Jed Harris	F. P.-L.
"Twelve Miles Out"	W. A. McGuire	M.-G.-M.
"Grand Duchess and Walter"	Charles Frohman	F. P.-L.
"Naughty Cinderella"	Charles Frohman	F. P.-L.
"The Show-Off"	Rosalie Stewart	F. P.-L.
"Cradle Snatchers"	Sam H. Harris	Fox
"The Pelican"	A. H. Woods	Fox
"Is Zat So?"	Booth, Gleason & Truax	Fox
"The Monkey Talks"	Arch Selwyn	Fox
"The Great Gatsby"	W. A. Brady	F. P.-L.
"Butter and Egg Man"	Crosby Gaige	1st Natl.
"The Family Upstairs"	Lewis & Gordon	Fox
"The Holy Terror"	John Golden	Fox

Fox has six of the 13, or almost one half, while Famous Players purchased five; Metro-Goldwyn, one.

This season's list is remarkable in that almost all of the shows brought a good sum, ranging from \$25,000 as an average for the majority to \$90,000 ("Is Zat So?"). That sale included two Shubert properties which Lee Shubert bought from the World Film Company, one of which "The City" by Clyde Fitch, is on next season's Fox program.

Seven hundred and fifty thousand dollars would cover all the picture sales of the current season—and that money represents the amount paid into the legitimate stage by the picture people. While the public, for whom plays were written before the agitation on picture rights began, contribute during the height of the season, with conservative figuring, that same sum is paid weekly into the legit box offices of New York.

Some of the dramas this season, particularly "The Green Hat," "Lulu Belle" and "The Shanghai Gesture," have consistently paid royalties of over \$2,000 weekly to their authors, "The Green Hat" going as high as \$28,000 some weeks and necessitating a proportionate payment to the writer.

The stage pays on the basis of business done. With but an exception or two, no picture firm has ever bought a story on the promise to pay the author a percentage of the gross business. Their purchases are made outright.

The .086 percentage would be further reduced were the plays produced but not brought into New York figured in the total. A slight possible increase in percentage might be gained if current Broadway plays are later taken over to the films.

PHONOFILM ACTS AND FILM HOUSES

At the Rivoli, New York, a Publix house, the Radio Franks are billed this week. But the Radio Franks are not there except as reproduced on the Phonofilm. The billing would almost lead anyone to believe that they were there in person as their names are in lights of one color and the word Phonofilm is in another.

It is an instance where an act having established itself in picture houses and getting a great amount of work out of the theatres where de luxe presentations are in order, loses through the billing of their names in connection with a Phonofilm.

For some time the Radio Franks have been looked upon as a regular attraction at the Strand, having appeared there several times. Now the Rivoli, in direct opposition to the Strand, gets the advantage of their names without the physical act.

U. A. HAS 16 NEXT SEASON

Ten Units Will Make Program

Mary Pickford, Gloria Swanson, Charlie Chaplin, Douglas Fairbanks, Rudolph Valentino, John Barrymore, Buster Keaton, Joseph M. Schenck, Samuel Goldwyn and Morris Gest are the artists and producers who will contribute the 16 pictures comprising the United Artists Corporation's releases for the 1926-1927 program. Hiram Abrams, president of the corporation, announces.

Of the new producing members, Gloria Swanson will make two films, John Barrymore two, Buster Keaton two, Samuel Goldwyn three and Morris Gest one, the first of his Morris Gest spectacles.

In addition to films the newly acquired producing units of United Artists will contribute, there will be Mary Pickford in "Sparrows" and another picture; Charlie Chaplin in "The Circus"; Douglas Fairbanks in "The Black Pirate"; and Rudolph Valentino in "Son of the Sheik," and another film that will have a Spanish locale.

Frank L. Mayo's Alimony To Date Is \$44,836

Frank Lorimer Mayo, picture actor, has a \$44,836 alimony obligation outstanding in favor of Joyce Eleanor Mayo, according to a suit for that amount filed in the New York Supreme Court. The money is due under a separation agreement made in 1919 whereby Mayo must pay at the rate of \$150 a week.

The claim is for \$37,700 with accrued interest of \$7,136 bringing the total up to \$44,836.

Mayo went into voluntary bankruptcy last September with debts exceeding \$8,000, but no mention of any alimony.

Harold Lloyd's "Short" Comedy Dept. for F-P

Los Angeles, May 18. The F-P desire to make their own comedies and short reel subjects may see fruition when Harold Lloyd completes "The Mountain Boy." Lloyd will then take a four months' layoff and establish a short subject comedy department which will release two-reelers, and possibly a few longer comedy features, through Famous Players.

Famous now makes no short subjects.

U'S FILMS ON LINERS

Los Angeles, May 18. Universal has contracted with the United States Line to provide pictures for their ocean liners. The contract includes features and short subjects.

"STOP TALKING" INJUNCTION ISSUED

Marceline Day Restrains M-G-M Officers from Mentioning Her Contract

Los Angeles, May 18.

Marceline Day obtained a temporary injunction in the Superior Court against officials of Metro-Goldwyn-Mayer studios, prohibiting them from talking to other producers about the contract studio heads say is still in force between the actress and the company.

The restraining order is one of the most unique ever issued by a local court. Because of the controversy arising when Miss Day became of age and repudiated the \$200 a week contract made while she was still a minor, she alleged that M-G-M prevented her from securing work with other producing companies by saying that she was still under contract to them.

A \$1,000 bond was posted by the girl with Presiding Judge Stephens. The effect the injunction will have now was thought to be negligible, as everyone in Hollywood knows of M-G-M's position in the contest.

Bernstein Leaves U; With Westerns for M-G-M

Los Angeles, May 18.

Isidore Bernstein, known as one of the faithful lieutenants of Carl Laemmle, and who was the first general manager of Universal, left that organization this week to become director-general of Western features for Hal Roach, to be released through Metro-Goldwyn-Mayer.

Francis McDonald, a free lance western feature player, is to be starred.

Bernstein's activities will not be confined especially to the McDonald pictures. As other subjects are taken up and decided upon for production, they will come under his directorship.

Florence Mack, assistant to Bernstein at the Universal Studios, for the past six months, leaves with him, joining the Roach scenario department, devoting most of her time to the handling of the stories which are to be produced by the Bernstein units. Miss Mack recently completed the scenario for "The Thoroughbreds," which Universal will put into production in June.

Chanin's 4,000-Seater At Broadway and 74th

The Chanin Construction Co. has purchased the block on the east side of Broadway, between 74th and 75th streets.

It will start the immediate erection of a 4,000-seat neighborhood picture theatre.

Reorganizing S. & A.?

Los Angeles, May 18.

George K. Spoor of Chicago, president of Essanay Film Co., arrived here on a business trip.

Plans for the reorganization of Essanay are said to be now under way.

WERNER KRAUSS FOR U. S.

Paris, May 18.

Werner Krauss, much remarked in the picture version of Emile Zola's "Nana" recently here, is booked to play for the Paramount and will soon join the German picture colony in California.

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F. P.'S JR. STARS AND 'YOUTH' FILM SENT F. P.'S RIVOLI BELOW \$20,000

Lloyd Beat \$180,000 in 6 Weeks at Rialto—"Law" Revival (U) at Colony Did Big, \$29,716, on Grind—B'way Off Last Week for Big Money

Two big money marks on Broadway last week as the result of runs. "The Big Parade" passed \$500,000 on the 25th week of its run, and Harold Lloyd in his latest comedy, released by Famous Players, finished his sixth and final week at the Rialto, with a total of \$180,860, giving an average business of \$30,143 weekly.

Other than this there was little to brag about along Filmway.

The Capitol had "Money Talks," rather indifferent comedy with the box office return down to \$40,238.50. The Strand with "The Wilderness Woman" ranged second, showing \$31,400, while the Colony, with an eight-year-old picture, "Outside the Law," revived on a grind policy, clicked with \$29,716.50.

At the Rivoli the combination showing of the Paramount Junior stars in their film, "Fascinating Youth," and in person in a John Murray Anderson presentation failed to come up to expectations. Business for the first time in months dropped below \$20,000. The final week of Lloyd at the Rialto showed \$17,800.

The little Cameo went back to rep for the week and finished with \$4,541.70, while at Warner's "The Little Irish Girl" got \$13,605.

Of the specials in for a run "The Big Parade" led, finishing the week with \$19,163.50, while "Ben-Hur," at the Cohan, dropped further, to \$10,880, and moves at the end of this week to the Embassy. It is expected to remain there all summer, drawing visitor patronage.

"La Boheme," finishing at the Embassy this week, got \$6,568.50 last week, and "Mare Nostrum," at the Criterion, attracted \$5,569.65.

Last night at the Times Square Producers' Distributing Corp. tried an innovation in New York in presenting a double feature bill in a legitimate house attraction with "Silence" and "The Prince of Pilsen," replacing "The Volga Boatman." The latter ran for five weeks to a fair box office result, the final week being under \$6,000.

Estimates for Last Week
Astor—"Big Parade" (M-G-M). (1,120; \$11.0-2.20). (26th week.) Last week, 25th, picture passed \$500,000. Week's business, \$19,163.50, jump of about \$250 over previous week and total went to \$513,993.70, having played to 401,424 paid admissions since opening Nov. 19.

Cameo—Repertoire Week (549; 50-75). This little house leaped back to the rep idea again to \$4,541.70.
Capitol—"Money Talks" (M-G-M). (5,450; 50-1.65). Comedy with none too great punch. Business reflected this. \$40,238.50. \$9,000 under for "Brown of Harvard" week before.

Cohan—"Ben-Hur" (M-G-M). (1,112; \$11.0-2.20). (21st week.) Final week this house. Moves to Embassy next week. Last week \$10,880.

Colony—"Outside the Law" (U). (1,980; 50-75). (2d week.) This eight-year-old feature returned here for revival with grind policy and pop prices, to \$29,716.50, better business than any of Universal's new specials showed at house with legit house prices and two performances daily.

Criterion—"Mare Nostrum" (M-G-M). (608; \$11.0-2.20). (13th week.) Rex Ingram feature seems to be holding to fair pace with \$5,569.65 last week.

Embassy—"La Boheme" (M-G-M). (600; \$11.0-2.20). (13th week.) Leaves Saturday. Last week down to \$6,568.50.

Rialto—"For Heaven's Sake" (Lloyd-F. P.-L.). (1,960; 35-50-75-99). Last week found Lloyd comedy finishing six-week run. First week showed \$48,190, and final week \$17,800, but on run picture played to \$180,860. Gilda Gray, in person and in "Alma of the South Seas" on screen opened Saturday midnight for special reserved seat performance and Sunday and Monday did turnaway at all shows.

Rivoli—"Fascinating Youth" (F. P.-L.). (2,200; 35-50-75-99). Combination of picture showing Paramount Junior stars and players in person in presentation did not seem to hit fancy of New York. \$19,095. Very low.

Strand—"Wilderness Woman" (Kane-F. N.). (2,900; 35-50-75). Picture, together with new frolic, got \$31,400 on week. Big.

Times Square—"Volga Boatman" (F. D. C.). (1,036; \$11.0-2.20). Last week, final of run, De Mille feature, having remained five weeks. Business under \$6,000 last week. P. D. C. now presenting double feature bill of "Silence" and "The Prince of Pilsen" at legit house prices, giving two performances daily.

MAINSTREET, K. C., IS BEATEN BY FILM HOUSE

Newman Does \$12,700 to Orpheum Theatre's \$11,000—"Sea Horses" Got \$4,700

Kansas City, May 18. Newman splurged last week with "Syncopation Week," Liberty, almost next door, had "Last Week."

The bills seemed to be just what the customers wanted for all houses were fairly well filled.

Estimates for Last Week
Newman—"Devil's Circus" (M. G. M.). (1,890; 40-50). Anderson's "Rhapsody in Jazz," stage, given exactly as produced in New York. Press gave stage performance best of notices, not liking picture. \$12,700.

Royal—"Sea Horses" (F. P.). (920; 35-50). Title didn't mean a thing but picture opened nicely and held up as well as expected. \$4,700.

Mainstreet—"Partners Again" (3,200; 25-50). Reviewers liked this picture. Stage show had one of those Orpheum unit things. Just how it escaped the Shuberts' unit circuit a few years ago is question. Under average at \$11,000.

Liberty—"Wages For Wives" (Fox). (1,000; 35-50). Also resurrection of Lloyd's "Among Those Present," given preference in billing. Also "Last Week" announcement. Got \$6,100, good.

"The Fighting Edge," screen feature at Pantages, also five acts. Orpheum Circuit has announced the calling of the \$225,000 outstanding first mortgage 7½ percent serial gold bonds issued Aug. 1, 1921, and secured by its Mainstreet, this city. The calling date is Aug. 1, 1926. Premium, to be paid is one percent each year of the unexpired life of each bond.

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BUFFALO "SHOT"

Lafayette, Independent, Best Showing Last Week

Buffalo, May 18. Business did a healthy fall last week. It marked the first sharp decline which accompanied the advent of spring weather. In one or two places the bottom dropped completely, with little or nothing left for consolation. This slump is somewhat pre-seasonal this year, being at least a month ahead of the usual schedule. Local theatre men are dubious as to this summer's situation.

Last Week's Estimates
Buffalo (3,600; 30-40-60)—"Let's Get Married." Despite particularly strong presentation little big business. Barely \$24,000.
Hip (2,400; 50)—"Sally of the Sawdust." Found divided favor. Held all week for rather indefinite takings. \$13,000.

Loew's (3,400; 35-50)—"Skinner's Dress Suit" and vaudeville. Good, all-round show with corking picture; all went for nothing at box office. Estimated around \$11,000. Very bad.

Lafayette (3,400; 35-50)—"Skyrocket" and Peggy Hopkins Joyce in person. Nothing on this card outside of personal appearance of star. Monday, Tuesday and Wednesday overflow, particularly at matinees, but wilted sharply in middle of week, with only slight comeback at finish. Miss Joyce did about two minutes and earned billing of flash act. Between \$18,000 and \$19,000. (Copyright, 1926, by Variety, Inc.)

"Nervous Wreck" Starts

Los Angeles, May 18. Scott Sidney has begun production of "The Nervous Wreck," a Christie Special, at the Christie Studios this week.

Those in the cast include Harrison Ford, Phyllis Haver, Paul Nicholson, Charles Gerard, Mack Swain, Chester Conklin, Hobart Bosworth and Vera Steadman.

Warner's—"The Little Irish Girl" (Warners). (1,380; 50-75). Business dropped to level program productions usually draw at this house. \$13,605. (Copyright, 1926, by Variety, Inc.)

ORPHEUM FALLS OFF \$4,500 AT MINNEAPOLIS

Pantages Beats Out 7th St. by \$300—Lloyd's 'Heaven's' \$2,000 Under 'Freshman'

Minneapolis, May 18.

After two painfully bad weeks local managers have reached the conclusion that business is on the down grade permanently as far as the present season is concerned. The box office takings of the past fortnight have afforded convincing proof that the usual summer slump has made its appearance considerably earlier than usual. The unseasonably warm weather was blamed in large part for the decline week before last. But when cool breezes returned to the job the past 10 days and, as far as temperatures were concerned, conditions were propitious for theatregoing, the public continued to hold out on the box office.

Trade in every line has been complaining. Prices of farm products are on the down and farmers are pessimistic. When agricultural conditions tend toward low levels, this municipality always finds itself in the throes of depression. Right now also there is considerable unemployment.

"For Heaven's Sake" led the field of regular movie houses from a comparative standpoint, giving the Strand a nice week. At that the gross fell considerably under what one expects these days from a Lloyd picture. It was fully \$2,000 lower than the first week of "The Freshman." Taking all conditions into consideration, the management, however, felt satisfied and is holding the picture over.

"Mile. Modiste," at the State, and "The Dancer of Paris," Garrick, attracted only moderate attention. It resulted in pretty bad-looking statements. The State had nothing in the way of a stage attraction to pull, and the Garrick depended entirely upon its film attraction for its draw.

Absence of any big box office attractions helped to give impetus to tobogganing business at the Hennepin-Orpheum, where there was a sharp drop of fully \$4,500 from the previous week. Both Pantages and the Seventh Street held scant night audiences and seemed almost deserted in the afternoons. The Lyric and Aster suffered correspondingly along with the larger houses.

Estimates for Last Week
State (2,040; 50)—"Mile. Modiste" (F. N.). and "Dance of Spring." Corinne Griffith favorite here. Picture was not strong enough to overcome general slump. \$9,500.

Garrick (1,829; 50)—"Dancer from Paris" (F. N.). Picture liked. Failed, however, on the draw. \$4,000.

Strand (1,277; 50)—"For Heaven's Sake" (F. P.). Only hold-outs Saturday and Sunday. "The Freshman," Lloyd's last picture to be seen here, held them out every evening for two weeks. Matinees light. \$7,000.

Lyric (1,200; 35)—"Desert Gold" (F. P.). Westerns no magnet here as a rule. This one no exception. \$2,000.

Aster (896; 25)—"Siberia" (Fox). Fell off with others. \$1,600.

Hennepin-Orpheum (2,852; 50-99)—"Beautiful Cheat" (U.). and vaudeville. Picture counted for little. \$12,500.

Pantages (1,554; 50)—"The Sap" and vaudeville. Going tough. \$4,600.
Seventh St. (1,480; 50)—"Dixie Merchant" and vaudeville. Business badly off. \$4,500.

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Pathe Will Release

Langdon Five-Reeler

Los Angeles, May 18. Pathe will shortly release a five reel feature with Harry Langdon starred, the title being "His First Flame." This was made by Langdon before he left the Sennett organization.

Pathe figures to release it so that it falls between his first and second First National feature.

Stage Recruits

Los Angeles, May 18. Two stage recruits will be seen in Bebe Daniels' next production, "The College Flirt." The first will be El Brendel, the Swede comic, whose success in "Love Magic," his first for F-P, has resulted in his being signed to a long term contract. His role in "The College Flirt" will be that of a Swedish janitor.

Miss Daniels' leading man in this picture will be James Hamilton, from musical comedy, who this season worked both in "Merry Merry" and "The Matinee Girl." Because there are too many Hamiltons in the picture business, this young man's name will be changed to James Hall.

HEAT WALLOWED N. O.

Top \$14,200 at State—Swanson's Bad Showing

New Orleans, May 18. The first hot weather last week knocked the picture business to smithereens.

At the Liberty, Gloria Swanson, always a draw, did a complete nose-dive, giving the house its worst business since last fall.

Tox Mix, always sure-fire here, suffered some in "The Everlasting Whisper."

Only "Mile. Modiste," at the Strand, with a crack prologue, staged by Aubrey Chadick, a young man who is creating talk with his presentations, showed something in a box-office way. It was off \$2,000. Smart picture; it should have gotten more.

Estimates for Last Week
Loew's State—(3,600; 60) "Everlasting Whisper." Receipts below the standard set. Got \$14,200.

Strand—(2,200; 75) "Mile. Modiste." Rated best Corinne Griffith picture in some time. Only did \$4,800.

Liberty—(1,800; 50) "Untamed Woman." Crowds unusually small. In seven days, \$3,700.

Tudor—(800; 40) "Girl From Montmartre." Posthumous presentation of last Barbara La Marr film failed to excite interest. Barely reached \$1,900.

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ST. JOHN'S 4-SPLIT HOUSE GOT \$3,800

Grosses in Other Houses Last Week: \$800, \$800, \$400, \$375—O. H. Films

St. John, N. B., May 18. The Opera House, old legit turned to pictures, fell by the wayside last week. Although this house made a fairly good start with films, business fell down. It reopened this week for legit.

The high spot last week was "The Sea Beast" to an increased top.

Estimates for Last Week
Imperial—(1,670; 25-50) "Dancing Mothers" (F. P.) 10-11; 12-13, "Joanna" (1st N.). 35c. top; 13-14-15, "Sea Beast" (Warners), 50c. No unusual exploitation for "Sea Beast," \$3,800.

Unique—(850; 25) "The Cave Man" (Warners), first half, with "Adventures of Mazie." Final shift "Red Rider" (B. S. U.) also "Scarlet Streak." Marked improvement in interior and exterior of this house. Maintaining better order in balcony among the boys would be another improvement. \$800.

Queen Sq.—(900; 25) "People vs. Nancy Preston" (P. D. C.). Opening two days. Fair business. 12-13, "Reckless Lady" (1st N.); 14-15, all Fox bill, "Rustling for Cupid," O. Henry story and Fox News. \$800.

Palace—(650; 20) "Graustark" 10-11, plus comedy; 12-13, "Man Who Found Himself" (F. P.) and comedy. Last half, "A Six Shootin' Romance" (B. S. U.). Business holding up to average. \$400.

Gaiety—(500; 20) "All Around Frying Pan" (F. B. O.). Fred Thomson western, and "Love Bug" (Pathe) 10-11; "Graustark," 12-13; 14-15, "The Man Who Found Himself" (F. P.) and comedy. Palace and Gaiety, in different neighborhoods and under one direction, have been rotating pictures each week for some time, first in the Palace and then at Gaiety. Industrial depression in neighborhood interfered with business at Gaiety May 11. \$375.

Opera House—(1,200; 25-35). Pictures withdrawn last week. Daylight saving a contributing factor. (Copyright, 1926, by Variety, Inc.)

Austria's Film Licenses

Washington, May 18. The Austrian film producers have succeeded in getting their government to issue a decree establishing an import contingent for foreign films to become effective Sept. 3 next to run for two years, according to a cable from Commercial Attache H. Lawrence Groves at Vienna to the Department of Commerce.

The decree provides that during the period "import licenses will be granted to film importers to the extent of at least 20 for each suitable domestic film produced or purchased." Short subjects are to be exempt from the provisions of the decree.

A Film Central Committee composed of representatives of the government and the Austrian film industry will pass on the domestic films submitted as a basis for import privileges.

PHILLY SLACK; FOX'S \$20,000 BIG

Stanley, \$25,000—"Boheme" Surprises at \$13,000

Philadelphia, May 18. Business was not big in any of the film houses last week. On the other hand, there were no very low grosses. Just a case of normal early summer slack.

The Stanley's picture, "The Blackbird," won good notices, but was not in itself a big draw. The presence on the bill of Tom Brown and his Minstrels helped a lot. The combine pulled about \$25,000, a figure a little below normal.

Harold Lloyd's "For Heaven's Sake" got around \$8,500 in its fourth and last week at the Stanton, where it proved a good draw, but not equal to some of the previous Lloyd comedies. The Fox did well with "Siberia," plus Aaronson's Commanders and Aunt Jemima. It was the second week for the Commanders, who have built up considerable of a following here. The house's gross for the week was just under \$20,000, extremely good.

The Arcadia was all right, with "The Dancer of Paris" held over for a second week, but the Karlton was again off with "The Lucky Lady."

The first week of "La Boheme" at the Aldine was considerably better than was generally figured. It proved to be an excellent matinee draw, the women raving over it. The first week's gross was in the neighborhood of \$13,000, and the picture should stick for about four weeks.

There are still rumors of "The Black Pirate" for the Aldine about the first of June, and of "Stella Dallas" for either this house or the Stanton, but there is nothing official on this subject.

Estimates for Last Week

Stanley (4,000; 35-50-75)—"The Blackbird" (M.-G.). Only a fair draw, although Lon Chaney won his usual laudatory notices; presence on bill of Tom Brown and minstrels helped business to \$25,000.

Stanton (1,700; 35-50-75)—"For Heaven's Sake" (F.); fourth and last week. Lloyd picture a good draw, but not as exceptional as some of former Lloyd comedies; about \$8,500 last week.

Aldine (1,500; 25)—"La Boheme" (M.-G.). Did better than many expected in first week; got around \$13,000.

Fox (3,000; 99)—"Siberia" (Fox). Picture fairly well treated in reviews and more popular than most of house's recent offerings; Aaronson's Commanders and Aunt Jemima on surrounding bill helped trade a lot; just shy of \$20,000.

Arcadia (800; 50)—"Dancer from Paris" (F. P., 2d week). Fairly well in holdover; \$3,000 quoted.

Karlton (1,100; 50)—"The Lucky Lady." Just a fair draw, with house's usual summer average; \$2,000 quoted.

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MAY ROBSON "FALLS"

Los Angeles, May 18. May Robson has fallen for pictures. The veteran actress has signed a year's contract with Cecil B. De Mille, who holds an option for the extension of the contract. It is likely she will play the lead in the "Rejuvenation of Aunt Mary," one of her stage successes.

Miss Robson is also scheduled for a big part in "Turkish Delight," an Irvin S. Cobb story which De Mille will produce on next season's program.

Apache Film Picked

For Next Valentino

Los Angeles, May 18. Rudolph Valentino will make an Apache film next with George Fitzmaurice named again as his director.

It is reported that Fitzmaurice, who is getting \$75,000 for directing "The Son of a Sheik," the current Valentino picture, will receive \$80,000 for the next production.

Valentino is looking for suitable story and another leading lady, as Vilma Banky is scheduled to make three films with Ronald Colman.

STILLER MAY MOVE

Los Angeles, May 18. The contract between Mauritz Stiller and Metro-Goldwyn-Mayer may be broken by mutual consent. The director is said to be negotiating with Cecil B. De Mille for a berth.

GRAUMAN'S DOUBLE BILL OPENS; McLEAN'S 'BABY,' AT \$24,000, LIGHT

Last Week in L. A. Not So Good—"Greater Glory" at \$24,000 Not Big, Either—"Tell," Foreign, at Ind., to Less Than \$1 Per Seat on Week

Los Angeles, May 18.
(Drawing Pop. 1,350,000)
Big events of the picture house business last week were the inauguration of two long-run programs—Grauman's Egyptian and the Forum.

Did Grauman made a radical departure from his regular policy by presenting for the first time two pictures with two prologs on the same screen as well as having the same of these pictures—man and wife Douglas Fairbanks and Mary Pickford—for the first time as a double attraction.

Grauman launched the most intensive billboard campaign for his program. He used six different kinds of catch lines as well as plunging heavily in the newspapers. The opening performance Friday night was sold clean at \$5 top with the double show running a bit more than three hours. With the manner in which this double-header was received Grauman will be able to carry this bill on for an easy 12 to 15 weeks and more if he cares.

At the Forum "La Boheme" had its premiere Thursday night at \$1.65 top. The house was sold out the day before, with the gross around \$2,700 for the night. This Metro-Goldwyn-Mayer output looks as though it can go here for at least four weeks of very healthy business.

Sudden Heat
Business at the downtown first-run houses was nothing to brag about. One of those sudden heat waves drove people to their cars and seashore.

At the Metropolitan "That's My Baby," a Douglas MacLean picture, had an awful hard road to travel. Not so much enthusiasm about the picture itself among those who saw it, with the consequence around \$24,000 was all that the house could draw on the week. The final Verne Buck presentation was a rather colorful one and seemed to be better than those which preceded it during Buck's 10 weeks' stay.

Loew's State hit about the same stride as far as gross was concerned, as did its much larger sister, the Met. "The Greater Glory" did not cause any one to rave, with the result trade skidded below the two \$30,000 weeks the house had before it.

Chaplin's "Gold Rush," at the Million Dollar, proved a poor pick for second week, and tumbled hard in gross. Had this picture had a prolog back it up there is no doubt that the gross for the first two weeks would have been increased by at least \$8,000. A ballet used for atmosphere did not seem to satisfy at all.

For the final five days of "Stella Dallas" the Forum drew an even \$5,100, considered most satisfactory. The name of Dolores Costello seems to count quite a bit from the box-office angle, as "The Bride of the Storm," in which she is starred, did around \$1,000 better than the picture at the Figueroa the week before.

"Wages for Wives" cut no furor at the Criterion, with the house having its first losing week in several months.

Philharmonic Auditorium had a foreign picture, "William Tell," in for second week at 75c. top. In this big 2,900-seater the picture drew less than \$1 a seat on the week.

Estimates for Last Week
Metropolitan—"That's My Baby" (F. P.-L.) (3,595; 25-65). Poor week for this Douglas MacLean picture. Around \$24,000. His previous pictures always good for more here.
Million Dollar—"Gold Rush" (U. A.) (2,200; 25-35). Second week very poor; gross under \$13,000.
Grauman's Egyptian—"Black Pirate" and "Sparrows" (U. A.) (1,800; 50-\$1.50). Getting off to \$5 premiere, these Doug and Mary pictures give indications of hitting, due to way Sid Grauman is selling them. First three days \$13,700.
Loew's State—"Greater Glory" (F. N.) (2,300; 25-\$1). Not up to expectations. Fair week. Around \$24,000.

Criterion—"Wages for Wives" (Fox) (1,600; 25-35). Cash buyers sort of fought shy, with result house went into "red" for first time in months, through gross of around \$2,800.

Forum—"Stella Dallas" (U. A.) (1,800; 25-75). Final five days of six weeks run brought \$5,100. "La Boheme" (M.-G.-M.) opened Thursday night to one performance at \$1.85 top. On first two days got around \$5,000, considered excellent.

Figueroa—"Bride of Storm" (Warner) (1,650; 25-75). With Costello

MARYLAND, BALTIMORE, REPORTED FOR FILMS

Picture Business Fair Last Week—"Harvard" Got \$15,000, Good Gross

Baltimore, May 18.
The big news in picturedom here last week was an unconfirmed report that the Maryland, the local K-A big time vaudeville house, will flip over to the films next season. This would not be surprising to those in the know. Business continued yes and no last week.

Estimates for Last Week
Rivoli—"High Steppers" (2,300; 25-65). Film secondary for two consecutive weeks. Waring's "Pennsylvanians" held over and delivered. About the only house in town to come through the races and the two-day circus opposition.

Century—"Brown of Harvard" (3,000; 30-65). While Rida Johnson Young was dying in Connecticut her football play was scoring box office touchdown in her home town. Good week, touching \$15,000.

Embassy—"The Wanderer" (1,500; 25-50). First week of new box office scale. Business picked up somewhat following the inauguration of the new prices. Gross larger than previous week when the higher prices prevailed. Business is still under average. \$5,500 to \$6,000.

New—"Desert Gold" (1,800; 25-50). Zane Grey's "western" generally liked, but circus affected business. About \$7,500.

Warner-Metro—"Why Girl's Go Back Home" (1,300; 25-50). Patsy Ruth Miller and interesting title got average week. Business was affected by circus. Below previous week. About \$7,500.

Hippodrome—"Wild Oats Lane," and vaudeville (3,300; 25-50). Fair at \$8,500.

Parkway—"For Heaven's Sake" (1,400; 25-50). Harold Lloyd comedy moved up-town. Decided boosting of b. o. at this select stand. About \$3,750.

Garden—"The Phantom Bullet" and vaudeville (2,000; 25-50). Surprised by excellent showing. Business up \$1,000. A total of \$10,000.

This Week
Century—"Wet Paint"; Embassy, "What Happened to Jones"; Rivoli, "Mile. Modiste"; Warner-Metropolitan, "The Cave Man"; Hippodrome, "Kentucky Pride"; Garden, "For Heaven's Sake"; Parkway, "Bright Lights"; New, "Volga Boatman." (Copyright, 1936, by Variety, Inc.)

CIRCUS' CLEAN UP

Little Left in Washington after Big Show's Draw

Washington, May 18.
(White Population, 380,000)
Ringling-Barnum-Bailey circus in town last Monday and Tuesday and playing to four capacity performances didn't leave much for any one else.

Estimates for Last Week
Columbia—"Blind Goddess" (F. P.) (1,232; 35-50). Not bad considering. \$6,500.

Metropolitan—"Corinne Griffith in 'Mile. Modiste' (1st N.) (1,542; 35-50). Always gets money at this house. Decidedly worth while last week under conditions. \$10,300.

Palace—"Richard Dix in 'Let's Get Married' (F. P.) (2,432; 35-50). Liked all round. About \$8,500.

Rialto—"Still Alarm" (U.) (1,978; 35-50). Even personal appeal from house management couldn't save this one. Under \$6,000.

This Week
Columbia, "A Social Celebrity"; Metropolitan, "Old Loves and New"; Palace, "Wet Paint"; Rialto, "Watch Your Wife." (Copyright, 1936, by Variety, Inc.)

name meaning something, picture pulled through profitable week for house at \$6,200.

Philharmonic Auditorium—"William Tell" (Indep.) (2,900; 25-75). Though corking good picture, foreign one could not get them. \$2,600 on week.

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PORTLAND IN NEED OF 'NAMES'; \$8,900 TOPS

**"Royal Girl" Beats 1st Week
—"Sea Beast" Could Stay for Month—Weather Better**

Portland, Ore., May 18.
Portland houses got a better break last week, probably on account of an improvement in the weather. It begins to look like stage attractions of some nature will have to be used at some of the theatres to counteract the opposition offered by the heat.

The Liberty, at present the ace house here, is fortifying itself against this condition by booking some "name" attractions. Herb Weidort and his orchestra will be a coming feature, as well as the University of California Glee Club and the U. of C. Five. "Mike," the film at this house last week, did not do much. Fair gross at \$8,600.

The surprise was at the Majestic, near \$7,700 for second week with "That Royle Girl." It climbed about \$300 over the first week. "Jazz Week" at the Rivoli, staged and directed by Liborius Hauptmann, one of the best cards there this season.

For this concert the house symphony orchestra was augmented to 18 pieces, and presented a series of classical-jazz selections. The week's intake here clicked over \$8,900, beating the big Liberty, with twice as much of a seating capacity.

Estimates
Liberty—"Mike" (2,200; 35-50). "Mike" (M.-G.-M.) Without added stuff cannot draw consistently. With good acts, would clean up. Theatre in best spot in town. \$8,600.

Rivoli—"Brown of Harvard" (M.-G.-M.). Jazz Week stage show goaled local moviegoers for solid hit. One of best all-around shows staged here in many a moon. Liborius Hauptmann presentation, director and conductor, surprised wiseacres by offering knockout. Big at \$8,900.

Columbia—"Skin-ner's Dress Suit" (U.). Denny did not hold up very well for second week, although thermometer stopped at fair click with \$4,700.

Majestic—"That Royle Girl" (F. P.). A great bit for holdover, beating first week's gross at \$7,700. Picture received good notices in spite of censors eliminating and cutting many scenes.

Blus Mouse—"Sea Beast" (Warner). Were it not for announced policy of two-week run for this special, picture would be good for at least a month. Packed houses for second week, with many standing in line. Six-a-day grind policy, unusually big. \$4,300.

People's—"Desert Gold" (F. P.). Zane Grey stories so big with the book worms here, which stimulates the box office. Chuck Whitehead's gang plugged with Manager Lucas realizing that he has a sure-fire draw. Week's gate good at \$3,800.
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TED LEWIS' \$25,000 WEEK IN MILWAUKEE

Milwaukee, May 18.
Rain and cooler weather helped considerably in keeping Milwaukee houses, legit and picture, on the right side of the ledger during the past week, although the picture houses were all devoid of "names."

Ted Lewis and his band gave the Palace-Orpheum a break, while "Able's Irish Rose" made a strong comeback after its 11 weeks last season at the Garrick. "Spooks" at the Davidson also went well, although not as big as with guest stars.

Estimates for Last Week
Alhambra—"Jazz Bride" (3,000; 50). Little or nothing in names. Alhambra did well to hit about \$12,000 with this Warner picture.

Garden—"Johnstown Flood" (1,000; 25-35). About \$3,700. Picture failed to arouse enthusiasm.

Merrill—"Sandy" (1,000; 25-50). Story in Hearst papers aided. Did rather well; \$5,200 or thereabouts, bit better than average.

Strand—"Lucky Lady" (1,200; 25-50). Regular patronage aided always by Lichter's band on stage and in pit. About \$7,600.

Wisconsin—"That's My Baby" (3,500; 50-60). May Frolo with Charleston Wedding as feature brought house back to normal. Around \$18,000.

Palace—"Little Irish Girl" (2,800; 50-75). This house features Orpheum vaudeville above picture. With Ted Lewis as big stage attraction hit high in season's grosses, going over \$25,000. Continuous policy Saturday and Sunday.

Majestic—"2,400; 25-50). Vaudeville and Larry Bauman in "Stop, Look and Listen." \$18,000 regularly.

Miller—"1,800; 25-50). "Wild Oats Lane." Gives picture even break with Loew acts. Around \$15,000.
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McVICKER'S BIG DROP TO \$14,000; NEW ORIENTAL, 9 DAYS—\$69,000

Established "Name" Draw Out of McVicker's—Chicago Theatre Picked Up to \$35,000—Dog Film Held Over at Orpheum; Did \$13,100

\$21,000 FOR "HARVARD" HIGHEST IN 'FRISCO

Warfield's Management Pleasantly Surprised—"Rainmaker" Did \$19,000 at Granada

San Francisco, May 18.
No records were hung up last week by any of the first run picture houses, but the Warfield again stepped into first place and thereby surprised even its own management.

The first two days gave every evidence of a slump all along the line. No one thought anything unusual in "Brown of Harvard" to pull better than perhaps an average opening. The opening day, Saturday, grossed big and Sunday was apace.

Tia Granada with "The Rainmaker" hit average on its opening days and held to that. It was evident the absence of Peabody with his orchestra was felt. Since Peabody left, no leader is being featured, just the stage act as an act.

"La Boheme" at the St. Francis is slipping. It opened with a substantial week, but hasn't caught on. Business just fair for second week. "Stella Dallas" at the Imperial opening to a poor week, jumped a little the second and last week just held the increased pace.

The California with "Prince of Pilsen," fair.

Estimates for Last Week
California (2,400; 65-90). "Prince of Pilsen" (P. D. C.). Little better than average week, probably due to familiarity of title. Several names of average popularity helped. \$11,000.

Granada (2,734; 65-90). "The Rainmaker" (F. P.). Opened to average play with Sunday also keeping pace, but balance of week about normal. \$19,000.

Imperial (1,300; 65-90). "Stella Dallas" (U. A.). Increased business of second week maintained during third, but gross not big enough to class as satisfactory. \$11,000.

St. Francis (1,400; 65-90). "La Boheme" (M.-G.-M.). Second week saw a slump with receipts just hitting average. \$12,000.

Warfield (2,840; 65-90). "Brown of Harvard" (M.-G.-M.). Took lead of street from opening day. Not thought out of ordinary, but public took to it from jump. \$21,000.
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Agnes Ayres Settles Her \$93,000 P. D. C. Suit

Los Angeles, May 18.
After six months of litigation, the suit brought by Agnes Ayres against Producers Distributing Corporation for back salary and damages was settled out of court. Miss Ayres was paid \$18,000 salary for two of the three pictures she was contracted to make. She worked in only one of the pictures. Peninsula studios were to have made the pictures but the contract was assigned by them to P. D. C.

According to the contract Miss Ayres was to receive \$10,000 a picture. Her complaint stated \$2,000 was all the money she was given. After entering the suit originally for \$43,000, including \$25,000 for damages, she amended it to \$93,000.

RAYMOND MCKEE'S EXPECTANT

Los Angeles, May 18.
The stork is expected at the home of Raymond McKee, screen actor, early next month.

Mrs. McKee is professionally known as Marguerite Courtot, and is also active in films.

Clara Bow Opposite Cantor

Los Angeles, May 18.
Clara Bow has been withdrawn from the feminine lead in Raymond Griffith's "You'd Be Surprised" and will be leading woman for Eddie Cantor in "Kid Boots."

SUMMER SUBSCRIPTION to "VARIETY" \$1—3 Months

Send remittance with name and address

Chicago, May 18.

Trade chatter around town last week focused on the new Oriental theatre, with opinion pretty well agreed that without a Paul Ash the house would be a white elephant for Balaban & Katz. It is considered a poor theatre architecturally. Until curiosity has been satisfied and the theatre settled to a normal gait it will be impossible to judge how much, if any, the Oriental will cut in on the Chicago around the corner.

The latter held up well last week but had the advantage of the Marion Davies film, "Beverly of Graustark," backed by Hearst publicity. It is likely that the house suffering most from the Oriental will be McVicker's. The general exodus of the Ash fans sent the tally down to \$14,000 last week. Ralph Williams and his band from the Rainbo Gardens are in on an option starting this week. Williams has built up some fame via the radio route, and B & K are gambling on that score.

The rest of the loop was quiet. "Stella Dallas" third week at the Roosevelt registered \$17,000 or thereabouts.

The Monroe was weak with "Yellow Fingers." The Randolph copped \$3,800 with the 8-year-old Lon Chaney picture, "Outside the Law." It will probably net Universal a tidy sum if the Lon Chaney name can draw as well elsewhere as in Chicago.

Estimates for Last Week

Chicago—"Beverly of Graustark" (M.-G.-M.) (4,100; 50-75). House picked up from low of previous week. \$35,000.

McVicker's—"Blind Goddess" (F. P.) (2,400; 60). Illustration of importance of what's on stage. Picture seldom means much at this house, which gets the ordinary program output of Famous Players with stronger film spotted elsewhere. With Paul Ash at Oriental, gross last week down to \$14,000.

Monroe—"Yellow Fingers" (Fox) (973; 50). Fox meller sans names for city box offices fared poorly; \$3,800.

Oriental—"Tramp, Tramp, Tramp" (F. N.) (2,900; 35-60-75). \$69,000 on nine-day engagement of first Harry Langdon feature in new house. Grinding six shows Saturdays and Sundays, five other days.

Orpheum—"Night Cry" (Warner's) (776; 50). Rin-Tin-Tin in flesh making three personal appearances a day. \$13,100. Held over.

Randolph—"Outside the Law" (650; 50). Picture originally starred Priscilla Dean re-issued after seven years, with Lon Chaney taking precedence. \$5,300, good Randolph, and another week added.

Roosevelt—"Stella Dallas" (U. A., 3d week) (1,400; 50-75). \$17,000.
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WEAK AT PROVIDENCE

First Good Sunday Business Through Heavy Rain

Providence, May 18.

(Drawing Population, 300,000)
Mediocre week—neither up nor down, short nor long. The only event that caused any fluctuation at the box office was a nice disagreeable downpour all day Sunday. Houses consequently packed them in—the third Sunday under the new Sunday movie law, and the third Sunday of big takings by the managers.

The rival attractions of two stock companies do not seem to have bothered the picture houses.

Estimates for Last Week
Majestic (2,500; 10-40). "Social Celebrity" (F. P.). No so glittering or romantic as the women expected from Menjou, but well liked. "Out of the Storm" (Tiffany) adequate second feature. \$7,000.

Strand (2,200; 15-40). "Mile. Modiste" (1st N.). Ideal women's picture and drew. "Test of Donald Norton" (Chadwick) unexceptional. \$8,000.

Rialto (1,448; 15-40). "The Bat" (U. A.). Declared not so well done as play. "Facing Romance" (Itay-art) good horse race stuff. \$5,100.

Victory (1,950; 15-40). "The Barrier" (M.-G.-M.). Thrilling and sensational. "Early to Bed" well directed and liked. Good at \$6,500.

This Week

Majestic, "The Palm Beach Girl," "High Steppers"; Strand, "Paris at Midnight," "The Runaway"; Rialto, "Phantom of the Opera"; Victory, "The Circle," "The Dixie Merchant." (Copyright, 1936, by Variety, Inc.)

INSIDE STUFF ON PICTURES

Harry Wilson, director of publicity for First National, who is behind two secretaries before granting interviews got himself into a jam with a bunch of the general newspaper men on the Los Angeles "Examiner," that will take more than hand shaking to square.

Dick Creedon, one of the star feature men on the paper was assigned to get a story on Dorothy Seastrom, screen actress, ill for a long period and recuperating in Arizona. She had been assigned to work with Colleen Moore in "Delicatessen." The story the paper wanted was one which would have helped the girl as well as the production.

Creedon went to Wilson's office and informed one of the "secs" he would like to see Mr. Wilson to get a story and some pictures for a front page exclusive on Miss Seastrom. The sec said Mr. Wilson was very busy and asked the newspaper man to wait a while. Wilson being a rather exclusive press agent has a private entrance to his office, located in a bungalow, formerly occupied by a star. Creedon being a very observing newspaper man noticed during the hour or so while he was standing in front of the bungalow a continuous group of girls going in and out of the office and heard them talking to Wilson through the window.

Creedon became disgusted and finally went to the office of John McCormick, general manager. McCormick was not in but he has a woman secretary who knows the value of news. She appeared embarrassed at hearing how the newspaper man had been treated and immediately called Wilson on the phone, instructing him to see Creedon.

The parade of girls stopped going into Wilson's office and Creedon was ushered into the sanctum of the exclusive press agent. Wilson in a very pompous manner said, "I am sorry I could not speak to you before." Creedon whose blood was burning, replied, "Never mind apologizing. You know what I want, get it for me in a hurry and let me get out of this atmosphere."

The information was given and Creedon returned to his office, in no uncertain tones telling his opinion of Wilson. However, Creedon did not take it out on the actress or the company but wrote a corking good story which got a front page layout with a picture.

However, the "leg men" or general assignment men on the "Examiner" being a sort of clannish faith have declared themselves on Wilson.

An odd action last week in Syracuse, N. Y., against Loew, Inc., was started by the holders of the first and second mortgages on the Jefferson Hotel site, where the new Loew's is going up. A temporary injunction was obtained restraining the demolition of the buildings on the ground the land itself would be insufficient security for the amount of the mortgages. The first mortgage is for \$325,000, held by a trust company, and the second mortgage, \$640,000, held by individuals as bond holders.

In reply attorneys for Loew's will plead that the buildings, as they stand, are worthless, and that the new theatre will cost at least \$1,000,000, in addition to the land's value. Loew's, Inc., also stands back of the local operating corporation and guarantees the mortgages, it will be claimed.

The building is to contain the theatre and offices. It will have three upper stories for the latter. Location is at Salina and Jefferson streets, the best spot in town, cutting off Keith's, just below the other corner on Salina street.

Johnny Hines is slightly sore at Ralph Spence, the title writer. Spence has gotten around to the stage where he is repeating on his titles. In several of the Hines comedies are titles the comedian paid for when he had Spence do the titling for him. They were gags and Spence must have thought they were good or he became absent-minded, as he has since used them again.

There were a number of repeats in "Classified." In "Mile. Modiste" were five titles that appeared in the Hines comedies. Spence is on his way east to do titling for "The Old Army Game," "Say It Again," "The Palm Beach Girl" for F. P., and "The Savage" for First National.

In the Famous Players release of the UFA "Variety" picture, the title, "Variety" is quoted, leaving an impression with some that this paper is concerned in the subject matter of the film. The picture tells of a German variety performer. Variete in German is Variety in English. Variete in the German refers to the variety performance or performer. Its equivalent over here is Vaudeville, the term variety on this side being only associated by show people with a vaudeville show or artist.

No finishing date has been set on "The Sorrows of Satan" which David Wark Griffith is now making for Famous Players-Lasky at Long Island City. It is reported that the Marie Corelli picture will be ready in the fall and may be the opener for the new Paramount theatre in Times square. Those watching the Griffith cast at work declare that Adolphe Menjou has an unusual role as the devil. Other principals are Carol Dempster and Lya de Putti, the Hungarian film star, who will make her American debut in this film.

When Herbert Brenon was making "Beau Geste," on the sand hills about 20 miles from Yuma, Ariz., one scene had 1,200 cowboys dressed as Arabs attacking a fort defended by 40 men. The defenders were to fire one volley at the Arabs, and the latter were supposed to drop either dead or wounded from their hurts. Brenon told the riders that any of them that would do realistic falls would receive a bonus of \$5 in addition to the \$10 a day. Brenon thought when making the offer that probably 25 or 30 would do it right. However, all of the 1,200 did the flop and added \$6,000 to the day's payroll.

A Los Angeles attorney who has a habit of mixing his legal duties with film business affairs by trying to be an artist's representative, has run afoul of the second producer in Hollywood within a short time. A young woman star, whom the lawyer represents, arranged with an independent producer to be starred in a picture based on a popular song of a generation ago. The producer had agreed with the young woman to give her a contract at a figure she stated with a guarantee of three weeks' work. She stated that the lawyer would draw up the contract for her and sign it.

About three or four days later, the lawyer visited the producer and stated that his client could not take the job unless she received a larger amount than had been agreed upon and she secure a minimum of four weeks. He said that he felt it would hurt her standing to take a job for less than four weeks, and as the producer was an independent he must pay more money to get her services than had been stipulated.

The producer told the lawyer that the woman made the agreement with him and that he looked upon her to live up to it. After a long wrangle the lawyer left and said he would mail the contract that night. No contract came. Several days later the producer called up the lawyer and the latter said he had changed his mind about the matter, his client would not work unless she got the amount he demanded and a four-week contract.

Rather than be held up through the methods employed by this attorney, the producer called off all negotiations and has temporarily suspended making the picture until he can secure a star who will contract direct or through a legitimate agent.

It is said that the tactics of this attorney will be brought to the attention of the Hays organization.

A circuit on the West Coast which has been playing prologs in its houses has been having considerable difficulty with the stagehands union in its territories. This theatre sends its prologs out from a central point to play 10 and 12 weeks. The stagehands union some time ago

issued an ultimatum to the circuit, that they would have to carry a carpenter with them, which they refused to do. The matter was left in abeyance for some time until a boy scout band was sent into one of the small houses of the circuit. The union immediately sent word to the general manager of this circuit, informing him that he must put on a road carpenter with the band or otherwise the stage crew at all of his theatres in the territory covered by this local, which is large, would walk out. The G. M. immediately rushed a bunch of non-union stagehands to the town where they expected trouble might occur, also to the cities where he had other houses in the territory. At one of the houses where he stages a big prolog, 50 men were on hand.

The union officials had been tipped the circuit was ready for a battle over what it considered an unfair proposition. The result has been that no longer are requests being made by the Union to carry road crews with the prolog presentations put out by this circuit.

Gill Boag "threw a party" after the opening of "Aloma" Saturday night in the Glida Gray studio near Park avenue that must have set him back a couple of "grand" at least. Society, stage, screen and the writing world all represented. From Boston, Washington, Philadelphia and other nearby cities picture, dramatic, city and managing editors were present as Boag's guests. The mixing of the various classes was perfectly handled.

One of the biggest and best known original story scenario writers had the turn called on him some time ago at one of the large studios here by a woman continuity writer to whom his story had been turned over.

The woman asserts she recognized the story, which the writer had told her was an original, to be practically a duplicate of one printed in a weekly magazine and it was written by an internationally known writer. The scenarist told her she must have made an error as it was his own original.

The women went to one of the producing heads of the concern giving the information to him; an issue of the weekly was sent for and a comparison made. It is said the original story writer in his hurry to turn out his product had used the same characterizations and given them the same names as appeared in the weekly's story. The story was re-written in such a manner that it did not conflict and released about two months ago.

The original story writer is no longer with this concern but did not lose his job as a result. He quit the concern shortly afterward when insisting on credit for another picture which he had been called in to doctor up.

A blues and jazz singer recently playing the Orpheum circuit is engaged as a soloist entertainer at Los Angeles' de luxe cafe, making two appearances nightly. A rather astute and smart managing director of two houses controlled by a large theatre corporation figured that the young woman could possibly spend a little more time entertaining and worked out the idea whereby he would like to use her for a week or two at one of his theatres. At the cafe she was getting \$850 a week and the theatre manager thought another \$500 would get her to make four appearances a day in picture houses. She was propositioned, with her reply that she had to take the matter up with her agent in New York and would let the manager know. She wired the agent and a quick reply said, "Accept nothing less than \$2,500 a week in picture houses."

Dr. Hugo Riesenfeld, from reports, has decided to issue a series of presentations next season for picture houses, utilizing some of his previous production titles while at the Rivoli, New York. Among those were "Classical Jazz," "A Night in Venice," etc.

None other but Jack Coogan, former Syracuse drug store peat and now father of Jackie Coogan, has associated himself with the Shuberts, and will act as a play broker for them in the picture field.

Jack Coogan, Sr., picture producer and manager of his son's affairs, is in the automobile business. He is selling real estate on the coast, has been able to find time to do Lee Shubert a favor and thinks he will be able to peddle the Shubert plays to the picture producers.

Coogan got himself on the job when coming here from New York on the same train with Lee Shubert last winter. But as some of his other affairs required his attention at the time, he made no announcement of the matter. Now that he is able to give it a little time, Coogan wants it to be known that if anybody wants any one of some 34 productions which the Shuberts have made in the last few years, they can call upon him and he will sell them at the right figure, giving the Shuberts everything but his broker's commission and lucky if he can hold out that much on them.

Metro's announced production of "Old Heidelberg" has Lee Shubert panicked. It is upon "Old Heidelberg" that the Shubert operetta success "The Student Prince" is based, the stories being identical. The "Heidelberg" film is listed in the new Metro press book for the coming year. Upon learning of it, Lee is said to have gone to Marcus Loew with a plea to either lay off or to let him know how it is that Metro can produce the film. Lee as owner of "The Student Prince" finds a property worth anywhere from \$50,000 to \$75,000 for films gone aglimmering.

Marcus Loew lately rejected a tremendous offer for his holdings in Loew's, Inc., from Charles M. Schwab and Harry C. Durant. The offer ran far into the millions and would have meant that Loew retire from active business life. Messrs. Schwab and Durant are on the Loew's, Inc., list of stockholders with Schwab a member of its board.

One picture actor, character delineator, appearing in a picture being shown in a first run neighborhood house in Los Angeles for an indefinite engagement, sort of stepped ahead of a lot of more important actors in the cast in his efforts to get publicity. The house press agent, all around showman, liked the way this fellow was playing for his publicity and saw to it that he got plenty. The other day the personal press agent representing the actor called the house press agent and wanted to know why the name of this actor was not played up big in the ads. The house press agent explained the producer and director of the picture had agreed that their names were of no value, that they were simply selling the picture and its title, therefore waived the use of the space which they would have taken up in the advertisement to increase the selling arguments of the picture. The press agent insisted his client was more important than both the producer and the director (who is one of the first line men in Hollywood) and that he must be recognized or there would be trouble. The house press agent hung up.

Two days later an attorney representing the actor wrote the house press agent and informed him that as the attorney for the actor he insisted that more pictures of his client be sent to the newspapers or he would take means to see that his client got the proper recognition due one of his talent. The house press agent then showed the letter to his boss and said, "What do you think of this, the guy wants his picture planted in the papers and there has been no one around to even give us a still of him." With that, he tore up the letter.

In a foreword to "Fascinating Youth," Jesse L. Lasky has a signed statement projected on the screen declaring that the so-called Paramount Junior Stars are all newcomers to the screen and that this film is their first appearance.

Mimi Palmieri, appearing under the name of Mona Palma, appeared some years back in a picture with Alfred Lunt and was featured in the billing. She has appeared intermittently at other times. Professionally she was formerly a model for Joel Feder, the fashion photographer.

It is understood Fox is endeavoring to get Alfred E. Green, the ace of First National directors, to make "The Auctioneer," and "Is Zat So?" (Continued on page 19)

F. PINNEY EARLE'S 4TH NOW 'SOUL MATE' BUST

"Affinity" Fellow on Coast— Beat Her Up, Says Mrs. Affinity

Los Angeles, May 18.

Ferdinand Pinney "Affinity" Earle, artist, picture director and poet, is the target for a divorce suit brought by Mrs. Charlotte Kristine Earle, his fourth wife.

Earle, whose marriages and affairs of the heart have occupied attention for 23 years, is said to have stabbed his wife in the hand with a pair of scissors at the Biograph studio in 1916. In 1923 he broke a clothes hanger while beating her, she asserts. Later he beat her in the presence of her cousin and last year he threatened to kill her, according to the complaint.

Earle was divorced three times and the term "soul mate" originated at one of the trials, "affinity" at another.

His matrimonial record reads: Married Emille Fishbacker of New York, 1903, five years later Julene Kuttner was named as his "affinity"; married Miss Kuttner, divorced three years later; had an affair with Emily Dunn of Los Angeles; married Helena Theodora Sildford, England, 1911; divorced in 1914; married present wife following.

Earle declares he will fight the divorce. Two children of the couple, a baby and Egvin Earle, 10, are alive. Mrs. Earle says she is willing to let her husband have the older child half of the year. She asks for \$300 a month alimony, saying that her husband was making \$300 a week and had a yearly income of \$30,000 a year in addition to \$700 monthly from New York investments.

Jack Pickford Changes His Mind—Will Act

Los Angeles, May 18.

Jack Pickford, who arrived here from the east, is understood to have laid aside his aspirations to become a director and will star in a series of productions to be released by United Artists.

Pickford went east with the intention of joining Douglas Fairbanks, his brother-in-law, in Europe and directing one of his pictures on the continent.

Pickford confirmed the reports of a chilliness between his wife, Marilyn Miller, and himself. He says there is a mutual understanding for a separation, with no divorce proceedings to be instituted at present.

When Jack Pickford first reached New York on his recent visit it was understood between Miss Miller and himself they would be divorced.

2 Sets of Rights

Los Angeles, May 18.

Warner Brothers have just discovered they are the owners of the film rights to "The Miracle Man." According to their story, they have owned the novel all the time.

Frank L. Packard wrote the book and sold the screen rights to Vitagraph, absorbed by Warner Brothers.

Packard also allowed George M. Cohan to dramatize "The Miracle Man," making it a highly successful play. Cohan sold the rights to his play to Famous Players-Lasky, who made the picture, which gave Thomas Meighan, Lon Chaney and Betty Compton their biggest chance.

Now Warner Brothers are consulting their attorneys on the legality of making another "Miracle Man."

FLORENCE VIDOR'S TRIP OFF

Los Angeles, May 18.

Florence Vidor, due at the Long Island studios of F. P., to play the feminine lead in "The Great Gatsby," will be held here for Frank Lloyd's first F. P. production.

Earl Kenton, another director, who recently signed with F. P., arrived from New York yesterday (Monday) and will proceed to make "We're in the Navy," which is to be a sequel to "Behind the Front," on the F. P. program.

MILLE'S "DELUGE" CALLED OFF; LIKE WARNERS' "NOAH'S ARK"

P. D. C. Also Calculates Probable Investment of \$1,200,000—Believes Better Policy 3 Smaller Features—\$50,000 Preliminary Expense

Los Angeles, May 18. Cecil B. de Mille is not going to make "The Deluge" spectacle for Producers' Distributing Corporation release this year. Variety learns all plans for the production have been called off at the De Mille studio in Culver City, after an initial expense of around \$50,000.

The reason given to those who worked in the preparation of the picture is that Warner Brothers are going to make "Noah's Ark" and had registered that title with the Association of Motion Picture Producers, the Will H. Hays organization of which both De Mille and the Warners are members.

It is said the Hays office informed De Mille his story would be like that of the Warners and the latter organization could take legal means to prevent its production.

The idea for the production of the "Deluge" was obtained through a contest run by De Mille in conjunction with the Los Angeles "Times." A girl who forwarded the accepted idea received \$1,000.

It is also said that the P. D. C. organization did not care to go to the expense of making this picture which would take about six to eight months and cost around \$1,200,000. The heads of the organization financing De Mille, it is stated, felt that rather than incur this heavy investment and taking up time for the production, requested De Mille to turn out in its stead three other pictures, which they felt would

gross considerably more than the one.

Michael Courtrice, the Austrian director who made "Moon of Israel," will arrive here about Aug. 1 to begin making "Noah's Ark" for Warner Brothers. As a production it will include a long sequence showing The Deluge, which was to have been the name of a Cecil B. DeMille special for next year.

Catholic M. P. Guild Re-Elects Coogan Pres.

Los Angeles, May 18. Catholic Motion Picture Guild held its annual election and for the third time elected Jack Coogan, sr., president and Father Michael J. Mullen, chaplain.

Other officers elected were James Dunn, first vice-president; Tim Whalen, Colleen Moore, George O'Brien, J. W. Considine, Jr., honorary vice-presidents; James Cooney, executive secretary; May McAvoy, treasurer; Sam Taylor, Judy King, Eva Novak, Charles McHugh and Bobby Agnew, corresponding secretaries.

Due to the success of the last benefit held by the Guild, the organization will have its own club house in Beverly Hills.

"Camille" for Talmadge

Los Angeles, May 18. There is a possibility Norma Talmadge may make "Camille" before she does "East of the Setting Sun" for United Artists.

Fred DeGresac is now working on a "Camille" adaptation.

Hans Kralay returned from New York Monday. He will immediately begin work on Miss Talmadge's picture.

F. B. O.'S 54

Film Booking Offices announces twelve Gold Bond productions and the list of various star series for the coming season. It lists 54 feature productions, including the Gold Bonds, and 100 short subjects. The features will be twelve Gold Bond productions; four Fred Thomson productions; six Evelyn Brent productions; six Alberta Vaughn productions; six George O'Hara productions; eight Tom Tyler productions; eight Bob Custer productions; four starring "Ranger," a dog.

SAVED FROM SUICIDE

Los Angeles, May 18. Despondency brought on by ill health caused Mrs. Mary C. Rogers, 23, actress, to turn on the gas in her Hollywood apartment. The janitor smelled the fumes and immediately called for a pulmonologist from the Emergency Hospital.

Doctors restored Mrs. Rogers to consciousness.

ENGLISH FILMS

London, May 9. Chas. Sanderson is making a series of short comedies for Gaumont, featuring John Henry. This comedian jumped into fame with broadcasting. As a vaudeville act his powers of amusing were negligible.

British production is by no means dead, as witness the Oxford Film Co. This concern has taken over the Bushy Studios. It has for producer, scenarist and leading man a youth who, until recently, was an undergraduate at Exeter College. The film has the prophetic title "Silent," and none of the members of the company, all undergraduates, with the big British film "come-back" in their hearts, is over 25. The leading lady is a granddaughter of the Duchess of Sutherland.

People who were connected with the making of the Cosmopolitan shorts around the haunted castles and houses of this country continue to inquire when it is expected H. Berg will return to Wardour street. Without one dissenting voice they promise him a warm welcome.

George Pearson's new film, "The Little People," is ready for showing. Made mostly on the Italian frontier, the picture will be handled by Butcher. The company includes Mona Maris, Frank Stanmore, probably the only actor in England drawing a regular weekly salary from a film-producing firm; Randle Ayrton, Gerald Ames, Harry Furniss, Barbara Gott.

The latest New Era film "passed and approved by H. M. Admiralty" is entitled "Life on the Ocean Wave." To get this, naval officers and dockyard commanders were ordered to give the producer and cameramen every help and facility. The same company is making a film life of Nelson at the Stoll studios.

The latest outside effort to bolster up the film business here has been received with great coldness by the trade. This is the British Empire Film Institute which has apparently no settled aim beyond a sort of misty uplift of the industry and those in it.

The industry is again hit by the chancellor of the exchequer's budget on top of the unrepaid entertainment tax. A clause raises the duty on optical glasses, lens, optical elements, and parts of optical instruments from 33 1/2 percent to 50 percent as from May 1. The duty on carbons for arc lamps is raised to one shilling per pound from the same date.

Yet another "super" is coming into being in London, where there are only two topics of conversation—the collapse of the film industry at home and the building of a palatial cinema. This new cinema is at Golders Green. The plans account for something like 50 private boxes, while each individual seat throughout the house will have space for the "parking" of coats, hats and umbrellas. The stage will be 70 by 100 feet and the main tea-room will be approached by an open balcony 25 by 100 feet. Free accommodation for several hundred cars is promised. The building is being erected for W. Williams, a Charing Cross Road exhibitor.

Milton Rosmer has joined Gaumont as producer. Rosmer, who comes of a famous North of England pantomime troupe, the Milton Rays, is well known as a West End legitimate actor and also as a screen artist. This will be his debut as a director.

J. D. Williams' first film for British National Pictures is entitled "London." The story is by Thomas Burke with Dorothy Gish as the star. Herbert Wilcox is producing.

Graham Wilcox is to return to the producing field. The first pic-

PICTURE POSSIBILITIES OF CURRENT PLAYS ON B'WAY

"The Sport of Kings"—Favorable

"The Sport of Kings" (Carl Reed, Lyceum theatre): While a very punk play on the stage, this swift and extremely low farce might turn out a rattling good low-comedy feature-film. The race track stuff, all talked about in the piece, should furnish a fine relief in a screen version, and there are several scenes suggested in the talk which could be turned into spanking stuff via the camera.

The lead, a character man, grouchy and stingy, might have to be played down, and the love-story would have to be built up. But the title sounds good for the movies and with intelligent treatment it should be lived up to in a picture version. *Lois.*

U OFFERS EMPLOYEES ITS THEATRES' STOCK

Los Angeles, May 18.

Universal, through a stock promotion organization, is offering its employees stock in the recently formed Universal Chain Theatres Corporation, a \$6,000,000 holding company, formed to take over the 100 or more Universal-owned or operated theatres. Universal employees are being circularized by Shields & Co., New York brokers, with a prospectus which holds out a promise of 8 percent profits or on the basis of \$1.09 per share earning on common stock, one share each of which is issued with each share of purchased preferred stock.

Letters lately received by Universal employees advise that the Chain Theatre Corporation now has 123 theatres in operation, 14 under construction, and negotiations practically completed for eight additional houses. During the first 16 weeks of its existence the corporation is reported to have earned \$246,945, with an average of 98 theatres in operation.

Theatres included in the holding corporation embrace those of the Sparks, Shine, Hostettler and Capital chains, and individual theatres. Net assets as of April 3 are reported at \$3,855,436, equivalent to \$96 per share of preferred stock, with net tangible assets on the same date, exclusive of good will, organization expenses, etc., amounting to \$5,143,795, equivalent to over \$123 per share of preferred stock.

N. Y. TO L. A.

Gladys Unger.
Franklin Underwood.
J. M. Rehle, Jr.
Mrs. Edward Laemmle.
Mr. and Mrs. Siegfried Laemmle.
Walter Laemmle.
Rosabelle Laemmle.

L. A. TO N. Y.

Earnest Pascal.
Leatrice Joy.
William Joy.
Vivian Moses (Fox publicity).
G. K. Rudolph (Fox publicity).
Alfred Mirovitch.
Harry Warner.
Dora Dean.
Jack Pickford.
Hans Kraly.

ture, "White Heat," will be directed by Thomas Bentley from a scenario by Elliot Stanard.

After remaining closed for something like three years the Torquay studios are to be reopened by Haywards Productions. These studios were originally built for the defunct Cairns Torquay Film Co. at a cost of \$200,000, while the general equipment and finishing of the property rooms and "floors" cost many thousands more. Up to now nothing of note has come from them.

FRENCH SYNDICATES MERGE

Paris, May 8.

The few dissatisfied French picture people who withdrew from the manufacturers' syndicate last year and formed a new group under the direction of Jean Sapene have returned to the fold. After negotiations carried on under friendly influence the two syndicates have decided to amalgamate, the organization retaining its original name of Chambre Syndicale Francaise de la Cinematographie, the offices remaining at 13 bis, Rue des Mathurins, Paris.

All the American firms doing business in France are members of this union, the representative of Paramount also serving on the committee. This seems to have been a bone of contention, but the difficulty has now been happily adjusted.

PAUL ASH

NOW AT

BALABAN & KATZ

New Oriental Theatre
CHICAGO



PAUL ASH

GEORGE GIVOT "The Panting Singer"



Home Again
Where I Started
McVICKERS', CHICAGO
25 Weeks in All
Longest Individual
Run for Theatre
Also 15 Weeks Balaban & Katz'
Other Chicago Theatres
"SAY IT WITH PANTS"

HAZEL KENNEDY

JUVENILE SINGING AND DANCING CHARACTER COMEDIENNE

OPENED MAY 8 AT BALABAN & KATZ'

NEW ORIENTAL THEATRE, CHICAGO

WITH ALL OF THEIR OTHER WONDER THEATRES TO FOLLOW

WEEK MAY 17, CHICAGO

WEEK MAY 24, TIVOLI

WEEK MAY 31, UPTOWN

Exclusive Management JOHN P. GORING & CO., Forum Theatre, Los Angeles, Cal.

FREE BOOKING REIN FOR ACTS IN PICTURE HOUSE PLAYING

**Case of Cantor Rosenblatt—Playing Fox's, Phila.,
Next Week, Following May 30 at Mark Strand,
Brooklyn, N. Y.—Same Agent—No "Opposition"**

Cantor Josef Rosenblatt plays next week (May 24) at Fox's, Philadelphia, following for May 30-week at the Mark-Strand, Brooklyn, N. Y., both picture houses. The double booking has been entered through the Alf T. Wilton agency.

This may presage a future free booking rein for acts into picture theatres without "opposition" arising, other than in the city itself.

The overlocked "opposition" angle here is the recent amalgamation of the Moe Mark-Strand theatres with the Stanley Company. In Philadelphia Fox's opposes Stanley's Stanley theatre. The associated Mark-Strand takes the turn directly following.

At Fox's Cantor Rosenblatt will make his picture house debut. It is also the first booking of consequence placed through the new Stanley combination, booked by its Acme agency in New York, supervised by Jack McKeon.

For Brooklyn it will mark the Cantor's third appearance there this year. He played the Keith-Albee Bushwick Feb. 8-week, and the same circuit's Albee theatre week of March 22.

HARRY WARNER SAILING

Los Angeles, May 18. Harry Warner, of Warner Brothers' organization, left for New York today and will sail for England July 17.

In England he will take active charge of a studio and begin arrangements for the first English production by his concern.

CAPITOL

BROADWAY AT 61ST ST.

FIRST TIME AT POP. PRICES

STELLA DALLAS

Famous Capitol Programme
CAPITOL GRAND ORCHESTRA

MARK STRAND

BROADWAY AT 41TH ST.

Raymond GRIFFITH In "WET PAINT"

STRAND SYMPHONY ORCHESTRA

LOEW'S

STATE & METROPOLITAN
By & 45th St. Brooklyn

"THE BLIND GODDESS"

with JACK HOLT—ERNST TORRENCE

—VAUDEVILLE—

At State—EDDIE PARDO & CO.

At Metropolitan—Harry Rose, Ritz Bros.

Nat Holt Reported

For Publix at L. A.

Los Angeles, May 18.

Nat Holt, managing director of the Granada, San Francisco, is reported will succeed Frank L. Newman as managing director of the Metropolitan and Million Dollar theatres here, from reliable report. Holt and Jack Partington, who produces the shows for the Publix houses here have been close friends for years. It was through the efforts of Partington that Holt was promoted from the manager of the California to the Granada.

It is said that Holt will be managing director of the two local houses but that Partington will practically be a sort of supervising managing director of the houses here and the four theatres operated by Publix in San Francisco.

According to the same source, Newman is still scheduled to return to Kansas City and operate the Newman and Royal, which he owned and handled prior to reaching the coast.

Lazarus' New Ideas

Los Angeles, May 18.

Paul Lazarus, assistant general manager of United Artists, is on his first tour of inspection of the coast territory. Lazarus is putting in several innovations on sales and promotional work for his company's product. He will remain to attend the M.P.T.O. convention before returning to New York.

OIL P. A. IN PICTURES

Kansas City, May 18.

Dwight W. Norris, district advertising manager of Standard Oil company, will leave next week for New York to take a position with the Famous Players-Lasky corporation publicity department. He was formerly connected with the advertising department of the Kansas City "Star."

Howard Green With Lloyd

Los Angeles, May 18.

Howard J. Green, formerly of the vaudeville producing firm of Hockney and Green, has left Metro-Goldwyn. He has signed a long time contract as gag man with the Harold Lloyd outfit.

Christie and Educational

Los Angeles, May 18.

Christie Brothers and Educational Film Exchanges have renewed their contract whereby Educational will distribute the entire two-reel output of the Christie studios for the seventh consecutive year.

Criterion's, L. A., F. P. Film

Los Angeles, May 18.

For the first time at the Criterion, a West Coast house, "Desert Gold," a Famous Players picture has been booked and will show there next week (May 22).

The Criterion according to the contract which West Coast has with Metro-Goldwyn-Mayer, First National and Fox, must play 13 of each of these concerns pictures with the balance of the product used to be booked on the open market. As a rule the open time bookings were generally allotted to Universal and other independent concerns.

This is the second F. P. picture in a downtown house of West Coast. Several months ago it bought "The Vanishing American" for Loew's State.

It is said the reason for booking this F. P. is that Mae Murray's (M.-G.-M.) "The Masked Dancer," was switched from the Criterion to the bigger house—Loew's State, and another picture had to be obtained in a hurry.

F. P.'S VANCOUVER MEET

Managers' Convention at Other Canadian Points.

Vancouver, May 18.

Around 75 Famous Players (Canadian) men met here to talk over the new group of films for next season.

Similar sessions are being held at other Canadian cities, principally Toronto, Montreal, Calgary and Winnipeg.

A. Milligan addressed the local gathering.

Making Hugo's Here

Los Angeles, May 18.

With Universal officials changing their minds each day on the production of Victor Hugo's "The Man Who Laughs," the latest decision is to make the picture in this country instead of under the reciprocal agreement by which it was to be produced in France.

A. E. Dupont is the director most-ly mentioned.

Dahnken Co.'s Embassy

Mt. Vernon, N. Y., May 18.

Dahnken Theatres, Inc., have taken over the 1,500 seat picture house recently completed at Third and Fulton avenues, known as the Embassy, from the Goldreyer interests.

Fred Dahnken, formerly of First National Pictures, is head of the new corporation.

1st Nat'l Appointments

Los Angeles, May 18.

M. C. Levee, executive general manager of First National, has appointed Fred Pelton manager of the new studio which opens June 10. Pelton replaces H. H. Barter.

Steve Goodson was appointed art director at the same time, marking the first time this concern has had an art director.

M-G Borrows Edison

Los Angeles, May 18.

Metro-Goldwyn has borrowed Robert Edson from the DeMille organization to do the character lead in "Altars of Desire," the new Mae Murray starring vehicle.

AMUSEMENT STOCK QUOTATIONS

There was little to choose from in the market last week and the majority of the amusement shares were somewhat off. About one point loss was the general rule along the line. None of the mergers seemed to particularly affect the prices of any of the shares either on the big board of the Curb.

There was no dealing in the east whatsoever in Balaban and Kats shares, which would seem to indicate that Famous Players have picked up all the stock that they want of that corporation to secure control of the organization. Yesterday, however, in Chicago there was some dealing in the B. & K. shares with the prices moving up above the 70 mark.

The market for last week showed:

	Sales	High	Low	Close	Change
Eastman Kodak.....	2,900	110 1/4	109	110 1/4	+ 1/4
Famous Players-Lasky.....	61,200	124 1/4	121	122	+ 1/4
Do., pfd.....	700	128	122	122	- 1
First National Pictures.....	200	98 1/4	98	98	- 1/4
Fox Films A.....	1,000	84 1/4	83 1/4	84 1/4	+ 1/4
Loew's, Inc.....	7,200	38	36 1/4	36 1/4	- 1/4
Metro-Goldwyn.....	500	28	22 1/4	23	- 1/4
Motion Picture Cap. Corp.....	1,600	22	21 1/4	21 1/4	- 1/4
Orpheum Circuit.....	700	20 1/4	20	20 1/4	- 1/4
Pathe Exchange A.....	100	104	104	104	- 1
Pathe Exchange A.....	1,100	49 1/4	48	48	- 1
Shubert Theatres.....	12,600	65 1/4	62	62 1/4	- 1
Warner Bros. Pict. A.....	400	14 1/4	14	14	- 1

CURB

	Sales	High	Low	Close	Change
American Seating Co.....	130	210	222	200	+ 1/2
Film Inspection.....	300	4 1/4	4 1/4	4 1/4	- 1/4
Fox Theatres A.....	1,100	22 1/4	22	22	- 1/4
International Projector.....	400	12 1/4	12	12 1/4	- 1/4
Universal Pictures.....	100	83 1/4	83	83 1/4	+ 1/4

The market yesterday was decidedly sluggish and failed to make any moves of great import one way or another. On the Curb there was dealing in but a single amusement stock, and that was in Fox Theatres, which went up half a point.

Out of town markets showed 1,550 shares of B. & K. traded in in Chicago, with the stock showing a high of 71 1/4 and closing at 70. In Cleveland five shares of Loew were traded in with the stock firm at 96, while in St. Louis 48 was being bid for Skouras stock with none offered.

Yesterday's trading was:

	Sales	High	Low	Close	Change
Famous Players-Lasky.....	7,800	121 1/4	119 1/4	120 1/4	+ 1
Do., preferred.....	100	120 1/4	120 1/4	120 1/4	- 1
First National Pictures.....	100	96	96	96	- 1/4
Fox Films A.....	200	83 1/4	82 1/4	83 1/4	+ 1/4
Loew's, Incorporated.....	600	36 1/4	36 1/4	36 1/4	- 1/4
Orpheum Circuit.....	200	20 1/4	20 1/4	20 1/4	- 1/4
Pathe Exchange A.....	100	47 1/4	47 1/4	47 1/4	+ 1
Shubert Theatres.....	600	62 1/4	61 1/4	61 1/4	- 1/4

CURB

	Sales	High	Low	Close	Change
Fox Theatres A.....	800	22 1/4	21	22 1/4	+ 1/4

U Buys Two Houses

in Eugene, Ore.

Portland, Ore., May 18.

In a deal closed Saturday Universal acquired control of the McDonald and Rex theatres, Eugene, Ore., considered the best in the state. The deal is said to involve \$800,000. It gives Universal control of the houses for 20 years. The transfer was made by Mrs. A. H. McDonald with William Cutts acting for Universal.

Universal also has broken ground for a 1,600-seater here, ready in September, and has also been negotiating other sites in the neighborhood districts of adjacent towns.

Pathex Claims Breach

Los Angeles, May 18.

The Pathex Co., Inc., distributors of miniature cameras and projection outfits, have filed suit in Superior Court against W. B. Joyce of New York, millionaire, his son, W. B. Joyce, Jr., and the Munson Raynor Corporation for \$188,000, alleging a breach of contract.

The breach is said to be a failure to deliver 7,200 machines to Pathex.

"Butter and Egg Man" First Nat'l.

Los Angeles, May 18.

First National has purchased "The Butter and Egg Man" and Ben Lyon will be brought here to play it.

The picture will be supervised by B. P. Fineman.

Roach's 8 "Westerns"

For M.-G.-M. Release

A contract will be closed within the next few days in New York between Hal Roach and the Metro-Goldwyn-Mayer Corp., whereby the former will make eight "westerns" for release by the latter organization. The contract for the deal has been drawn by Robert J. Rubin and is now ready for signing by the interested parties.

The negotiations were carried on between Nick Schenck of the Loew organization with Roach with the sanction of Louis B. Mayer, who is in New York, and progressed to the point where the final signing of the contract was all that was necessary. Schenck went to the coast, leaving the matter entirely in the hands of Rubin to close.

Hal Roach has been variously reported as leaving Pathe to place his product (which also includes "shorts") through Famous Players. It is not known at either end whether the Roach alignment with M.-G.-M. contemplates his full output or merely "westerns" as reported.

TORRENCE IN COMEDIES?

Los Angeles, May 18.

Hal Roach is negotiating with Ernest Torrence to appear in a series of two-reel comedies as a star.

It is likely that Torrence will begin work on the first of them before taking a trip to Scotland this fall.

EXTRA ADDED ATTRACTION

ROY SMECK

"THE WIZARD OF THE STRINGS"

RECORDING ARTIST

NOW AT THE RIVOLI, NEW YORK

ENCHANTING

TAMARA UTGOFF HARP ENSEMBLE

Featured with JOHN MURRAY ANDERSON'S FAMOUS PLAYERS' PRESENTATION

"THE GRECIAN URN"

Personnel: VERA PLESHNOVA, EDITH SINCLAIR, GLORIA PLEASANTS and LEONA BURGESS

THIS WEEK (MAY 16), RIVOLI, NEW YORK

Direction BENJAMIN DAVID

MAYER ON VAUDE

(Continued from page 3)

acted as chairman, and introduced Mayor Walker and later the guest of honor.

Continuing concerning vaudeville, Mayer stated:

"Motion pictures will put vaudeville out of business in a few years. The limited number of all-vaudeville theatres now operating cannot survive motion picture competition. This also is partly due to the continuous repetition during past years in vaudeville of the same personalities in the same acts. The theatres which show vaudeville and pictures at popular prices will continue to have a large following, but even this type of entertainment will in many cases give way to pictures with stage presentations such as have been in vogue in recent years.

"Stage presentations in picture theatres will continue to boost the low water mark of weekly box office receipts. However, the feature film will more than ever be the deciding factor in establishing high grosses. For instance, at the Capitol theatre Major Bowes, through his presentations, has added considerably to the weekly receipts of that institution. Yet the fact remains that the business at that great theatre fluctuates between \$40,000 and \$75,000 on the week, depending upon the drawing power of the feature film he shows. This is true of every motion picture theatre in the country, in proportion to its seating capacity.

"Stage presentations are therefore great for picture theatres from the standpoint of establishing institutional prestige and making regular patrons, but the feature film production will always be the backbone of the theatre."

"There has become evident a wild scramble to adopt the so-called Metro-Goldwyn-Mayer producing system. Producing heads of practically every big company are now moving to the West Coast to actually take charge of production. The M.-G.-M. system is now the thing of the hour in producing circles. Moreover, it takes more than a system or a method of producing to make great pictures. We anticipated the present situation two years ago. We have been quietly building our organization. It takes brain power to make pictures such as we have made, in addition to system. We believe we have cornered the producing brains of the industry, and we believe that that is the real reason for the fact that we have played as many as seven attractions on Broadway simultaneously. We have in Irving Thalberg the greatest mind in motion picture producing today. We have in Harry Rapf the most capable showman in producing circles. To these I have added Hunt Stromberg, another youthful producer of consistent box-office hits; Bernie Hyman, a mere boy and another coming Thalberg, whose first picture was "Brown of Harvard," and Eddie Mannix, well known showmen, now being groomed for producing. A year ago we had two producers. Today we have five. Today we have 37 directors. Compare our list of stars against those of any other producing organization. We have the largest stock company of featured players in the industry. We now have the largest and finest equipped plant in the world.

"We propose to buy only such stage and book properties as are, first, exceptional motion picture material and, second, of great popularity. Few of the plays along Broadway today can be considered for the screen. No self-respecting motion picture producer would attempt to screen the type of story now prevalent in Times Square. The success of these plays is built on shifting sands that will ruin the legitimate theatre in due course if something is not done to clean the American stage."

'BIG PARADE'S' PROFIT

(Continued from page 3)

weekly for the run thus far in a theatre where the actual money capacity on the week is \$19,547. Actually there have been 401,424

paid admissions of which 19,404 have been standees.

All Money Records

In its entire run in New York "The Birth of a Nation" grossed only a little in excess of \$600,000, so that "The Big Parade" is certain before it leaves the Astor to have all records for money and the numbers of people played to safely in the bag.

During the first 10 weeks of the Astor run the expense of the preliminary advertising for the advent of the picture was paid out of the profits.

Actual profit that the picture has returned to Metro-Goldwyn-Mayer on the run is about \$150,000 or an

average of approximately \$10,000 weekly. This makes it safe to estimate that the picture will, before it concludes its legitimate theatre engagement on Broadway, show a return of \$400,000, about \$40,000 in excess of the actual cost of the production. Returns from the other road showings of the picture should be "velvet."

There were 10 companies on tour this year outside of the Astor and Grauman's Egyptian, Hollywood. These by the time they close will show a net profit of about \$250,000 and the picture will continue to be road showed by the same number of companies in legitimate theatres next year, when a season of about

40 weeks each will be booked, adding another \$400,000 to the net. For 1927-28, when the picture starts the real picture house bookings, it will be certain to mop up, as it is certain of repeats from the public when it gets to the popular priced theatres.

The previous estimate made that the picture would reap a \$1,000,000 profit to the company is almost a certainty, when the foreign returns as well as those from America are taken into consideration.

Gene Tunney is being directed by Spencer Bennett in "The Fighting Marine," written as a serial by Frank Leon Smith (Pathe).

U After 50% of Rickard-Nace Circuit in Arizona

Los Angeles, May 18.

Universal is negotiating for the purchase of 50 per cent. of the Rickard and Nace Circuit in Arizona. This consists of five houses in Phoenix, two in Mesa and one each in Tucson, Chandler, Tempe and Glendale. The total circuit valuation is about \$500,000.

It is now offering to give stock for their share, while Rickard and Nace are holding out for at least \$100,000 cash and the rest in stock.



has given you
MONEY-MAKERS
ALL season long
and is continuing to deliver!

for instance

S A N D Y

The biggest box-office bet this season! Elenore Meherin's daring newspaper serial that entertained and thrilled millions of readers and movie-goers. With Madge Bellamy and an excellent cast.

Peter B. Kyne's

The SHAMROCK HANDICAP

A racing drama of Erin's Isle and California. A powerful heart-gripping story with a strong cast and beautiful background. It's the kind of picture exhibitors call "sure money." With Janet Gaynor, Leslie Fenton and J. Farrell MacDonald. Directed by John Ford.

The JOHNSTOWN FLOOD

Acclaimed the greatest thrill picture by critics and public! The great flood scenes lifted them right out of their seats - it's lifted many a theatre out of the rut!

EARLY to WED

Another comedy-drama knockout delivered by Frank Borzage! The overwhelming success of "The First Year" made possible this box-office delight! With Matt Moore and Kathryn Perry.

then there's

T O M M I X

The big money man! You couldn't possible have missed: The Lucky Horseshoe, The Everlasting Whisper, The Best Bad Man, The Yankee Senor, My Own Pal, Tony Runs Wild and Hard Boiled.

and

B U C K J O N E S

The way that boy has been coming along! It's pictures like these that make him so valuable to your box-office: The Timber Wolf, Durand of the Bad Lands, The Desert's Price, The Cowboy and the Countess, The Fighting Buckaroo, A Man Four Square, and The Gentle Cyclone.

So again we say - WE LEAD - OTHERS FOLLOW

Fox Film Corporation.

BEATRICE GARDEL
PREMIER DANSEUSE

Opened May 8 at Balaban & Katz' NEW ORIENTAL THEATRE, CHICAGO
WITH OTHER BALABAN & KATZ THEATRES TO FOLLOW

LITERATI

Sada Cowan, scenarist, has had published a book of seven one-act plays, bearing the title "Pomp," by which one of the pieces in the collection is known. Brentano's is the publisher.

"The Chicagoan"

Chicago is to have a magazine of its own, like Gotham has in "The New Yorker." It will be known as "The Chicagoan," and will be edited by Marie Armstrong Hecht, who resigned from the Chicago "Evening Post" for that purpose. "The Chicagoan" is to be conducted along the same lines as "The New Yorker." Newspaper men of the Windy City have been importuned to contribute. The first issue will make its appearance in June, as a monthly. It is later hoped to make it into a weekly.

War stories have come back, and

Oakland Agrees
With Los Angeles

THAT

RUBE
WOLF

The Greatest of

Fanchon & Marco
"IDEAS"

Is the Greatest They
Have Seen

Watch What He Does

At T. & D. Oakland

LIMITED ENGAGEMENT

with a bang. The success of "What Price Glory" and "The Big Parade" led the magazine publishers to experiment with stories containing a war background, a type of fiction practically taboo since the close of the conflict, and readers took to them. The "Satevepost" is usually a leader, and when that weekly began printing on the average of one war story a week, about a month ago, the others took it up. Some of the periodicals have even notified the literary agents and contributing authors that war stories will be welcomed.

John Erskine's best seller, "The Private Life of Helen of Troy" may be dramatized, the author having received an offer from a producer for the stage rights to the piece.

Macfadden Replies

Bernarr Macfadden all last week carried a series of replies to an article which Oswald Garrison Villard, editor of "The Nation," carried concerning both Macfadden and his publishing properties, including magazines and newspapers.

Payne's Other Paper

Philip A. Payne, managing editor of the "Mirror" in New York, has also been placed in supervisory charge of the Hearst Boston tabloid, "The Advertiser," now running about 70,000 daily circulation. Payne is recruiting a squad of New York reporters to send to Boston in an effort to inject some new blood into the staff.

Baseball Circulation

The Brooklyn National League baseball team is not only benefiting itself by leading the league recently but according to report the "Dodgers" are responsible for the Brooklyn "Times" having jumped its circulation 80,000, principally by means of the afternoon "baseball extra."

The "Eagle" in that section is also said to have jumped its run as a result of Uncle Robbie's team being the pacemaker in the senior major circuit.

\$10,000 Prize Novel

Bushnell Diamond, author of "Broadway," a weekly syndicated column, is back on the job after three weeks' hospital service with the "flu."

The "Atlantic Monthly" is out with an offer of a \$10,000 prize for "the most interesting novel of any kind, sort or description" submitted

before Feb. 15, 1927. There are no restrictions against professionals, amateurs, men, women, nativity or subject matter. The prize is exclusive of royalties and outside rights.

Dramatic Editor as Stock P. A.

Carlton Miles, veteran dramatic editor Minneapolis "Journal," on a leave of absence for the summer, goes to Denver to do special lecturing and publicity in connection with the stock season at Elitch's Gardens.

Duffield's New Line-Up

The first of the changes rumored in some of the bigger publishing houses has occurred with the election of Horace Green as president and director of Duffield & Co., succeeding Frederick S. Hopkin, who resigned. With Hopkin goes the entire old personnel of Duffield.

Ridgley Hunt has gone over to Duffield, with Green, from D. Appleton & Co., as sales director. Other new executives of Duffield are Daniel T. Walden, formerly of Alfred Knopf, Inc., and Morgan F. Taylor, who comes from G. P. Putnam's Sons.

Green is a one-time newspaper man, having been on the New York "Evening Post" for a number of years. During the conflict he was war correspondent for that paper. Later he became a book reviewer for the New York "Times," and advisory editor of the "Forum Magazine." As literary adviser for Duffield, he soon stepped into control of the firm.

Guide for Novices

Michael Joseph, the literary agent, has written a guide book for budding authors, entitled "How to Write a Short Story." Henry Holt & Co. is the publisher. Joseph is perhaps one of the biggest story brokers in the business.

An American, Mrs. Eleanor Hope, residing in Paris, is publishing through Henry Parville a book of poems, illustrated by six water colors by Laprade. The proceeds of the publication will be remitted to the French national fund.

Bezell, Pres. Newspaper Club

William P. Bezell, assistant executive editor of the New York "World," was elected president of the Newspaper Club, defeating Royal Daniel, Jr., city editor of "The Mirror," by 11 votes. Others elected were Charles S. Hand, vice-president; James M. Lee, 2nd vice; Frank E. Perley, treasurer; Augustin McNally, recording secretary; Percy Soule, corresponding secretary, and Dwight S. Perrin, John J. Leary, Jr., Michael Haggerty, Jacob Magidoff, Edwin J. Judd and H. J. Phillips, board of directors. William J. Guard, publicity director of the Metropoli-

tan, was re-elected an associate director.

Sounds Press Agency

A series of articles entitled "Men and Women," by Rudolph Valentino, is being offered the newspapers throughout the country. The sheik of the screen acts as a sort of male Dorothy Dix, and tells both sexes how to and how not to behave under various conditions.

To Dramatize Spicy "Hatrack"

In acquiring the dramatic rights to "Hatrack," the article in the "American Mercury," which created so much attention when published last month, Harold Atteridge is trading in on the furor caused by the piece to secure perhaps the faintest idea for a story. To make a play of it, Atteridge will have to provide his own plot, as the article is void of any complications. It is all about a meek little prostitute in a town of hard-fisted, backslapping deadheads, and the author makes plain the town which he means.

Old Monthly Tries Old Idea

The staid and conservative "Atlantic Monthly" is the latest to fall for the prize first novel idea, announcing an award of \$10,000 for the best first novel submitted before the end of the year. The money is for publication in the periodical only. All other rights will remain with the author.

Grove Wilson, of the New York "World," has had accepted for publication his second novel, entitled, "Sport of the Gods." His first book was "Man of Strife," a good seller.

Syndicating George M. Cohan

George M. Cohan's "Twenty Years on Broadway and the Years It Took to Get There," is to be newspaper syndicated. It ran originally as a serial in "Liberty," and then appeared in book form.

Elias Sugarman has been appointed assistant dramatic editor of the Home News (Bronx).

Revue Skits in Book

The first anthology of revue skit material is to be published by D. Appleton & Son by J. Kenyon Nicholson, of the faculty of the Columbia University Course in Playwriting. Mr. Nicholson's book is titled "Snap-Shots" and will contain representative skit material, by Gene Buck, Paul Gerard Smith and others.

The new volume is the first of its type.

Mr. Nicholson is of the Advisory Board of the Little Theatre Tournament which closed at the Bayes last week. He is author of a volume of conventional short playlets for little

theatre use which has just come off the Appleton press.

Joe Moore's Magazines

Joe Moore has purchased "The Delineator" and "Designer," since leaving the Hearst employ. Moore had been with W. R. Hearst for many years.

Joseph R. Dunlop, 82, pioneer newspaper owner and editor, died last Thursday at his home, 463 St. James place, Chicago. He retired from active newspaper work 16 years ago.

Ed Sullivan has succeeded William Hershey as sporting editor of the New York "Graphic."

Rumors around literary circles have it that an amalgamation of three and perhaps more of the largest publishing houses is to be done soon. The book concern broaching the matter is one of the oldest, if not the oldest, in the country, and after watching the many new publishers coming into

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THE MASTER VIOLINIST

FREDERIC FRADKIN

EXCLUSIVE BRUNSWICK ARTIST

LAST WEEK at Loew's State, St. Louis, and THIS WEEK at Loew's Aldine, Pittsburgh

FREDERIC FRADKIN PROVED A SENSATIONAL SUCCESS

A Special Publicity Tie-Up with the Brunswick Panatrophe Has Been Effected for Newspaper Publicity Purposes, Featuring Mr. Fradkin's Brunswick Recordings

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THE FEATURE OF THE

JOHN MURRAY ANDERSON'S "GRECIAN URN" UNIT

RIVOLI, New York, This Week (May 16th)

Twelve Weeks to Follow

the field, could only see a combine of some of the largest by which to maintain prestige and leadership and incidentally effect a saving in marketing.

Should the amalgamation go through, it is proposed to materially reduce the price of books, a matter which has been receiving much agitation. It is expected that some time this summer will see the combine go into effect.

Many Rate Cards

With its increase in circulation to over 1,000,000 the New York "Daily News" has issued 21 advertising rate cards. The paper is about seven years old. Its present theoretical rate is \$1.40 and its page rate (unpreferred) \$1,300. A "News" page is of around 1,000 agate lines. The theoretical rate of the New York "Times," claiming a circulation of about 400,000, is 90c.

"Nigger Heaven" in 2 Vols.

Carl Van Vechten is writing a two-volume story to be called "Nigger Heaven." Van Vechten has been spending a lot of time absorbing atmosphere and is said to have been royally entertained by many of the highbreds in New York's Negro sections.

Henry W. Cornell, writer, of 139 West 74th street, New York, was discharged from bankruptcy.

Arthur Train has sold the film rights to his newest novel, "The Blind Goddess," to Famous Players, before publication.

Changes among the editorial and executive board of "Collier's Weekly" leave Richard J. Walsh and Trel W. Yocum out of the publication. The two are to enter the book publishing field in partnership, it is reported.

Molnar's Fiction

Those who think that Franz Molnar, the brilliant Hungarian, can turn out a good stage piece only, will doubtless be surprised to learn that he is a fiction best seller in his country. Molnar's latest work of fiction is, to give the title its literal translation "Eva and the Derelict Boat." It is to be brought out shortly in an English translation by an American publishing house.

Ben J. Cope, a newspaper man, is the author of a new handbook for students of journalism, entitled "Secrets of Newspaper Reporting."

May Edginton's "Oh, James"

It seems to be a matter of curiosity among those who know why May Edginton's name has never been mentioned or referred to in connection with the huge success of the musical, "No, No, Nanette." It was Miss Edginton's book, "Oh, James," that was adapted into "My Lady Friends," which later became the musical, "Nanette."

Three novels by Stewart Edward White have been purchased by F. B. O. for Fred Thompson productions. The stories are "Arizona Nights," "The Two-Gun Man" and "The Desert Legion."

The Indianapolis "Freeman," at one time the most powerful politically of all the colored newspapers, has suspended.

The price of books in France has been increased, owing to the additional cost of production. The retail price already printed on the volumes in stock is to be changed by sticking a small label, indicating the new price, over the old one.

A history of British stage works, from earliest times to the present, is "British Drama," published by Thomas W. Crowell. The author is Prof. Allardyce Nicoll, head of the department of English literature at the University of London.

After 30 Years

Miss B. G. Bennett, who for the past 15 years has been assistant dramatic editor of the San Francisco "Examiner," has been retired

from active duty by the publishers of the paper on the same salary she has been receiving. Instead of a pension. To continue her affiliations on the paper, she will be given a new post, that of tutor to the girl reporters on the "Examiner" which will make her a sort of companion to the many girls employed on the sheet. Miss Bennett has been with the "Examiner" over 30 years.

126 STOCKS

(Continued from page 1)

Hollywood, Cal.; Houston, Palace; Jersey City, Majestic; Kankakee, Ill., Luna; Lancaster, Pa., Fulton; Lexington, Ky., Louisville, Brown; Louisville, Strand; Los Angeles Majestic; Los Angeles, Morosco; Los Angeles, Playhouse; Lowell, Mass., Opera House; Lynn, Mass., Auditorium; Madison, Wis., Orpheum; Malden, Mass., Auditorium; Manchester, N. H., Palace; Milwaukee, Davidson; Minneapolis, Palace; Minneapolis, Shubert; Mt. Vernon,

N. Y., Westchester; Muncie, Ind., Star; New Haven, Hyperion; New Orleans, St. Charles; New York, Windsor; Niagara Falls, Ont., Queen; Oakland, Cal., Fulton; Oak Park, Ill., Warrington; Omaha, Empress; Orange N. J., Palace; Orlando Beach, Fla., Phillips; Palm Beach, Dance; Pawtucket, R. I., Star; Philadelphia, Desmond; Pocatello, N. J.; Portland, Me., Jefferson; Providence, Albee; Providence, Modern; Racine, Wis., Orpheum; Regina, Can., The Grand; Richmond, Ind., Washington; Richmond, Va., Academy; Saginaw, Mich., Jeffers Strand; Salt Lake City, Wilkes; San Diego, Cal., Savoy; San Francisco, Alcazar; San Francisco, Casino; San Francisco, President; Santa Ana, Cal., Tent; St. Louis, Empress; Saskatoon, Man., Seattle, President; Schenectady, N. Y., Hudson; Scranton, Pa., Academy; Sioux City, Rialto; Sioux Falls, S. D., Orpheum; Spokane, Auditorium; Springfield, Mass., Court Square; Syracuse, Wieting; Tacoma, Wash., Tacoma; Tampa, Rialto; Topeka, Grand; Toronto, Uptown; Trenton, N. J., Trent; Troy, N. Y., Proctor's;

Tucson, Ariz.; Tulsa, Okla., Akdar; Union City, Pa., Hudson; Vancouver, B. C., Empress; Walnut Park, Tent; Washington, D. C., National; Washington, D. C., Wardman; Waterbury, Conn., Poli's; Watertown, N. Y., Avon; Waterville, Me., Silver; Waukegan, Wis., Majestic; Winnipeg, Playhouse; Winnipeg, Winnipeg; Worcester, Mass., Worcester; Yonkers, N. Y., Warburton.

Thalberg-Laemmle Union

Los Angeles, May 18. Rumors are once more rife that Irving Thalberg, the young Metro-Goldwyn supervisor, will shortly marry Rosabelle Laemmle, daughter of Carl Laemmle, head of Universal.

STORM DIRECTING CHADWICK

Los Angeles, May 18. Jerome Storm has been engaged by Hal Roach to direct the first of the series of pictures in which Helene Chadwick is being starred. In this same picture Ted Healey

of Ted and Betty Healey (vaudeville) will make his screen debut. Other featured players are Tyler Brooke, Lee Moran and Jimmie Finlayson.

Home for Girls

Los Angeles, May 18. The Hollywood Studio Club was formally opened. The organization is to supply a recreational and living center for girls who come to Hollywood to get into the movies. It will accommodate 90 girls. The club was organized 10 years ago and \$250,000 was raised in that time to build a clubhouse.

H. HAMPTON'S NEW ONE


Hope Hampton sails on the "Leviathan" Saturday for Europe, where in Paris final arrangements will be made for the production of "A Marriage Under Louis the Fifteenth." This picture will be made in full color, starring Miss Hampton, and the studio is now under construction, being specially equipped for the Technicolor Process.

Who Put the 26 in 1926?

26

WARNER WINNERS

"WARNER BROS!"



Why 26 For 1926-27?

Only 26 WARNER WINNERS from Warner Bros.! From an organization second to none that is capable of making 50, 60 or 70 pictures you will get but 26! All the brain-work, stars, and studio equipment necessary to produce a huge number of pictures are concentrated on a small group of 26! Think what it means! No one picture need be sacrificed for another; no picture will have to be rushed to meet the insatiable demands of a rapid-fire releasing schedule.

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Every picture in the 26 a masterpiece of quality construction from story up. Compare the original painting of a great master with cheap, high-speed reproductions of a printing press—only time, ability and study can produce a masterpiece! Compare a WARNER WINNER with any picture from a huge, high-speed production group—no comparison! Book WARNER WINNERS for 26 quality, bigger box office dates in 1926-27!

UNIQUE

ROYAL ACCORDION ORCHESTRA

With RESTIVO and JEAN RIBERA (Danseuse)

JUST RETURNED FROM ENTIRE FAMOUS PLAYERS CIRCUIT

THIS WEEK (MAY 16), STRAND, BROOKLYN

Direction BENJAMIN DAVID



World's Acclaim Greater

12 GIANT

LADDIE
by
GENE STRATTON-PORTER
The industry **KNOWS**
that Gene Stratton-Porter
is the **MIGHTIEST**
AUTHOR NAME
DRAW OF THE HOUR!
Produced by J. Leo Meehan

**KOSHER KITTY
KELLY**

New York Comedy Stage Hit!
The Irish-Jewish theme
is irresistible! What a
show you'll get! What
laughs! What thrills!
Viola Dana, Vera Gordon and Nat Carr

**THE MAGIC
GARDEN**
The second contribution
to the F. B. O. Program
by Gene Stratton-Porter.
Serialized in McCall's
Magazine published as
novel by Doubleday Page.
Directed by J. Leo Meehan

**ROSE OF
THE TENEMENTS**
A melodrama limned
against the Trillion Dollar
Skyline of the World's
Metropolis. A beautiful girl
fighting her way through
the murk of the slums!
*From the novel "The Stumbling Herd"
by John Moraso*

Box-office Stars Whose

**FRED
THOMSON**
WORLD'S GREATEST WESTERN STAR
and **SILVER KING**
In Four Super-Western Specials:
Most consistent box-office draw
in the industry.

**EVELYN
BRENT**
In SIX melodramas
touched with comedy.
Another great PER-
FORMANCE bet.

**GEORGE
O'HARA**
Hero of "Fighting Blood"
and other great attractions
in SIX BIG ACTION
MELODRAMAS.

**GREATEST SHORT
SUBJECT PROGRAM
IN THE INDUSTRY**

**BILL GRIMM'S
PROGRESS**
H. C. WITWER'S
Collier's Magazine
series of featurettes.
(twelve chapters)

WISECRACKERS
H. C. WITWER'S
Cosmopolitan
Magazine series of
featurettes.
(twelve chapters)

**STANDARD
COMEDIES**
Twelve of them
Better than ever!

Ablest Showmen

F B O's Mammoth Profits Line-up for 1926-27

Fifty-Four Greater F. B. O. Attractions!

12 GOLD BOND SPECIALS! 48 COMEDIES! 52 CARTOONS!

GOLD BONDS

Great Authors! Great Stars! Great SHOW IDEAS!

HELLO BILL

(Glorifying The Elks Of The World)

Compared with which all tie-up propositions of the past are dwarfed and made puny!

Never such an all-embracing box-office sweep as this!

HER FATHER SAID NO

Zippering and zooming Laugh Carnival from the dancing pen of the Grand Vizier of Wisecrackers!

H. C. WITWER'S de Luxe Comedy Action Super-Feature.

BIGGER THAN BARNUM'S

Great Circus Melodrama! Monumental and Magnificent Manifestations of Nature never before seen in one Mammoth Elliptical Arena!

VIOLA DANA, RALPH LEWIS, GEO. O'HARA and RALPH INCE.

THE CITY OF SHADOWS

A great big show aimed flush at the solar-plexus of your box-office! The crackling genius of MARY ROBERTS RINEHART whipping through every smashing sequence!

BREED OF THE SEA

What a boon to box-offices that cry for vigorous, knife-edged melodrama!

PETER B. KYNE is a MONEY name towering to the high heavens!

MOTHER

Another author of sweeping popularity and the greatest of human themes—"Mother". A great novel by

KATHLEEN NORRIS already read and re-read by countless thousands!

TARZAN AND THE GOLDEN LION

Another great author joins F. B. O's galaxy of noted writers! EDGAR RICE BURROUGHS has written ten dozens of best sellers! Tarzan is a glamorously romantic figure known the world over!

HER HONOR THE GOVERNOR

"Ma" Ferguson and Nellie Ross, Governors of Texas and Wyoming, have brought the American woman definitely into national politics with PAULINE FREDERICK

Radiance Lights the World!

ALBERTA VAUGHN

In SIX de luxe comedy dramas spiced with pepper and tabasco. What a box-office sweep she is!

BOB CUSTER

In EIGHT Western smashers. On the threshold of greater triumphs.

TOM TYLER

and his Pals in EIGHT humming Westerns. Watch him step!

RANGER

New Police Dog Star in FOUR outdoor melodramas. All invested with F. B. O's great showmanship!

WHIRLWIND COMEDIES

12 great new novel-ties starring CHARLIE BOWERS

A L I C E COMEDIES

26 in all Combination cartoon and real persons.

KRAZY KAT COMICS

Twenty-Six best of their kind.

PROFITS FOR SHOWMEN!

ENTERTAINMENT FOR THE PUBLIC!

Aloma of the South Seas

Famous Players picture, starring Gilda Gray, Percy Marmont, Warner Baxter, Julianne Johnston and William Powell featured. From the play by John B. Hymer and LeRoy Clemmens, adapted by James A. Creelman. Directed by Maurice Tourneur. At the Rialto, New York, for six weeks' run, May 16. Running time, 87 minutes.

Aloma.....Gilda Gray
Bob Holden.....Percy Marmont
Nuitane.....Warner Baxter
Van Templeton.....William Powell
Red Malloy.....Harry Morey
Sylvia.....Julianne Johnston
Andrew Taylor.....Joseph Smiley
Hongi.....Frank Montgomery
Elna.....Mme. Hurani
Taula.....Ernestine Gallas
Sailor.....Aurelio Cuccia

Gilda Gray made her debut as a screen star at the Rialto, New York, Saturday night in "Aloma of the South Seas." "Aloma" in its present shape is about 1,000 feet too long. It should be cut to snap up the action.

With that the picture looks as though it is a certain money-maker, especially for the cities and towns where they have not had Gilda Gray in person. There is a certain curiosity on the part of the public to see Gilda Gray.

Miss Gray personally in this picture surprised even some of her most steadfast admirers. She has grown into a national figure from the time that she first made her advent in New York. First she came as a "shimmie" dancer, from that she developed into one of the foremost exponents of the Hawaiian and South Sea dancers, after which she stepped into the "Follies," followed this by a series of vaudeville appearances, and then blazed the trail in the picture houses with a record-breaking box office result for personal appearances. Atop of this she comes to the screen as a star in her very first production.

In adapting "Aloma" James Creelman, who wrote the script, and Maurice Tourneur lost much of the comedy in the play, but they did turn out a picture photographically beautiful. Some of the shots were works of art in their composition. In the matter of continuity the picture goes along smoothly enough, and were it not that certain of the scenes are held just a little too long it would elicit to greater advantage.

Gilda Gray does look great, and as the South Sea island native girl gives promise of being able to do a lot more on the screen than she was given opportunity here. Surrounding is a strong cast, with Warner Baxter walking away with the honors of the supporting company. On the strength of his performance as Nultane, Baxter should be in line for bigger and better things. Percy Marmont as Holden delivered a consistent and interesting performance. The heavy by William Powell was not made as much of on the screen as in the play.

A couple of old timers were Harry Morey and Joseph Smiley, both delivering in character roles. Frank Montgomery, playing Hongi,

stood out at odd moments, while Julianne Johnston got by as Sylvia, a role that called for little.

The South Sea atmosphere has been cleverly carried through, and the addition of the native islanders for a background was well thought out, although several shots have too much footage.

"Aloma" on the strength of the Gilda Gray name will get the money. The premier performance at the Rialto, given at midnight Saturday, found the house jammed with a most representative audience.

Fred.

THE RAINMAKER

Famous Players production adapted from Gerald Beaumont's story "Heaven-Bent" and made into a screen-play by Hope Loring and Louis D. Lighton. Directed by Clarence Badger with Ernest Torrence, William Collier, Jr., and Georgia Hale featured. At the Rivoli, New York, May 16, week. Running time, 72 minutes.

Bobby Robertson.....William Collier, Jr.
Neil Wendell.....Georgia Hale
Mike.....Ernest Torrence
Doyle.....Brandon Hurst
Father Murphy.....Joseph Dowling
Chocolate.....Tom Wilson
Head Nurse.....Martha Mattox
Hospital Doctor.....Charles K. French
Dr. Wade.....Jack Richardson
Benson.....Melbourne MacDowell

Here's a picture that may need some exploitation to make the people know it's good. Which is against it to start with. How to overcome that should be told the exhibitor.

The plot concerns a jockey, Bobby Robertson, badly hurt in a race. At the hospital he fell in love with his nurse, Nell Wendell, a spirited girl with a dance hall past, but a determination to go straight. For looking after Bobby so carefully she was fired from the hospital and in desperation went back to Mike's dance hall in an oil boom town. Meantime, Bobby is incapacitated from riding, but because of a bad arm, was able to predict with uncanny precision the period when a rainstorm was approaching. So he sold his prayers around the track until the men who didn't own mud horses got sore and sent him away.

He went to the same western town which sheltered Nell. A drought set in. A mean oil promoter, scheming to grab land when people died from a resulting epidemic, kept the only doctor cornered until Nell cornered the lion in his den and had the doctor released.

But the drought was already on and hundreds were dying. A strict quarantine was set up. Nell took up nursing again and even Mike, the dance hall proprietor, and a square old guy, succumbed, leaving Nell and Bobby a stake to start on. The church which served as a temporary hospital caught fire and it was then that the jockey, also called The Rainmaker, got down on his knees and prayed—and it worked. Immediately the town was drenched.

The story sounds fishy, but so well done in film form it is entirely plausible. Young Collier, in a hard

role, does so well he is immediately accepted as the kid who reformed through love. Miss Hale is letter perfect as the tough girl with the good heart, while Ernest Torrence carves one more deep notch for himself as Mike.

There's excitement in "The Rainmaker" and good direction. With the colored actor, Tom Wilson, handling most of the comedy, the laughs are of the rabbit's foot kind, but at that they're laughs and serve. In all, it's a good film of the sort which pleases many and offends none.

Stik.

WHY GIRLS GO BACK HOME

Warner Brothers production, directed by James Flood. Patsy Ruth Miller and Clive Brook featured. At Warner's, New York, week May 16. Running time about 60 minutes.

This picture may please the women—perhaps the girls more so than their elders. Therein lies its only strength. A girl eventually lands the man she fell for and who walked out on her. The girls like that. It seems the single thing in the film to play up or upon.

With a proviso—that it's no fair watching or judging a picture like this at Broadway and 51st street. They come a little bit too tough along Times square for this stuff. But the sticks, like Syracuse, where even the greased hairs believe they are destined and the flaps know they are, might take this right to their imagination.

It's all over a girl in the country who slobbered on the breast of a barnstorming hero of a sickly drama, meeting him in her father's hotel when the show went blew.

So she followed him to New York on the same train, but he slipped out on the gal, afraid of consequences. She stuck on the main stem going into the chorus of a revue. And phoned her pasty he-vamp after he had become a Broadway hit as "the newest lover." But he coldly turned her phone call of congrats, too.

And then, what did she do? Nothing but! Right away, too. Through some publicity that broke just right, the girl from home became the dancing star of a dancing show, although she couldn't dance herself. (Later just a detail).

And then, what did he do? Nothing but. Right away, too. He phoned her congrats as he had watched the premiere, without explaining how he was laying off on his own play the same evening. But she coldly turned his phone call.

Then she went back home. He went along on the same train, here evidently leaving his play flat without notice. And they made it up on the train—with the moral maybe if you love an actor, go into the chorus.

There will have to be something done about continuity, unless Mack Sennett changes his methods after 15 years. Mack, when the man touches a call button still shows

that the buzzer inside is ringing.

Accepting that Kansas City is a part of the hinterland, will Mr. Will Hughes kindly send a review of this picture when it plays that town. Kansas City should be as nutty as Syracuse over the picture business.

Patsy Ruth Miller and Clive Brook or any of the others need not tell anyone they started a roar for themselves in this film. Miss Miller and Mr. Brook may enter a complaint on some of the close-ups, and as for acting, it's one of those keep-on-walking pictures.

Other specific demerits unhandy through Warner's theatre not believing in programs. And on a Monday night in this office a guy looking for a press sheet would be locally considered crazy enough to try picture acting or making himself.

Stik.

WET PAINT

Famous Players release, starring Raymond Griffith, with Helen Costello, Bryant Washburn underlined. Directed by Arthur Rosson; William Marshall, photographer. At the Strand, New York, week May 16. Running time, 78 mins.

He.....Raymond Griffith
She.....Helen Costello
Her Brother.....Bryant Washburn
A Beautiful Woman.....Natalie Kingston
A Husband.....Henry Kolker

A "gag" picture, using Shakespeare's "Much Ado About Nothing" as the "catch" line and flashing that in the opening sub-title. Proffering a hasty yarn that goes in 18 different directions it simply amounts to a series of "gags," with Griffith and Henry Kolker as a couple of happy stews.

Between the sub-titles and the action there's enough laughs to send this one across, but they won't come out talking the way they did on "A Regular Fellow" or "Hands Up." One reason for this is that the film is too long, 78 minutes, and the "stew" thing loses some of its strength after a while.

Griffith does a corking comedy drunk. Many of the "gags" click, especially the one having Griffith driving a hook and ladder fire truck with no one at the rear steering wheel—thence becoming a terror of the road.

This leads into a real fire, where Griffith gets into the wrong house and a steam bath, previous to which a bandit holds up Griffith, also the husband and wife, whom he has become mixed up with through abducting the latter on the pretense he'll marry the first woman he sees.

Helen Costello and Bryant Washburn are restricted in support, the main burden falling upon Mr. Kolker, who capably meets the obligation.

Despite that it's an out and out silly farce, it's a full 60 minutes of laugh entertainment for any house. The extra 18 do not help, and there's enough of the "stew" bits running to permit scissoring. Stik.

BACHELOR BRIDES

P. D. C. release, C. Gardner Sullivan picture. Stars Rod La Rocque and features Elinor Faxe. Adapted from the stage play of C. H. Maicdm, with W. K. Howard the director. At Broadway (vaude-pictures), New York, week May 10. Running time, 74 minutes.

One of those comedy-mystery things from the "One Exciting Night" formula, with plenty of "hoke" and plenty of laughs. What connection there is between the title and the picture would take some deciphering. The same, to a lesser degree, might be said of Rod La Rocque in this vehicle. There's nothing much for La Rocque to do, the comedy butler tucking all the honors under his arm and winding up his performance by doing a neat laugh stew in the midst of the mysterious goin's on.

"Caught" at the Broadway where no programs are available there was too much cast record, hence the loss of this comedian's name. But he's a standout here to the extent he well nigh "makes" the film. La Rocque is cast as a silly Englishman, lays it on pretty thick, and only becomes normal during a couple of brief fistic encounters.

Elinor Faxe is the wealthy American girl about to be married to the young Earl (La Rocque), and the panic starts when the family pearls, to be the girl's wedding gift, disappear off of a table.

An outside storm confines the action to interiors, and substantial in appearance.

W. K. Howard, the director, has painted in broad strokes. So much so that one of the three crooks who invades the house the night before the wedding is a laugh on his appearance, and the two Scotland Yard men have a distinct resemblance to Clark and McCullough in their unborn mule fur.

Slamming doors, shadows, secret passages, cut telephone wires and so forth are all in the routine, during which the butler is generally the "goat." The crossfire subtitle exchanges add to the merriment. It becomes very much a satire on the mystery plays and pictures.

This one is okay if lightweight. It won't mean anything to La Rocque personally, but the cast support is standard on all sides, with the butler's contribution rating first mention.

They laughed often and loud here, and the picture will repeat that elsewhere.

Stik.

THE SPEED LIMIT

Sam Sax presents Gotham production. Directed by Frank O'Connor and starring Raymond McKee. At the Stanley, New York, one day, May 10. Running time, 58 minutes.

Automobile racing picture of the familiar type but enjoyable as half an evening's entertainment in the one-day houses.

Concerning a young garage work-

PRODUCTION OFFERS INVITED

THE SIX

ENGLISH TIVOLI GIRLS

PLAYING RETURN ENGAGEMENT WITHIN 4 MONTHS AT
MARK STRAND, NEW YORK This Week (May 17)

"Twelve of the neatest dancing legs on Broadway."—THEATRE MAGAZINE

Management DAISY SHELDON, 208 Kearny Avenue, Kearny, N. J.

IMITATORS, STAY OFF!!!

MIGNON LAIRD

Presenting Her ORIGINAL HARP DANCE with JOHN MURRAY ANDERSON'S "THE GRECIAN URN"

NOW AT THE RIVOLI, NEW YORK; ALSO FEATURED AT THE FIFTH AVENUE CLUB, NEW YORK

This Idea Was Conceived and Produced by Me and Is Fully Protected by Copyright

Representative: MRS. HELEN LEIGHTON LEVY

LEW WEST presents

CHARLIE WILKENS

AMERICA'S GREATEST COMEDY DANCING STAR—AT THE CAPITOL, CHICAGO, ILL.

PRINCIPAL PRESENTATION COMEDIAN

He is the only dancer who has been featured for two weeks—engaged for 6—Thanks to my Pal, AL SHOME.

Fox Studios—Hollywood—In June with HARRY BAILEY, NAT PHILLIPS, DON BARCLAY, CHAS. WILKENS.

er with a supposedly revolutionary process for making durable automobile tires and a girl. Also several naughties who plot to get the young man's secret process, aided by a good looking blonde. The young man drives in place of the champion auto racer, who is hurt in a spill, and wins, using the tires of his own make. But he is detained from reaching the track in time, as usual, by a villainous ruse.

Raymond McKee is the film's star. He has previously confined his efforts to two-reel comedies. Of a sudden the two-reel boys have taken a lurch at features. And without much success. But McKee shows possibilities, having a pleasing face. Better juvenile than comedian.

Ethel Shannon is the girl in the film. Miss Shannon cannot be recalled but is familiar. Probably familiar for quite a while. She looked older than her role in several close-ups. But a good actress and seems experienced. Rona Lee, large sized blonde, cops the beauty honors, though her role calls for a woman made attractive only by dress.

Bruce Gordon is admirable as the "dirty" worker. Others are E. W. Berman, George Chapman, James Conly and Charles Mack.

"The Speed Limit" would harm no late-run house. Being speedy, it

will not only satisfy adults but also kids. Making no pretenses at anything else, it proves capable of supplying entertainment.

YELLOW FINGERS

Fox production made from the story by Gene Wright. Adapted by Eve Unsell and directed by Emmett Flynn with Ralph Ince and Olive Borden featured. On Loew's New York Roof, May 16, one day. Running time, 66 minutes.

Captain Shane.....Ralph Ince
Nana.....Olive Borden
DeVries.....Armand Kalis
Nona Deering.....Claire Adams
Rajah Jagore.....Nigel de Brulier

The theme of a native girl and a white man, with the girl's growing resentment toward a white woman who intends to marry the man, is the gist of this picture, set in the Malay Peninsula.

It also brings Ralph Ince to the fore once more as an actor, his sole recent activity in that direction having been an independently made version of Jack London's "The Sea Wolf" (recently shown around New York privately and has been taken over by P. D. C. for release).

Here Ince is a Captain Shane, trader and guardian of Nana, a native girl, to whom he is very dear, but whose relationship is unassailably pure. On a trip two of Shane's sailors rescue an American girl from a Chinese den in Bangkok. When

telling her story, she is brought back with him. And she, a Miss Deering, eventually marries Shane, but not until Nana has been so distressed she entered into a vengeful alliance with Shane's enemies, only to repent at the last moment and turn the tables.

It's a well told melodrama, filled with action and fighting and also with enough of the South Sea under-dress business to get the mugs who like their brown ladies bare. Ince, as a hard boiled fellow with a good heart, does well, while the leading women, Olive Borden as the native and Claire Adams as the white girl are highly decorative. Miss Borden also throws in a few cooch dances which, if cooch dancing has any artistic or commercial value in the movies, rank high.

Satisfactory for the smaller houses and safe for the exhibitor whose main worry is to book entertainment and not names. *Sisk.*

MARRIED?

Owen Moore and Constance Bennett in the Herman P. Jane production of story by Marjorie Berton Cooke. Renown Picture. Directed by George Terwilliger. At the Arena, New York, one day, May 16. Running time, 65 minutes.

A real good program picture with plenty of pep, an interesting, if not

too original, story and some laugh getting gags by way of action and subtitle. Jack Thompson, Antrim Story, Julia Hurley, Gordon Standing, John Costello, Evangeline Russell and others (names flashed on and off too fast) make up well balanced cast headed by sleek Owen, of the Moore boys, and Constance, blond and doll-faced daughter of Richard Bennett.

Something about the lumber holdings being blocked from producing if the land further down the rapids is leased to the villainous operators of the lumber company. Love story too.

A marriage via 'phone is a novel situation. One that could be played on with more ample material and made a legitimate farce. It will probably be seen later with some different colored fringe.

Clean-cut Moore is an appealing type and plays with sense in this picture. Miss Bennett does well merely by looking pretty, bored and smoking cigarettes. The directing of George Terwilliger is excellent in spots and poor elsewhere.

At the Arena (two bit-grind) picture entertained highly.

Reginald Barker, Col. T. J. McCoy and Percy Hilburn, cameraman, left Hollywood for the northwest to find locations for the production of "The Flaming Forest" (Cosmopolitan).

SOMEBODY'S MOTHER

R. Berger presentation by arrangement with W. Ray Johnston. Produced by Gersten Pictures Corp. Written and directed by Oscar Apfel. Mary Carr starred. At the Stanley, New York, one day (May 13). Running time, 65 minutes.

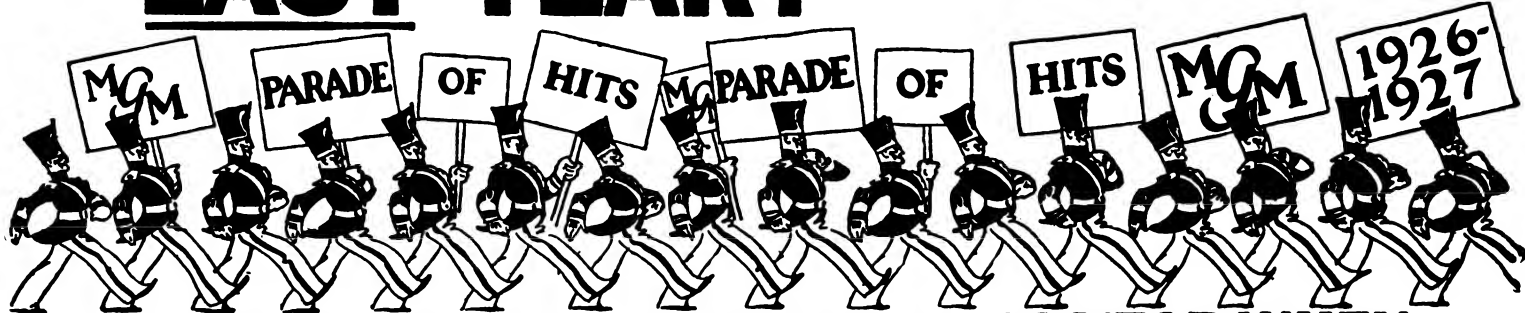
"Matches Mary".....Mary Carr
Pat.....Mickey McLean
Peter.....Rex Lease
Peter's Wife.....Kathryn McGuire
Jim.....Edward Martindel
Lawyer.....Robert J. Graves
John Foster.....Frank Whitson
Judge.....Albert Hart
Rex (dog).....Himself

If there ever was a set-up for anyone, this picture is that for Mary Carr, its star. As the title infers, it is about a mother. There isn't a sweeter public mother in the world. And you can't help but love her and even weep with her, no matter how theatrical her movements and motives for action may be.

Rex Lease, as the boy, is fine looking and a good actor. Looks much like Cullen Landis, even to gestures and facial expression. A newcomer, he should be watched and he will go far. Kathryn McGuire, as his wife, also unfamiliar, looks sweet.

"Somebody's Mother" seems a sure thing to reach the good graces of the neighborhood sob sisters and mothers.

DID YOU MISS OUT LAST YEAR?



THEN, DON'T YOU MISS OUT THIS YEAR WHEN M-G-M'S PARADE OF HITS MARCHES BY!

LAST year we showed you our line-up—

YOU said "Great!"—

TIME alone proved how great it was.

WE told you we had great pictures coming like

"MARE Nostrum" "La Boheme" "Unholy Three"

"MERRY Widow" "The Midshipman" "Never The Twain"

"THE Barrier" "Ibanez' Torrent" and hits, hits, hits!

YOU said: "Sounds all right on paper

BUT I'll wait!"

OUR salesmen are now on their way to you

TO present The Parade of Hits for 1926-27.

IF you were a doubting Thomas last year

DON'T be left behind again because without question

M-G-M's greatest year is coming.

WHEN you sign for those pictures you've made a smart deal.

AND all doubting Thomases must realize by now

THAT when M-G-M says it's got the goods

YOU can depend on it.

AND M-G-M is here to tell you that

THE Parade of Hits will make a lot of exhibitors

A lot richer—

HOW about you?

THE TOP OF THE INDUSTRY

COAST STUDIOS

Ian Keith has been cast to play opposite Belle Bennett in "The Lily" for Fox.

Edmund Goulding will produce "Shadow Lane," his original, for Metro-Goldwyn-Mayer.

Lloyd Bacon (son of the late Frank Bacon) will direct "Broken Hearts of Hollywood" for Warner Brothers, instead of Millard Webb, who will direct Dolores Costello in "The Heart of Maryland."

Sven Gade, who has completed direction on "Into Her Kingdom" with Corinne Griffith for First National, will direct the one following her next one for Miss Griffith.

Major J. W. Wilcox, U. S. Marine Corps, has been engaged as research expert and censor on military details for M-G-M.

Charles Puffy has started on a new series of comedies for Universal with Dick Smith directing.

Patsy Ruth Miller, for "Broken Hearts of Hollywood," Warner.

Joseph Jackson is writing "Ad-

vice for the Lovelorn" as a Reginald Denny vehicle.

Anna Q. Nilsson and Lewis Stone in "Midnight Lovers," First National.

Richard Arlen and Joseph Striker, "Old Ironsides," which James Cruze is making for F. P.

Charles Ray, Tom O'Brien, Warner P. Richardson, Lionel Barrymore, Vivian Ogden, De Witt Jennings, Dan Mason and Eugene Bressler have been engaged by Will Nigh, directing, for "The Fire Brigade," M-G-M.

Monte Blue will be starred in a war picture, now that they have come into vogue. Warner Bros. will make this one about the Spanish-American war. Roy Del Ruth will direct and Darryl Francis Zanuck is preparing the continuity.

Pauline Garon for "The Show-Off" for F. P.

Benjamin Glaser, picture writer, has purchased a Spanish home in Beverly Hills for \$55,000.

Harry Carey, Kathleen Collins, Edward Phillips, Fanny Midgely, Dave Kirby, Raymond Wells, George Bunny and Henry A. Barrows for

"Burning Bridges," which Jack Boyle wrote. James P. Hogan will direct and Charles R. Rogers produce.

John Colton has written an original for Lillian Gish, to be titled either "Heat" or "Red Mist." The story is of a Dutch girl who goes to Java.

Chuck Reisner has been assigned to direct George Jessel in "Private Lady Murphy" for Warners.

David Torrence and Mary Astor have been signed for "Forever After," which E. F. Pineman will produce for First National. F. Harmon Waite will direct.

Arthur Lubin has been signed to play opposite Viola Dana in "Kosher Kitty Kelly," for F. B. O.

Patricia Rich, sister of Lillian Rich, has come to Hollywood for picture work.

Helene Chadwick signed with Hal Roach to appear in a two-reel college comedy.

Al Rogell has signed with Sterling Pictures to direct "Men of the Night," by Florence Wagner. The cast includes Herbert Rawlinson, Lucy Beaumont, Ethel Shannon,

Gareth Hughes and Jay Hunt and will be made at Universal Studios.

Buck Jones will make "Dark Rosaleen," screen version of the Brand story, upon his return to Hollywood from a European tour.

Lefty Flynn has started on "Mullhall's Great Catch," an original by Gerald Beaumont for F. B. O. Harry Garson is directing.

"Jerry Settles Down" will be Tom Tyler's next picture for F. B. O. Dick Pine is adapting.

Margaret Morris, Jack Luden, Al Cooke and Grant Withers for "Bill Grimm's Progress," by H. C. Witwer. It will be made under the supervision of James Wilkinson, with Ralph Ceder directing, as the next series of two-reel comedies for F. B. O.

Walter McGrall opposite Alma Rubens in "The Pelican," which Frank Borzage will direct for Fox.

Charles Rogers for "Less Work, More Pay," for Fox. Mary Brian has been loaned by F. P.-L. for feminine lead.

H. B. Warner will begin June 1 on "White Gold," with Rupert Julian directing, as his first picture under his new Cecil B. DeMille contract.

Einer Hanson, who plays opposite Corinne Griffith in "Into Her Kingdom," has been signed for the next picture that Svend Gade will direct for her.

Esther Ralston, opposite Eddie Cantor in "Kid Boots," which Frank Tuttle will start directing June 1.

Florence Vidor will leave F. P.-L. west coast studios for their Long Island lot upon the completion of "Love's Magic," to play the feminine lead in "The Great Gatsby."

Claire Windsor and Lew Cody for Rachel Crothers' "Little Journey," which Irving Thalberg will produce for M-G-M.

Willard Louis opposite Irene Rich in "The Doorman" for Warner Bros.

Marie Prevost, Harrison Ford, Trixie Friganza, George K. Arthur, John Miljan and Barney Gilmore for "Almost a Lady," E. Mason Hopper has started it for Metropolitan Studios and P. D. C. release.

Wallace Beery and Raymond Hatton for "We Are in the Navy Now," feature-length comedy, directed by Erle Kenton for F. P.-L.

Frances Nordstrom has finished the continuity on "Dame Chance," which Dave Hartford will produce at Fine Arts studio.

A. MacArthur has leased space in the Roach studio to produce a six-reel comedy, starring Monte Banks, for Pathe release, with Edward H. Griffith directing. MacArthur is a former publicity man.

Dorothy Cummings and Grace Gordon have been signed for "Butterflies in the Rain," which Edward Sloman is directing for U.

Billy Bevan, Vernon Bent, Thalma Parr and Barbara Tennant for comedy which Del Lord will direct for Sennett.

Cliff Bowes' first feature-length comedy will be "When Greek Meets Greek," with Arthur Bowen directing.

Earle Fox and Florence Gilbert are featured in "The Swimming Instructor," which Al Austin is directing, as the latest two-reeler in the Van Bibber series for Fox.

Ernie Shields and Jean Arthur have been signed by George Marshall to play in "Lafayette, Where

Are We?" comedy, with Max Gold and Alfred Davis directing for Fox.

Barbara Luddy and Georgie Harris for "A-1 Society," with Ben Stoll directing, at Fox Studios.

"The Circus Kid," first of a new series of animal comedies, has been finished by Mark Sandrich and Leslie Selander, directors for Fox. Jerry Madden, two-and-a-half-year-old boy, has the title role.

B. Reaves Eason has finished "Through Thick and Thin," directed for Gotham. Ethel Shannon, William Fairbanks, Ina Claire, Jack Curtis and George Perloff were in the cast.

Lola Moran will be in "Glorifying the American Girl."

FILM SCHOOL' CHARGES

(Continued from page 1)

making improper advances to women who answered his ads. He was placed in jail in lieu of \$2,000 bail. Five women signed the complaint against him and declared he tried to kiss each when they applied for employment. Hanna Penboa, Anna Hoaking, Lulu Pulea, Helen Frick and Mrs. Florence De Grazzio were the complainants. The latter charged that Keaton took \$200 from her.

By reason of the name used, many of the applicants believed that the school head was connected with Buster Keaton. He is no relation. Frederick Paul was also arrested. He is said to have sent out circulars offering positions in the large studios for film aspirants. Ruth Wing declared that she gave him \$9 on account.

"Dating" investigators An attempt was made in most cases to "date up" the girl investigators. Miss Wing, from the labor bureau, Policewoman Lulu B. Lane, and Helen Frick, from the Better Business bureau, worked on the cases.

Wilcox, La Verne and Shuler of the Screen Players Studio, accused by Mrs. Lillie Murphy of operating an illegal employment agency, were sought on serious charges. Warrants stipulating contributing to the delinquency of a 16-year-old girl were issued against the men. It was charged by the mother of the girl that the men kept her at the studio until one in the morning and when the mother was ill, the girl was taken home by a man who remained as late as 4 a. m.

The Motion Picture Producers' Association, Better Business Bureau, juvenile authorities, district attorney's office and the city prosecutor's office are co-operating with Deputy State Labor Commissioner C. E. Lowy in eliminating the existing evils encumbering the motion picture industry.

BOOKING ENTIRE COUNTRY
SEND US YOUR DATES
PERCENTAGE ONLY



STATE RIGHTS FOR SALE
PUBLIC WELFARE
PICTURES CORP.
723 Seventh Ave., New York
806 N. Wabash Ave., Chicago, Ill.

Now In Its 2d Big Week! And Going Stronger Every Day!

OPENED with a bang to \$5,430.75 receipts.
BUILT UP day by day to the amazing
TOTAL for the week of \$29,716.50

"OUTSIDE THE LAW"

Starring Priscilla

DEAN

Supported by I.O.N

CHANEY

Directed by TOD BROWNING

Presented by CARL LAEMMLE
UNIVERSAL JEWEL

NOW Playing at COLONY THEATRE,
B. S. MOSS' 53rd St. & B'way, N. Y.
Continuous From Noon to Midnight

Read These Marvelous Reviews:

"Broadway responds with enthusiasm. Excellent business."—N. Y. Telegram.

"Exciting melodrama. A breathless public."—N. Y. Journal.

"A whale. Crowds storming the Colony."—N. Y. Daily Mirror.

"Full of thrills. Bringing the crowds."—N. Y. American.

"Worth the revival. Extraordinary."—N. Y. Daily News.

"Don't miss it. You're sure to enjoy it."—N. Y. Herald-Tribune.

ERNO RAPEE

GENERAL MUSICAL AND PRESENTATION DIRECTOR

UFA PALAST AM ZOO AND GLORIA PALAST

BERLIN, GERMANY

ARGUE ADDED CLAUSES

(Continued from page 5)

over such proposed clauses were construed as inconsistent with provisions of the Standard Contract, they were either voluntarily or upon suggestion of the advisory committee, withdrawn by the distributors. In other instances, where the special provisions were not in conflict with the Standard Exhibition Contract, but were designed to express the particular terms of the kinds of arrangements proposed by distributors, these provisions were discussed and on the suggestion of the advisory committee were adopted in such form that the attention of the exhibitor will be specifically drawn to the special terms of each contract.

There were accepted by the distributors at the advisory committee's suggestion the following constructive suggestions of the advisory committee.

First, the establishment of a one-year statute of limitations preventing the assertion of stale claims before boards of arbitration and limiting such claims to those which have arisen within one year, and, secondly, an arrangement whereby boards of arbitration are given equity power to the extent of restraining anticipated breaches of contract by distributors or other exhibitors.

SCHULBERG'S SUPERVISORS

Los Angeles, May 18.

E. Lloyd Sheldon has been appointed supervisor of production by B. P. Schulberg, and will supervise "Kid Boots" and also Frank Lloyd and Bebe Daniels productions.

Eric Pommer, the UFA executive now here, will take charge of Negri productions.

WM. FOX TRAVELING EAST

Los Angeles, May 18.

William Fox left the coast last Saturday for the east. He will stop off at Salt Lake City and Denver, to take up the matter of building theatres in those cities.

Mr. Fox is due in New York around May 25.

INSIDE STUFF ON PICTURES

(Continued from page 8)

two of Fox's prize productions for the coming year. Green is under contract to First National until July. According to the contract it is said, he is unable to discuss future business until its completion. Winnie Sheehan, for Fox, has great faith in Green's ability to make the former Warfield play and the Gleason comedy, and probably will be able to land Green to do the trick.

Green at present is making "Delicatessen," starring Colleen Moore. With the exception of two, Green has made all of Miss Moore's starring vehicles for First Natl.

A director making a picture in Hollywood for an independent distributor was recently rehearsing a scene with three principals and a number of extras. One of the extras suddenly turned to the director and asked him, "What are we supposed to do in this scene?"

The director stammered and stuttered, finally explaining, "Do something—act! That is what you are getting paid for." The extra then shot back the question, "Just what do you want us to do, Mr. Director?" The latter retorted by exclaiming, "Act some how—I don't know what you should do—I haven't read the script yet."

So the actors did as they pleased.

And the director was satisfied with the scenes for the picture which will be released through the state right market.

Norman Kerry, considered one of the big star bets of Universal, is going to have a lay off for about four weeks. Paul Koehner, casting director, sent word through the Producers Association on the coast that Kerry's services would be available for other producers. The result was that offers came from practically every one of the picture companies with some stating salary they would pay. One company offered \$4,500 a week.

Kerry's salary it is understood is somewhere around \$1,500 a week.

Blanche Merrill is now with the Famous Players studios at Hollywood. Miss Merrill went west as an adapter and writer attached to the United Artists (Jos. M. Schenck). She recently moved over to the F. P. lot for the similar duties.

D. W. Griffith has but one more picture to make for Famous Players. He has not decided upon the future. Mr. Griffith is reported still under considerable annoyance arising from the affairs of the former company bearing his name and which sold stock in several states.

Louis B. Mayer, vice-president and supervisor of the Metro-Goldwyn-Mayer productions, gave his idea and probably a representative idea of the picture business on the place for second-rate films. Speaking at the luncheon of the A. M. P. A. Mayer said, in effect, that a second rate film has no place in a de luxe picture house but—

"That they are just the thing for the vaudeville houses running a combination bill of vaudeville and pictures."

The complete tie-up of the Broadway picture houses was never more completely represented than in the case of Producers' Distributing Corporation showing of both "Silence" and "Prince of Pilsen" at the Times Square, legit house which they used for the twice-daily showing of "The Volga Boatman," which closed Sunday.

Both "Silence" and "Prince of Pilsen" are program pictures upon which P. D. C. has in its current program for release. It was impossible to get them a showing in any of the regular Broadway houses, as the Colony, until recently given over to showing independent product, is

now held for several more months by Universal, while Warner's shortly goes into a twice-daily showing of "Don Juan."

P. D. C. has the Times Square for about six more weeks.

When Norma Talmadge's picture "Kiki" has its initial showing at the Million Dollar, Los Angeles, it will start off on a regular grind instead of a premiere. It is said that since Milton Feld left the house no one has been found who can produce atmospheric prologs for the pictures coming into the Million Dollar, always known as a prolog house.

At the last minute for the showing of the Chaplin picture, "The Gold Rush," a ballet was obtained from one of the local schools and a few singers added to it, with no pretense made to carry atmosphere for the picture. It is said, due to this type of entertainment, returns at the box office for the Chaplin run was very disappointing.

In September last Will Hays secured from the Army Major Oscar N. Solbert to do some special foreign work with his picture organization. At the time Major Solbert was junior aide to the President, considered one of the "cream" details of the army.

Now the President has reversed the situation and recalled the Major, who since has been made a Colonel in the Reserve corps, this time to serve as aide to the Crown Prince of Sweden during the latter's visit to this country. Col. Solbert will report for duty on May 27.

From accounts the Frank Cambria presentations in Publix theatres are actually the property of Cambria, produced and paid for himself, playing the Publix houses on a straight salary of \$2,250 weekly. Cambria has a company manager travelling who pays off the company with Cambria reported receiving any profit. Cambria has had previous experience in presentation production, for Balban & Katz in Chicago.

Very few actors have a complete biography of their lives to offer the press agents as a means of aiding in exploitation and publicity. However, Victor MacLagen, a South African-Englishman by birth, who is appearing in "What Price Glory," for Fox, surprised the publicity department of that concern by bringing a bound volume of over 650 pages of double space typewriting, telling his entire career, giving every detail including dates of incidents, etc.

Barrett C. Keisling, director general of publicity for Producers Distributing Corporation, with headquarters at Culver City, was responsible for an exceptionally good publicity stunt in connection with the first international sales convention of P. D. C., held here last week. Keisling effected a tie-up with the Los Angeles "Express" (afternoon daily), whereby a special edition of the newspaper was issued, to the number of 10,000 copies, with pages one and two devoted exclusively to news of Producers' convention and studio news. Inside were two additional pages of news and photographs, the whole making a real "flash" for the 100 or more executives and exchangemen at the convention and the hundreds of invited guests.

Another "flash" at the convention was a sales campaign book, the brain creation of George W. Harvey, P. D. C. director of advertising, who also brought some interesting sales novelties from New York for use during the gathering.

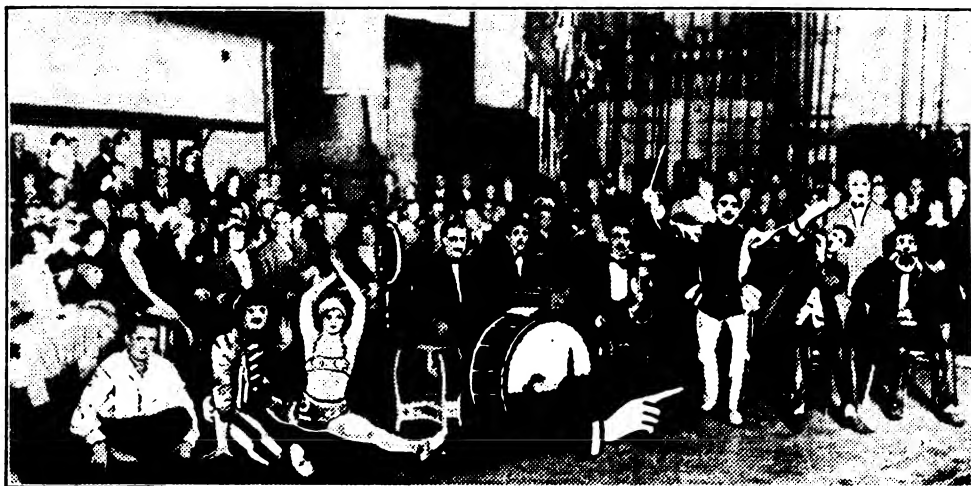
Set is the \$2 reserved seat picture house circuit with Marcus Loew, Jos. M. Schenck, Lee Shubert and Sid Grauman interested on the operating end. Lee Shubert secured the financial backing with the first money proposal declined, obliging Shubert to procure another, which was accepted. A limit of 20 theatres of the new policy throughout the country is provided for. It's unlikely more than 15 \$2 houses for special run pictures will be taken on at first; also as doubtful if all will be new theatres. Nor will the \$2 price prevail; in some towns the top will be \$1.50.

MANAGERS! GET A LOAD OF THIS PICTURE

ROSCOE AILS

TOOK ATLANTA LIKE GRANT TOOK RICHMOND

Had to take down his scenery in order to seat 500 people on the stage at each performance. Three shows per day from Tuesday until Saturday at LOEW'S GRAND



PHOTOGRAPH SHOWING CROWD SEATED AROUND ROSCOE ON STAGE AT ONE PERFORMANCE

Manager James says: "We seated seventy-five hundred people on the stage in five days after using every available space, including standing room in both balconies."

Thanks to GEORGE LOYD of FISKE and LOYD for his wholehearted support.

Thanks to MY BAND BOYS, JOE ROSE and DOROTHY ELLSWORTH.

J. H. LUBIN AND MOE SCHENCK WERE RIGHT

THE PLATINUM MINE OF SHOW BUSINESS

ROSCOE AILS

WITH

KATIE PULLMAN

I carry full scenic production for picture house presentation. GET ME WHILE I'M HOT.

Direction JOHN SINGER, 1576 Broadway, New York

Three Weeks in Paris

Warner Brothers production made from the story by Gregory Rogers. Adapted to the screen by Daryl Francis Zanuck and directed by Roy del Ruth. Matt Moore and Dorothy Devore featured. Loew's New York Roof as half of a double feature bill. Running time, about 67 minutes.

Mary Brown.....Dorothy Devore
Oswald Bates.....Matt Moore
Gus Billiken.....Willard Louis
Bruce Gordon.....John Patrick
Mary's Mother.....Mary Cecil
Duc de la Porte.....Gayne Whitman

An improbable, tedious and generally uninteresting farce, impossible in more ways than one, filled with glaring anachronisms and so weak on its own feet that the hoak of the universe has been piled on for good measure.

In fewer words—a weak skit. *Sisk.*

NANA

Paris, May 8.
The trade show of "Nana," produced by Jean Renoir from the novel of Emile Zola, had the scenario written by Pierre Lestranguez, who has retained the local atmosphere of the period of the story, 1868. The titling has been done by Mme. Leblond Zola.

Werner Krauss plays Count Muffat, supported by Jean Angelo as Count Vandevres. Catherine Hessling is a realistic Nana, the richly kept courtesan who rose from a chorus girl at the Varieties Theatre and caused many love tragedies. "Nana" received a flattering reception.

SHORT FILMS

A WOMAN OF LETTERS

One of the series of comedies based on "The Married Life of Helen and Warren" articles by Mabel Herbert Warner. Fox production. Directed by Albert Ray. At the Stanley, New York, one day (May 13). Running time, 22 mins.

"Helen and Warren" stories have been running in dailies for several years and have found favor with the women folk. Film comedies of that name rate average as comedies go.

"A Woman of Letters," as slapstick, entertaining. Hallam Cooley, Kathryn Perry, Grace Darmond, Sidney Bracey and Frank Rice are in its cast.

Screen Snapshots No. 11

Single reel released as part of a series by C. B. C. An filler on Loew's New Roof program May 16, one day. Running time, 10 mins.

This series specializes in intimate shots of the movie celebrities. This issue held Tom Mix doing roping stunts before a crowd on the bench; Sid Grauman, Louis B. Mayer, Irving Thalberg, Constance Talmadge and others at the station to see Norma Talmadge off for New York; Eleanor Boardman, Lew Cody, Hobart Henley and Claire Windsor kidding with Rube Wolf's band on the Metro lot, and the finish announced four stars who started as extras in westerns at \$5 a day, back in costume and holding a reunion, Laura LaPlante, Mary Philbin, Marian Nixon and Virginia Valli (all Universal).

Interesting in spots this, and apparently enjoyed by the audience, who didn't realize it was so much press stuff.

Stuff like this should be bought cheaply. Too evident publicity. *Sisk.*

"SWEET ADELINE"

Koko Song Car-tune released by Red Seal Pictures. At Capitol, New York, week May 9. Running time, 5 minutes.

Old favorite for "barbershopping" purposes looks as though it has lost its kick. At least did not result in rousing audience to singing pitch, even though leader suggested folks sing.

Subject handled to give laughs, and that counts if nothing else does.

In the case of a big house like Capitol might be a gag to use a discord quartet back stage with a picture of this sort for an additional laugh. *Fred.*

PARADISE ISLE

Travel picture of South Sea life, presented by National Color Films, Inc. At the Capitol, New York, week May 9. Running time, 6 minutes.

In natural colors, these pictures of the light-skinned natives of South Sea isles attractive. They formed pleasing unit in Capitol's show, especially when preceded by dance divertissement by Doris Niles, atmospheric of the islands.

Few gag titles and little educational facts disclosed instructive. Showing native ladies with noth-

ing on above waist in certain flashes failed to cause any stir on Broadway right across from Winter Garden, where the Shuberts show you the real thing in white. *Sisk.*

PATHE REVIEW

(TRAVELOG)

Single reel subject shown at Loew's Lexington, New York, May 16. Running time, 11 mins.

Three items in this Pathe travelog covering Africa, Japan and one of the American deserts, the last in color, and a description of Arthur Chapman's poem, "The Man the Desert Forgot."

"The Lost Empire of Africa" is of excavation work by scientists, not without a comedy touch in showing the native labor picking up but handfuls of dirt on enormous shovels but never exerting themselves too much. "Feathered Fish-

erman," Japanese using cormorants (birds) to catch fish for market, strings around the neck preventing the birds from swallowing their prey. Seemingly pleased a Sunday night audience. *Sisk.*

"MONKEY BUSINESS"

(COMEDY)

Hal Roach "Our Gang" comedy releasing through Pathe. At Loew's Lexington, N. Y., May 16. Running time, 16 mins.

The "Our Gang" youngsters, with Farina acquiring a trained monk that causes plenty of trouble. The animal is the main standout and the "gag" boys have figured out plenty for the monk to do. The kids are secondary but the action is consistent and possesses enough laughs to lighten any program.

Easily stood up and clicked on this bill when witnessed at a Sunday night show. *Sisk.*

LOTS OF WATER

Mutt and Jeff reel, released by Short Syndicate Films. The Rivoli, New York, May 16 week. Closed bill. Cartoon comedy. Running time, 6 mins.

This one has the two cartoon principals in Florida searching for a water front bungalow purchased by Mutt. It's in the middle of a swamp. They get across and enter. Water in the swamp rises and two alligators get in the house, each chasing one of the team. Kick-off has the house going over a falls for good comedy finish. O. K. comedy cartoon and lots of laughs. *Sisk.*

"DOUBLES" UNDERPAID

(Continued from page 1)

off. For their third attempt, as they had grown accustomed to it, they

agreed to take \$50 each for the Romeo and Juliet stuff. This time the scene was perfect.

When pay time came around the two stunt men saw only \$100 each in their envelopes. Receiving no satisfaction from the studio officials, they told Deputy State Labor Commissioner C. F. Lowy all about it. He ordered a hearing set for May 20.

Anita Stewart will star in "Burning Timbers," from the Louis Joseph Vance story, "Main Spring," for Goldstone Productions. Tom McCarty is directing. Edmund Burns, Duane Thompson, Larry Steers, Victor Potel, Eddie Lyons and James Farley are in support.

George Lewis will head the "Collegiate" series written by Carl Laemmle, Jr., who will produce the two-reelers for Universal.

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MAURINE MARSEILLES

VERSATILE SINGER—WITH A KICK

Opened May 8 at Balaban & Katz' New Oriental Theatre, Chicago, for a Four Weeks' Engagement

G. NUGENT (2)
"The Meal Hound" (Comedy)
 15 Mins.; One and Three
 Palace (St. Vaude.)

J. C. Nugent, the wise-cracker of vaudeville, returns supported by his adorable daughter, Ruth, in "The Meal Hound," one of the series adequately following "The Squarer," "The Rounder" and "On the Mainline," with which his name has long been associated. In this, however, he doesn't act the "feathered souse," which also was seemingly part of him.

He opens in a street-scene drop, as before, with a brief monolog, enroute for laughs from any English-speaking audience. The girl walks on and he shoots the title at her. They then part to meet in the parlor of a hotel to carry along the little plot, for Nugent always has one, and it drifts to a bit of pathos, which he also always provides.

"The Meal Hound" measures up to his earlier works. Ruth is as far beyond his "straight" assistance in the past as a star is brighter than a cabbage. Born in vaudeville, so to say, she finds herself at home in it.

Nugent's wit is keen but not cruel. His manner is "neat" in every aspect. The thought behind it all is wholesome and warm. And he still gets as many audible laughs as most of the hard-working low comedians with their grotesqueries, brutalities and caricatures. With his new "partner" in his new act, Nugent can live for many years on "The Meal Hound"—if vaudeville holds out. And if it does, it will be acts like his that will keep it pulmotored.

Lat.

GEORGE BROADHURST and CO.
 (5)
"The Pleasure Seekers" (Revue)
 22 Mins.; One and Full Stage
 81st St. (V.-P.)

Not the George Broadhurst, one time author of dramatic hits, also manager now traveling in foreign lands, but a burlesque comic recently out of the "Powder Puff Revue." Assisting him are Babette Busey, Harry Lang, Floyd Harriely and the Busch Sisters.

The program mentions lyrics and special music by Arthur Swannstrom and Garey Morgan, who have contributed to Broadway revues. That would account for several skits that looked familiar. There is no chorus.

One opened the turn. It was a ticket speculating bit with a girl and her escort wanting tickets for "Sunny" and getting "em for "Bunk." The authors had that show spotted at Daly's which is wrong. The bit itself resembled a similar skit in a "Music Box Revue." Another familiar skit was a one word idea, "Oh," "Ah," "Yes," and "No" drama between man, wife and lover that may have been in a "Greenwich Village Follies." There was a crowded hotel skit, too, with guests sleeping on cots in a hallway. It didn't mean much nor did the others, any original kick being removed.

The main bit was a cafe scene, doubtless Broadhurst's specialty in burlesque, and in it the comedian really gets into action. He enters as a stew, messing around with the soup and such and getting laughs then. Specialties were worked in, the Busch sisters contributing, also Miss Busey. While the latter sang "Dinah" Broadhurst drummed on the dishes and such with knife and fork, not new business, but amusing.

Broadhurst's best work came with comedy dancing. He is a bit stout for that which makes his stuff look the better—a loose pants comedian with a funny stepping routine. The sisters looked best in a kicking dance. If the skits were nearly as good as the concluding bit this act would rate much more highly.

Idea.

FARRELL and CHADWICK
 Piano and Songs
 12 Mins.; One
 State (V.-P.)

This colored combination has William H. Farrell at the piano and Sadye Chadwick in the vocal department. Farrell whips a piano and steams things up by slinging in some stepping dices for good measure.

Farrell is a hard working musician and whether singing or playing he's on his toes. Miss Chadwick is very light, so much so that she could fool 'em if she were working alone.

Miss Chadwick has not neglected her dressing and apparently keeps abreast of the fashions. She has a voice of high range and knows how to use it.

The act went very well at the State, the song routine being neither tedious nor of ancient vintage.

Mark.

ANATOLE FRIEDLAND and CO.
 (24)
 Nightclub Revue
 30 Mins.; Full stage
 Palace (St. Vaude.)

With his orchestra and his whole Club Anatole show, except for a few changes in personnel, Anatole Friedland returned to vaudeville last week with a ready-made offering. It shows the effects of a gradual development instead of being what most acts are, a synthetic creation. Therefore it is tried and certified stuff.

Anatole doesn't strut himself. He makes a few straightforward announcements and plays at the piano now and then, more by way of accompaniment than starring his presence. He employs no tricks and is decidedly legitimate, one might say dignified.

His revue, consisting of 12 performers, has beauty, vivacity and variety. It lacks one element, usually regarded as an essential—comedy. If he had a few strong laughs sprinkled about he'd have vaudeville and the picture-house presentation chiefs at his feet.

Grace Fisher, his club prima donna, does not appear. In her place is a gorgeous girl named June Mayo, with a lyric soprano voice of quality and a Ziegfeld-plus exterior. Miss Mayo should be grabbed for from plenty of directions, pronto. Norma Gallo, the limber and versatile dancer, scored the applause honors in her two solos. Muriel De Forrest kicked her way across, especially in her second act.

Friedland has six bewitching young chorines who do bits as well. He uses them to fine advantage in his medley of songhits, through which they enter and drape themselves before the piano, daringly and differently wardrobe, and making a pretty flash. Friedland has a new song he is plugging, "Night Club Rose," which Miss Mayo sings and one of the girls acts, reprised toward the finale.

It is a strange song for him and Billy Rose, both nightclub bosses, to write and promote. It pictures the "rose" wilted and ruined in a year through the nightclub influence. It may be true enough. But it isn't a very hot plug for the business the writers of it are in. Then, again, maybe it is. As the chorus of it says, "Heaven only knows."

Friedland has a pretentious headline act or a sumptuous picture-house presentation as it stands. There is an undoubted public interest in night life at present, and that adds a high light to this turn which a home-spun vaudeville combination cannot attain. That should help to draw on and off Broadway.

Friedland, of course, is an old-timer at girl-act showmanship for the big time, so he has the balance of knowing the racket as well as the flying start of bringing in something which packs an additional kick from the outside.

Low.

GEORGE YOEMAN and LIZZIE
"Information" (Comedy)
 14 Mins.; Two
 81st St. (V.-P.)

George Yoeman, when he offered "Editor of the Assassinated Press," used to bill himself and Lizzie, but he only talked about her. Now there is a girl in the act though Yoeman's new turn is really a monolog, with Lizzie used at the finish.

"Information," by Eugene Conrad, is billed as a sequel to the former turn. It is somewhat similar in idea but entirely up-to-date. There is a neat conservatory effect containing a prop radio sending instrument. The announcer, Yoeman, says it's station "Why Are You Broadcasting" (off stage).

Entrancing Yoeman explains it is a government information bureau. When lights flash and buzzer works on the sending box, he uses prop telephones and answers queries. It is a good idea and there are a number of pleasantries throughout the chatter. He wants to know, for instance, where the old fashioned girl has gone, the kind that would not go out because she had nothing to wear. There is additional matter that makes the remark funnier.

Lizzie, who has been asleep leaning over her typewriter desk, comes to and displays a startling frock for her job. She makes ready to go off, after Yoeman says she slept a hard day's work.

Yoeman is sporting a French officer's uniform with a Sam Browne belt with no explanation of the get-up. However, it is a first rate vaudeville turn, one which might be adaptable to some picture houses, too.

Idea.

CALIFORNIA NIGHT HAWKS
 Orchestra
 Loew's Aldine (Pct.), Pittsburgh
 California Night Hawks, super-excellent group of musicians that featured the stage bill at Loew's Aldine last week, need take off their hat to no band or orchestra appearing before the footlights in America today.

Individually and collectively this group that came here all the way from the Golden West is about the last word in class. The reception the boys were given at the Aldine will ring long and their early return is expected.

Pittsburghers, quick to recognize talent, flocked to the Aldine in droves last week, the theatre grossing \$20,000.

The Night Hawks are about as versatile a bunch of players as have appeared in a Pittsburgh theatre in many a season. They can do everything and do it with finesse. This gang is so well qualified it can change its repertoire at about every performance and score.

On the stage these boys have a certain charm that hovers over them that is irresistible and their harmony makes the audience sway in their seats.

Billy Miller, violin director, has a sure-fire method of leading that is all his own. To this he adds several comedy recitations that got to the house heavily. Al Snyder, besides being a trombonist of more than ordinary ability, is a tenor of sterling quality. In the band's comedy skit, "Show That Fellow the Door," he nearly stopped the show.

Harold Knight, sax, is the leading baritone soloist in all ballads. His "Mighty Lak a Rose" was one of the prettiest things ever heard at this theatre. George Sigendall plays the lead saxophone and sings as a member of the specialty trio offered by this band. The character comedian is Gil Lackey, drummer, who provokes plenty of laughs. The bass horn is played by Chief Franklin Jamelson, full-blooded Seneca Indian. Victor Abbs is the trumpet soloist and has a dramatic recitation. Dick Cunliffe plays the hot saxophone and clarinet, while Buddy Kincaid handles the hot trumpet and Mellophone. Ray McAfee is the pianist and organizer.

The band was here under the personal direction of Joe Rea, organizer and manager. The boys scored so heavily they were compelled to give three encores at each evening performance.

While playing the Aldine the band used a special sunburst set, conceived by Louis K. Sidney and executed by Production Manager A. E. Koehendoerfer. Their own set is of black sateen and silver cloth.

Tuesday night the Night Hawks transmitted a special program of music from WJAS, with Rea and Koehendoerfer acting as announcers. The feature picture for the week, "Sandy," was just passable, nothing to brag about. That gives the Night Hawks all the better score with the Aldine's gross for their week, \$20,000.

Simons.

BILLY TAYLOR and Co. (5)
 Revue
 20 Mins.; Full Stage (Special Drop)
 American Roof (V.-P.)

Billy Taylor is a probable newcomer. He has not been seen noticeably hereabouts. He is a clever entertainer but worked rather listlessly in this house. A good dancer, he made attempts at stepping throughout but didn't start until the final. In a short dance at the end he showed ability. Rather than dance, he talked and sang with the four girls in the company.

They are (Miss) Billie Taylor, Irene Hayden and the two Joyce Sisters. Miss Taylor, a slim blonde, served as Taylor's foil in the love talk and songs and did a short ballroom dance with him. She uses a "cute" delivery effectively. Miss Hayden does a "Cleopatra awakened" bit with Taylor, and well. The Joyce Sisters are large size girls and work only in the last number, doing a Charleston by themselves and joining Taylor and the two other girls for the curtain.

The act was liked on the Roof and an encore, if given, would not have been forced.

NEW ACTS

Cecil Spooner, stock actress, in tabloid musical farce. Four in support.

Joe E. Brown returning to vaudeville for summer.

Norma Gregg, songs (from California).

Bernard and Fayne dissolved last week. Vergil Payne intends going into temporary retirement. Bernard is assembling a new act, "The Stage Carpenter," in which he will continue in vaudeville.

MILDRED HARRIS and Co.
 Sketch
 16 Mins.; Full stage (Special set)
 Broadway Palace (V.-P.)
 Los Angeles

After having sustained interest from the Somerset Maugham short story, "Sadie Thompson," into the successful play "Rain," one could hardly be blamed for expecting John Colton to deliver considerable better than the awful hodge-podge he has authored under the title "If Husbands Only Knew." It brings Mildred Harris on for an "in person" vaudeville appearance.

If Colton answered a hurry up call to fashion a playlet to fit the limited capabilities of the erstwhile Mrs. Charlie Chaplin, it may be said to answer that purpose. It permits this good looking blonde to flash several beautiful costume changes, do a neat single waltz dance number (for no reason at all) and gives that class of show-goer who craves seeing them "in the flesh" an opportunity to feast on this eye filling ex.

The triangle story is stupid to the point of banality, with the lover (Harry Von Meter) playwright, seeking through the medium of the plot of his new play to reveal to the husband (Harold Waters) the intimate details of an affair between the wife (Miss Harris) and himself. Hoping by means of play story to arouse a jealous husband into discarding a wife.

Lapse of time curtain allows husband to make the theatre (also allows Miss Harris to change to flimsy negligee) with the lover making an entrance to reveal to the wife motive of play, as having basis in fact of their playing the "loose" and offering her an "out" with him before the jealous husband returns.

A 10-20-30 speech with plenty of camera "emote" gestures allowed Miss Harris, as a "bawling-out" of the home wrecker with the wrecker doing a "fade-out" as wife sticks to face the jealous spouse on his return.

Just a kindergarden "mess," only an excuse for Miss Harris. In this "in person" appearances it can mean nothing except a knock for John Colton.

Walt.

ALLMAN and MAY
 Songs and Talk
 9 Mins.; One
 American Roof (V.-P.)

Jimmie Allman, blackface "uke" player and comedian, is a strong reminder of Cliff Edwards. He has a new partner and straight man in Joe May. This combination has been together for a few months or since Allman separated from his former partner, Harvey.

The present pair use the same material and just as effectively. May holds the stage with a back drop representing ice and does a short recitation about his sojourn in Alaska. He is dressed in furs. Allman, in cork, walks on, wearing a Palm Beach suit and shivering. Sure-fire gag about the weather.

Allman takes, as formerly, his "uke" out of a bag and plays a "blues." This scores and he follows with a ballad, the interim holding talk. May follows with another ballad nicely sung and, after more talk, both harmonize, to Allman's "uke" accompaniment, for the blow-off.

May looks well and fits in perfectly. Allman can strum a wicked "uke" but reminds too much of the better known Cliff Edwards, causing unfavorable comparisons. His syncope always goes, though, and anywhere.

TURPIN TO WED?

(Continued from page 1)

the California Lutheran Hospital. Turpin met her, from the story, at the time when his wife was very ill. The future Mrs. Turpin was very solicitous about the welfare and the recovery of the late Mrs. Turpin.

A fast friendship was then formed. Following Mrs. Turpin's death, it developed into a romance that will result in a wedding.

The name of the future Mrs. Turpin cannot be ascertained. Ben is said to have made it known around the Sennett Studios that he had given her a big engagement solitaire recently.

When Mrs. Turpin became ill Ben suspended picture work to give his wife all of his attention. His constant devotion during her illness was given national publicity.

NICOLA
 Illusionist
 34 Mins.; Full Stage (Special)
 Hippodrome (St. Vaude)

Programmed as his first time in these parts, Nicola registers as an illusionist who will hold his own with others doing his type of act. He works easily and smoothly, the repertoire of tricks going all the way from a torture chamber, "stretching a woman," the trunk trick, a three card monte comedy insert, a three-screen hideaway of a girl (almost too similar to the card idea) and a sudden appearance of a girl given a new twist by using a doll's house.

How many assistants Nicola is using could not be ascertained, the house chorus dressing the stage. Looks to be four or five anyway. At that, the act is a little overboard on time. The Hindu basket piercing thing might be sidetracked as a minute savor as well as the three-card monte, although the latter has its points, principally comedy. The house began to get restless around the half hour mark, some walking out after that span had been passed.

Nicola sells it nicely and while he may not be showing anything that resembles a revelation in this line of work, still he'll easily suffice in his class.

They liked him at this house and there is no reason why he shouldn't duplicate.

Skig.

ALEXANDER TROUPE
 Acrobatics (7)
 7 Mins.; Full Stage
 Hippodrome (St. Vaude)

Tumbling group of four men and three women, a springboard being the "fireworks." The women are negligible, the boys taking the throw from the board being the main spring.

Following the well approved routine for these acts, this troupe is on and off briefly, consummating a suitable getaway item. A somersault off the board to a padded chair on the shoulders of the understander (one troupe in the Ringling-Barnum circus doing a triple on the same thing) closes the act.

Did nicely here.

Skig.

THURSTON'S ILLUSION
 "Vanishing Horse"
 10 Mins.; Full (Special)
 5th Ave. (V.-P.)

Nothing more than a trained horse turn with the illusion heavily played up but merely incidental. The latter comes at the end of the turn for closing wallop but doesn't stagger them half as much as they may have calculated.

A well-trained white steed prefaces the illusion with mounted rider and the animal going through high school stuff including various types of dancing. Then both horse and rider are deposited in stall which is elevated by chain hoist half way up and a net curtain lowered. A male enunciator comes on to explain the vanishing bit. A white curtain screens the original one a few seconds and the platform is dropped to stage with rider and steed both gone.

As handled it is almost obvious that additional hoist would secrete the disappearers in the flies with another platform dropping to fool the outfronters. In the sticks this may be baffling but not for the smart audiences.

Then too when one considers that it may have been one of 60 incorporated in Thurston's show and probably better manipulated it could pass in the crowd. But as an individual feature it's doubtful.

Edde.

AUNT JEMIMA (2)
 Songs with Piano Duo
 10 Mins.
 Fox, Philadelphia (Pict.)

A lady of ample proportions who concealed her identity under the billing of "Aunt Jemima, Mammy of the Southern Blues" displayed a pleasing collection of blues songs to the audiences at the Fox.

In blackface, garbed as a Negro Mammy, she sang "Here Comes Jemima"; "Dinah"; "Everybody Stomp" and a song of her own composition, "It Takes a Better Man Than You to Get a Better Mammy Than Me." The last number was a decided hit.

She pokes fun at her own generous proportions in the lines of the song, but repeats, "the slender girl is very good fun, but I'm three girls rolled into one." There is a piano duo consisting of Leon Flatow and Art Sorenson to accompany her on two pianos. These chaps, accomplished, have a tricky duet number well received. The setting shows the familiar cotton field scene, congruous with Aunt Jemima's costume. Waiters.

VAUDEVILLE HOUSE REVIEWS

PALACE (St. Vaude)

Don't be surprised if the big time breaks out in an epidemic of unit shows next season with choruses attached. Now that the rest of the country has discovered the units can take the usual anaemic vaudeville layout and disguise, the eastern K-A's are about due to follow suit.

The "discovery" is apt to be stimulated by the current week's bill at the Palace, New York, the hokiest vaudeville house in the U. S., bar none, despite its operators have long labored under the delusion the house couldn't afford to play the usual run of vaudeville left vaudeville flat and took with them the usual run of vaudeville audiences.

The current bill at the Palace is about the best that has hit the house all season, and for why? Because it includes three acts and a chorus that have been working the Orpheum Circuit as part of a unit. The chorus added that certain something to the first half of the bill and, by appearing in the juggling act of the Duponts, who opened the show, made it possible for that team to stop the show cold, give the bill a start like a Mars Cassidy special and insure every act in the first half far better than an even break.

Roger Williams, who imitates auto horns, motors, etc., deuced, discounting the impression rolled up by his predecessors, finishing in high favor himself and softening it up for the Hackett and Delmar act, "The Dance Club," in which the chorus belonged and came into its own. The Hackett and Delmar act was also in the Orph. unit. The turn remains one of the most elaborate and gorgeous productions of its kind in vaudeville, topped by two clever principals and ably supported by Edna Charles, Jean Carrol and the chorus of eight. The dancing alone would insure it success, but, topped by the big league expenditure, it's a natural and one of the few survivors of this kind of gamble. And a wow for the picture houses.

William and Joe Mandel next in an act 100 per cent improved, and now ready to take its rightful place in the first flight of novelty comedy acrobatic acts. Joe Mandel, with his comedy pan and sense of travesty, will probably wind up staring the one-eyed monster in the eye at plenty one of these days, after the picture scouts have discovered him. His brother, who looks like Bull Montana, is also a prospect for the deaf and dumb racket. They panicked them and had to endure with the hand-to-hand burlesque and the classical dance travesty, a bit which has been done to death but which received different treatment from this pair and is funny.

Jerry and Her Baby Grands closed the first half. The four pianists are doing practically the same as when first seen, but have been given a production and also use the eight useful misses, who add color, tone and stage dressing in Colonial costumes. This turn was also a member of the Orph. unit, and rounded out one of the best first halves of the season.

Irene Franklin, with Jerry Jarman at the piano, opened the second half at the same high tempo. Miss Franklin sang "Dimple," "Drug Store Cowboy," "I Wanted a Caveman," "Be Your Age," new one and pip, "I Don't Wanna Be Washed" and, at insistent demand, "Red Head." All of her songs were equally well received, and she begged off after 27 minutes.

Dr. Geo. Rockwell next entered the operating room at 10:38; he attained complete asepsis by 11 p. m., and then clambered into a stage box to ballyhoo for the Merediths, holding all but a handful until 11:20. This is the Doctor's stentch appearance at the Palace this season, but he remains as painless as ever and is still carrying a large generous assortment of hydrogen and oxygen. Put them both together, they spell laughing gas, in case you don't want to be annoyed with your materia medica.

Business good but not capacity. Con.

HIPPODROME

(St. Vaude)

Alice Lloyd and Nicola, the illusionist, in lights along with the finals of the National Charleston Contest, gave the floor, other than the boxes, close to capacity Monday night. Very light in the balconies and in the side boxes. The Hipp's final week of the season didn't open without its troubles. At the matinee performance Sybil Vane dropped out after lamenting that Miss Lloyd was billed above her. The substitution at night was the Shuffle Along Four, while Holbrook and Lovere, programed No. 3, failed to appear.

The show ran shy of comedy and not too much singing. Dumb acts apparently were the keynote, six in the layout of 10. Nothing stirred the house to prolonged enthusiasm,

although Miss Lloyd, on fifth, Ross Gorman's band, Nicola, and Keno and Green paced themselves well beyond doubt.

The aquatic triumvirate of the Misses Wainwright, Rigglin and Ederle held interest, the former especially so through their diving, although neither is in any way "cutting loose." Miss Rigglin is offering one full twist dive, while both do jack-knives, plus a half twist. Pretty work and easy to watch. Miss Ederle confines herself to demonstrating an assortment of strokes while the house chorus dresses the stage and tips off the audience on tank applause deportment. It is understood the tank was broken on Sunday, with there being a general rush for repairs.

Ross Gorman closed intermission in front of his band of 11 pieces. Six selections took the musicians away, Gorman winding up by flashing his versatility on the various reed instruments of which he is master. It was strong enough to sponsor an earned encore.

Miss Lloyd preceded, just ahead of the band, finding the size of the house not beyond her depth. Five songs totaled this English girl's performance, during which she interspersed a couple of high kicks for good measure. Miss Lloyd is as comely as she always has been and with her "polite" lyrical comedy, gained early approval. This built as she progressed, her finish being most substantial. She gained the satisfaction of getting well over in a theatre recognized as the most difficult in the country for a feminine single.

The Alexander Troupe (New Acts) opened, followed by the Vane replacement, Shuffle Along Four. This colored male quartet did the conventional routine, to be followed by the former Olympic champions in the water. Fortunella and Cirillino, held over, won hearty welcome No. 4, marking the third "dumb" turn up to that time, the diving girls using but an announcer.

Paul Sydeall and "Spottie," the same act under new billing, opened the interim. The handling of this little fox terrier and the antics offered brought consistent applause that pyramided so fast it actually dwindled away at the finish. Undoubtedly an applause act with Sydeall working so fast many may be hand-weary at the end of the eight minutes. This was another of the none-speaking niche holders and the "Rhapsody in Blue" ballet, also a hold-over, augmented that total. The Rasch girls routined this conception in the closing spot.

Previously, Nicola (New Acts) did 34 minutes of illusions, topping off his repertoire by the trunk trick, excellently done. Keno and Green, next to closing, were the comedy wallop, but had to consume the first minutes to make the house understand what they were doing. No trouble after once getting started, and this standard couple drifted across with something to spare.

The Charleston thing, for which the pit crew and Gorman's outfit split the accompaniment, tailed. Three girls in an entry list of 16 and about three colored boys also making a bid. Final applause choice went to a young girl announced as coming from 45th street, a Louisville dark complexioned youth got second place (deserving first on ability), and they were still deciding for third place 'way after 11. The overture went on at 8:02.

STATE

(Vaude-Pct.)

"The Blind Goddess" (Paramount) was not considered much of a draw, but the vaude section was pretty well diversified.

The Three and One-Half Arleys. So billed through one of the Arley males being a juvenile. He has little to do other than help make the stage animated through a fast Charleston. The main perch work is done by the two men, and the head-stand in the wings by one of them, with neither man using his hands to support himself. Is a thriller. The Arleys are clean and natty. For an opening turn this one fits. Farrell and Chadwick (New Acts) went hammer and tongs into their routine, and scored nicely.

One really felt sorry when Valerie Vox walked out with his bespectacled dummy, as a ventriloquist act in that mammoth house had everything against it making much headway. But Vox kept working away until he had the house so quiet the returns were certain. Florence Talbot now shares equal billing with Vox on the annunciator. She looks well and handles her vocal assignment pleasingly.

Eddie Pardo, excellently assisted by Gloria Archer, with attractive setting that dressed up the stage most effectively, was an unqualified hit. Mr. Pardo clowning and sang, and that comedy number of his bowled over the house.

Though the colored act, on early, had used a piano, that didn't matter when it was rolled on for the Le Van and Bolles act, for, irrespective

of Hickey Le Van's ability to click on the ivories, it was his comedy fol de rol that landed solidly. The audience was in guffaws all the way.

Bob Larry's Entertainers closed, and not only displayed a series of scenic panoramas and musical novelty that was made to order for the State. This male outfit dishes up instrumental, vocal and dancing numbers, and gave them a colorful and electric background that should keep the Larry outfit working both picture and vaudeville houses as long as they keep the present combination. Mark.

81st ST.

(Vaude-Pct.)

Feature this week is "The Great-er Glory." Monday night's house just fair.

George Broadhurst (New Acts), fresh from burlesque, was given the headline and closed the vaudeville. George Yoeman and Lizzie (New Acts), another new offering, routine being "Information." It was spotted third.

Healy and Cross, next to closing, easily filled the spot. There were a couple of fresh numbers. The boys used two encore numbers, one a sequel to the "Our Gang" song, with the golf bit saved for the finale. The latter contribution clicked as strongly as ever and is excellently put across.

Castleton and Mack put over a strong No. 2. Discarding the misfit tags they originally used, the boys are able to shape their routine to much better purpose. The burlesque acrobatics impressed as a surprise following the dance bits. There is some exceptional legomania work by one boy. The turn is really as much comedy acrobatics as dancing.

The Three Londons opened. It is a condensed casting act, a girl being used, but only for a bit in the aerial work. Two men accomplish that excellently, eliminating the simpler stunts that formerly filled in with this type of act. Ibee.

5TH AVE.

(Vaude-Pct.)

Candy butcher still here. Still is right. Most of the lobby agent's optimism has gone, but his rent goes right on.

The six-act and cinema features Monday night was no bargain at 75c. Not with Loew's Greely Square three blocks away giving the same type of show for almost half the price, 40c, and generally having the edge on this one for feature pictures, which even the Proctor mob won't dispute. But F. F. has a piece of Loew's Greeley, even if under cover. Proctor was let in by Marcus Loew up to 20 percent.

Monday night's brace held but two sure click turns out of six. Also a headliner, Thurston's Illusion, placarded all over the place, but drawing but a mild finish.

Cannon and Lee, two cycling girls, opened with a routine cycling act that went on its trick riding. Four Chocolate Dandies, colored harmony singers, held attention with some good harmonizing and a bit of dancing by one of the boys.

Racine and Ray, two women of rotund proportions, contributed a line of breezy chatter spaced by a couple of harmony numbers that met ready response from the comedy famished audience. Their talk is breezy, with a suggestion of the risqué, but, nevertheless, remains this side of offensiveness and vulgarity. Deservedly well liked.

The Venetian Masqueraders provided flash music and dancing in next spot, with the dancer of the piece clicking heaviest, especially with her finishing whirlwind solo. A neat act, with effects, costuming and general atmosphere to plant it for a spot in mediums or a filler for the big ones. Entertaining and dressy, but no particular wallop.

Dave Seed and Ralph Austin cut their usual comical capers in next to shut, with Seed's eccentricities and monk imitation clicking as usual and with the boys managing to wake up the house for the first time thus far.

Thurston's Illusion ("The Vanishing Horse") closed. (New Acts.) "Skinner's Dress Suit" film feature. Edba.

AMERICAN ROOF

(Vaude-Pct.)

Plenty of sugar rolled into the American theatre and its roof Monday night. The roof's orchestra was full but for a few empties around the edges. The last row is always full, although it's not so dark there. And the balcony had the regular gang.

Despite its Times Square location, the Roof is a neighborhood house. Seemingly the same crowd flocks there every Monday night. They seem to know what's coming; they expect anything, and neither do they ever grow exultant or seem disappointed at anything.

Eight acts, some first rate, film comedy and a high-class and full-length picture to top it all. Plenty of entertainment in that variety, no matter how good or bad.

The first half was good all around. The vaudeville, short comedy and

FILM HOUSE REVIEWS

RIVOLI

(NEW YORK)

New York, May 16.

At least they're still trying to put over a real program at the Rivoli, but the presentation slips down to nothing this week, pushing everything on the picture, "The Rainmaker," to supply most of the entertainment.

The overture is one of the worst things ever attempted around here. It masquerades under the name of "Musical Tidbits." In it they mix up a little of the Second Rhapsody with a drum jazz bit and dress it off with a "Blue Danube" sauce. Which is equivalent, culinarily speaking, to a dish of beans with whipped cream and greasy gravy.

After that a corking Phonofilm reel (short subjects), with the Radio Franks singing in the film, after which Roy Smeck, with a ukelele and banjo, twanged the strings for a fine sendoff.

In the news reel, three from Pathe, three International, and the North Pole stuff faked by maps, etc., so that it looked well in the subtitles, but was boloney.

The new organist, Henry B. Murtagh, had a medley based on "Poor Papa" that clicked all the way and, without a direct request, had the audience singing with the slides.

After that came the John Murray Anderson act, "A Grecian Urn" (Presentations), nice enough in looks and billing, but which won't do a dime for the picture houses. Feature next, "Rainmaker," going about 45 minutes, and followed by a five-minute Mutt and Jeff Reel (Short Subjects).

Business Sunday afternoon was good, considering the wet weather. Suk.

NEWMAN

(KANSAS CITY)

Kansas City, May 14.

"Syncopation Week" was the happy title chosen for the current bill at the Newman (Publix). The show was the most lavish, as well as the most expensive, here for many weeks.

"The Devil's Circus" was on the screen and Anderson's "Rhapsody in Jazz" on the stage. Manager Bruce Fowler also brought the Royal Syncopators up from the other house, added them to the Newman orchestra, with Lou Forbstein, guest conductor, for a jazz overture that was a wow.

The title of the overture, "Who is the Sleepy Time Gal" that is 'Always' saying "Thanks for the Buggy Ride" to "That Certain Party," will give an idea of what this jazzy bunch handed out to the customers. In addition to the syncopation several of the gang from the Royal were given opportunity to do individual bits. It was so widely different from any of the Newman overtures that it went over for big applause.

A Krazy Kat comic followed for several minutes and then Earl Thurston, the whiz of the grand organ, played "Say it Again." For this a pretty scenic was used on the screen with the words of the song thrown in one corner; a little differently from the regulation song slide idea. "A Thought for Mother's Day" was a short special, very appropriate for the time, and the only thing on the program that would cause a tear.

"Rhapsody in Jazz" was next, and proved the greatest applause getter of the Publix revues to date. A careful check up with the review of the act made when presented in

feature ("Devil's Circus") entertaining highly.

Following "Monkey Business," an Our Gang comedy in which a trained monkey does some really human stunts, Fiebert and Seinfeld opened the vaudeville. A standard act and one around for a few years. The man's weight balancing tricks get over nicely with the aid of some kidding and libbing by the woman. Healy and Garnella, man and woman dancing and comedy act, with the woman handling the comedy by way of short costumes and fast leg work, followed and were well liked. Another standard small timer and one that works steadily.

Dunio and Gegner went into the trey spot and scored, walking off with their chests out. One with a violin and the other carrying a cello, they produce real music. The cello handles the large instrument as no one else. Using the bow in only the first number, he slings it over his shoulder for the rest of the time and strums it as a guitar. Very soothing music. And he whistles, too.

Billy Taylor and Co. (New Acts) followed and scored the show's hit.

Rose and Bunnie Brill, the same old sister act, followed intermission, and were liked. The girls

New York shows that it is wholly the same without the slightest change.

As in New York, Gus Mulcahy's harmonica stuff, the "Banjoland" act and the dancing of Robert Stickney were the outstanding features. The transformation scene from white to black face and back, was not as much a novelty as the producers may have contemplated as it had been done here by several shows in the past year. As a production, however, the revue stood up far above anything, with the possible exception of "The Melting Pot," that has been seen in the house since the Publix revues started.

The feature followed, and was well liked by most of Miss Shearer's followers, although there were some who were disappointed.

As a whole, the bill was fine entertainment and the box office returns proved it was liked. Hughes.

STANLEY

(PHILADELPHIA)

Philadelphia, May 14.

Tom Brown, originator of the Six Brown Brothers, who made the saxophone famous, appeared in the Stanley theatre this week at the head of his "Lucky Eleven Minstrel Merry-makers," another outfit for the glorification of the "sax" and jazz in general.

Brown is popular in Philadelphia and his outfit was received with marked enthusiasm, to which they responded with a tuneful repertoire.

The opening setting, a jazzy version of "Swanee River," displayed a well constructed scene of the famous river with a boat drifting down the stream. Tom continues his comic music gags and repeats his "courtship" number via saxophone, with that instrument wailing the lover's emotions in all stages from the first courtship almost to the divorce court.

Helena March, formerly of the Metropolitan Opera, sang two songs at each performance, one classic and one popular. These numbers were varied from day to day.

The Stanley Symphony Orchestra, under the direction of Sidney Lowenstein, again held an important place on the bill, with their overture, "Verdiana," a collection of airs by Verdi.

The film was "The Black Bird," starring Lon Chaney. Waters.

STRAND

(NEW YORK)

New York, May 17.

A light vein runs through the show here this week, even the overture being from an operetta, "The Vagabond King."

Later on in the program George Gershwin gets heavy attention through some of his numbers from "Tip Toes" and "Lady Be Good." Mixed between is "Rose-Marie's" "Love Call." But those selections are condensed into the weekly "Frolie" (Presentations).

International led the weekly, having five clips screened, among which were some corking shots on the Derby and flashbacks of Amundsen's dirigible taking off. It's been a big two weeks for International on "the street," this news service causing talk last week through its "shots" on the Mauna Loa volcano eruption. Pathe and Fox each hit once in the current news medley.

"The Frolie" behind the weekly, and then the feature, "Wet Paint," F. P. picture.

A Fox scenic trailed. Skig.

know each and every nook and corner in the house. They should. And they know by this time just what the gang in the chairs wants. Jimmie Allman and Joe May, the new straight man (New Acts), did nine minutes of gagging and synopocating and walked off without doing an encore.

Fred Ketch, ventriloquist, and Edith Wilma, his partner, made their usual hit. In all the time that Ketch has been around he usually comes back with a new idea if not new talking material. Ketch does a vocal imitation of a Jewsharp with the dummy going through the motions. It's a good trick and always goes. His legitimate singing in two voices is fine. With a freakily cracked voice, Ketch sings two different chords simultaneously. While both voices are the limit in squeakiness, they blend and Ketch makes something legitimate out of the seemingly impossible.

The Billy La Monte Trio, tight wire walkers, closed. The act has Billy and two women, the youngest doing most of the work. In three pretty costumes, she walks the wire cleverly and does a first rate buck dance. Billy met a restless audience Monday night. Probably because "The Devil's Circus," an excellent picture, was to follow.

Prelude to "SPARROWS" (38)Singing, Dancing, etc.
17 Mins.; One and Full Stage (Spec.)
Grauman's Egyptian, Hollywood.

Sid Grauman is old originality itself. Staging prologs or preludes as he calls them now, Sid is past grand master. He does not worry far in advance nor is he the fellow to be fazed by the fact that he had two preludes to stage on one night. He decided about five days ahead of the opening of his double bill that he was going to do a certain type of prolog for "Sparrows," the beginner of the double bill at Grauman's Egyptian. Sid also figured that he was going to give the folks a novelty, something they would not see in New York, Chicago, London, Paris or Kansas City. He gave them something that could only be conceived and done in Hollywood, and only by the prolific Sid.

Mr. Grauman recalled he had staged a Wampus Frollic and that gave him a smack on the idea for a greater portion of his prelude. However, the prelude needed an introduction, so Sid with a sense of humor as well as artistic taste, figured he would take the lone "Sheik" who has paraded on a parapet above the forecourt of the theatre since it opened three and a half years ago and bring him in close touch with the audience. Result was that a duplicate of the wall was built. As the curtain came up, one saw the Guardian of the palace of amusement standing at rest. That was a laugh in itself.

Then off stage came the voice of a female addressing the lone patrolman inquiring when he was coming down and how long he had been there.

The song cue as Sid had written an original travesty to the tune and words of "Always." The man sang the first verse telling how he was on the job, rain or shine in a clear and corksing baritone voice. He was George Hayes. The crowd got another great laugh.

For the introduction of the second verse the girl inquired what was going on and why the crowds assembled. That was his cue to say "To see a Grauman opening and look at the stars." This was in lyric form too, and served as a snappy tieup with the second scene. It was the forecourt itself with the crowd assembled to witness the entrance of the stars.

This was the similar idea Sid pulled at the Wampus Frollic so that he would have a legit excuse to bring the stars on and face the audience.

Then Sid pulled another nifty, by using wax figures as the greater part of his court audience, with a few of the performers who were to do their specialties scattered among them.

Seemed the opening night the crowd did not know or realize that Sid had put on his prop figures whom only in the show before he had clad in the regalia of soldiers for a courtyard display. Then on came an announcer who worked to the dummies and told them the stars were on the way.

The manner in which the announcer addressed his audiences causes this writer to reminisce of the occasion when Sid gathered a couple of picture men to address a group of notables on the matter of censorship, and the notables were nothing but wax figures.

Of course, the wax figure idea is a nifty as it entails no weekly payment for services and the dozen or so used probably save some 500 a week.

Then walked on the chorus of 16 attired as house ushers to do a drill and dance routine.

The announcer inquired whether there was some one in the group who would like to entertain while waiting for the stars. That caused Stanford Jerome to announce he would give an imitation of Baby Peggy. Jerome, in falsetto voice, rendered a kid number that hit well. After him another pair of supposed figures in the person of Ted Bradford and Fay Adler did an adagio. The dexterity of this duo was the occasion for the show stop signal.

A black-haired damsel wafted her way onto the stage to perform an aesthetic number. It sort of slowed up the proceedings for a second until the announcer stated that Anna May Wong was in the offing. On trotted Moran and La Bert, man and woman in Chinese costume, for a bit of tap stepping, an out and out wow.

Along came a girl announced as Betty Bronson to do a bit of dancing in Peter Pan costume. Following were announced the Tallmadge sisters, Marion Davies, Buster Keaton and Ernest Torrence.

The men impersonating Keaton and Torrence went into the dance. The replica of Torrence was a wow and his grotesque stepping goaled.

After this the announcer stated that the folks would see the prelude of "Sparrows" when the curtain went up into full stage and showed a duplicate of the attic in the barn sequence of the picture. Here a sweet voiced soprano sang "Sleep, Baby Sleep," surrounded by half a dozen kiddies. This sentimental touch put the audience in the proper spirit for the opening scenes of the picture which showed on the screen what had been shown on the stage only a minute before.

Leo Forbstein, pit chief, wrote a special overture of a semi-operatic type, which proved to be one of the best musical arrangements heard in many a day.

Sid Grauman sold them something which did not require a heavy cash investment so far as talent was concerned, and had them liking it far better than many of his pretentious prologs in the past. *Ung.*

GILDA GRAY and Co. (20)"South Sea Idyl"
6 Mins.; One (3); Full (3)
Rialto, New York

Gilda Gray with her own company of six dancers, and Prince Lal Lani and his company of Royal Samoans are presenting a very effective prelude to the showing of the Gilda Gray starring picture "Aloma of the South Seas" at the Rialto. The engagement is to be for six weeks. It is possible Miss Gray and the company will make several additional personal appearances in key cities such as Chicago, Los Angeles and St. Louis with the picture following the Rialto engagement.

The Royal Samoans opened the presentation with a knife dance that won something, followed by another number by the men, after which the curtain lifted on a beautiful reproduction of a South Sea island beach set with a water effect on the back drop, the Samoans starting with a chant and the six South Sea dancers on for a fast Hula, leading up to the entrance of Miss Gray for a Hula number that brought down the house.

The presentation is atmospheric and attractive. It leads naturally into the picture. *Fred.*

"MAY DAYS"Revue with Orchestra
35 Mins.; Full Stage
Granada, San Francisco

Opening with a spectacular May pole dance, filling virtually the entire stage, and utilizing Steffani and Imbru, adagio dancers, to lead the 18 Granada Girls, the Granada had a colorful, tuneful and thoroughly meritorious presentation in "May Days," preceding the screening of "The Rainmaker" (F. P.). It was certainly needed to bolster up a picture that was a sad excuse for entertainment.

The May pole dance with its unusual flash launched proceedings with sufficient vim to get the audience immediately interested. The orchestra, on a raised platform, filled the background.

As the big plush dropped on the final steps of this opener Jim Mosley, billed as "The Ukulele King," filled in the time necessary to permit a rearrangement of the setting. Mosley reminds one of Cliff Edwards and offers much the same sort of music. His efforts didn't excite the crowd to any alarming extent, but won him a satisfactory hand.

Mosley off, the plush was pulled up and the orchestra with its new leader, Don Wilkens, got right down to the business of concocting melody. The numbers were light and modern and several distinctly blue jazz. Wilkens got away to an unusually hearty reception. Prior to being elevated to leader he was a member of the orchestra and frequently made his bow as a soloist. The audience seemed genuinely glad that he was placed in charge. Evidently the management is feeling its way so far as Wilkens is concerned, for as yet they are not giving him any individual publicity except on their own screen.

Wilkens has a pleasing personality and without doubt knows his business. He acted as master of ceremonies in introducing the various performers, keeping up a breezy chatter that was neither intrusive nor unpleasant. Rather it served to blend the offering of one artist into that of another.

Wilkens brought on the Park Sisters, presenting them with a neat little speech to the effect that they were personal friends of the Dun-

can Sisters, and were specializing in "Dunc" imitations. In their make-up the youngsters were the walking images of the creators of "Topsy and Eve." They did several numbers from this show and exceedingly well.

The Foursome, a quartet, next. The lads have nicely harmonized voices and their opening selection, "Dinah," deserved the generous applause it received. Two more harmony numbers and then Clarice Gannon, soprano, added her pleasing warbling to the ensemble.

For a finish the Granada Girls made their appearance on an elevated platform in the rear, each rising out of a huge painted flower. They were dressed in orchid-colored silk costumes of a high sheen, which when the lights were turned on them full force fairly coruscated in their brilliance. It was a massive blaze of color and with the harmony of the Foursome, Miss Gannon and the orchestra brought the curtain down to the accompaniment of unstinted enthusiasm on the part of the audience.

Jack Partington staged the act, and it did him credit. *Rivers.*

"THE PIRATE SHIP" (30)
Prelude to "The Black Pirate"
8 Mins.; Full Stage

Grauman's Egyptian, Hollywood, Cal.

Second half of the Grauman's Egyptian Prelude for the double bill was short and snappy. It showed the deck of a pirate ship, with rigging, etc. As the curtain arose, George Hayes, baritone, sang "The Pirate Song." Trotted on the 16 chorus ladies of the Grauman institution who introduced a duel or sword dance. It was fast, snappy and peppy, keeping the girls on their toes for a full five minutes, during which time they stepped around, exchanged blows with cutlasses, then went into a dance routine again and more of terpsichore. They were a well-drilled squad of stage soldiers.

As their dance was about three-fourths finished, Bradford and Adler came out and did the Pirate dance, an offspring of the Apache. This was a cyclonic number and registered.

At its conclusion with Miss Adler in the rigging hiding away from her pursuer, the 16 coryphees again did a bit of dueling, finishing with a march routine that got a rousing hand as the curtain descended.

These dance numbers were staged by Fanchon and Marco. It is safe to say were far different than any pirate or duelling numbers one sees elsewhere in prologs or musical shows.

The scenic embellishments for this prelude were richly mounted, excellently illuminated and gave the impression of splendid taste in staging. *Ung.*

"THE GRECIAN URN" (12)
Divertissement
12 Mins.; Full Stage (Special)
Rivoli, New York

This is the newest of the John Murray Anderson Publix presentation acts. A title says it is based on Keats' Poem, "Ode to a Grecian Urn," which has the line "Beauty is truth and truth is Beauty," etc., and also that the "Immortal melodies of Gluck" are utilized.

That's the tip-off right there as to how this fits into a picture house. If more proof, the program lists a "pas de deux" by a pair of dancers. Instead of merely saying steppers are going to step. That "pas de deux" business is appraisable for the film palaces even if Anderson's opinion differs. And he's proved this season that he's no authority on what the picture audiences like.

The stage setting is backed by velvet curtains. On a high platform is an urn of heroic size, upon which three people pose at the base and three more around the sides. At the bottom of the platform, a harp ensemble of six is placed, with Mignon Laird of that group doing the one dance of the act that the audience liked. A singer, Maria Muga-vero, is also used. When she grew tired of singing "the immortal melodies of Gluck" she did one of those coloratura specials, "La Capinera," which had the flute obligato.

Three dancers, apparently from some very classical school, did a classic routine of the bended arms and the tiny, clashing cymbals. Mlle. Rhea and Ralph Santoro (who also did some balancing with Joseph Witt) performed a vigorous routine nicely done but not of the type calculated to provide either novelty or joy to the average audience.

The turn, running about 12 minutes, did fairly well at the opening, although the orchestra got lost a

few times. Aside from that and taking it as a unit, "The Grecian Urn" looks decidedly like a weak sister for the simple reason that the average picture fan doesn't care about either Keats' or Gluck; no presentation like this will make new readers for Keats or new worshippers for Gluck.

The thing that lays these pretentious presentations open to so much ridicule is that they set themselves up as pretty fancy in the first place, when they quote the Keats' poetry, and then they follow it up with the old stuff—a series of specialties well dressed but loosely strung together. *Skis.*

GENE AUSTIN
11 Mins.; One
Metropolitan, Washington.

Best proof of the value of this visitor artist to the local picture house is told by a second week at the Metropolitan.

Gene Austin had the local reviewers writing special stuff on his crooning method of putting across songs.

Austin is fairly well known as a writer of song hits.

Austin plays his own accompaniments. Being a composer gives a house management a double publicity selling argument.

Austin did four numbers here. Two were accompanied by a stringed quartet from the house orchestra. Each brought big returns.

In "One" in a tux, Austin's pleasing manner of putting a song across plus his likeable personality will click anywhere. *Meekins.*

"CARNIVAL OF JAZZ"
Orchestra and Revue
20 Mins.
Globe, Philadelphia

Charlie Kerr, with local reputation very high because of his chain of jazz orchestras in this city a year ago, made his first appearance here after a lengthy absence in a three weeks' engagement at the Globe with his orchestra and group of entertainers.

He has a novel idea—a repertory of revues. His offering last week was called "A Carnival of Jazz." In his company is Edith Keller, "blues" singer.

Margaret Freeman is a personable ballad singer whose hit is "Somebody's Lonely." Patricia Fay is a diminutive little blond dancer whose style is "a la Gilda Gray." She has two solo dances, one a shimmy and the other a snappy Charleston. She teams up in a Spanish number with Ronald Mouquin, who has an acrobatic dance.

The carnival setting is provided by the band in harlequin costumes. There are 11 syncopators in this outfit led in person by Kerr. Their feature numbers last week were "I Won't Go Home Tonight," "It's You" and "Moonlight and Roses." Victor Butz, the saxophonist, is an eccentric dancer who pulls a lot of laughs in his "jumping-jack" number.

The offering of the previous week was "A Plantation Revue," with band in the overall, straw hats and blackface of the South. Blues and "down-south" numbers were features, and in the revue appeared Lee Hall and Essley in dance divertissement; the Haley Sisters in songs and dances; Viola Lewis, singer, and George Wong, Chinese vocalist.

The first revue was "The Surprise Revue," and the added stars included Vincent Caruso, saxophone specialist, County and Newton in songs, and Hall and Essley, in dances. *Waters.*

MARK STRAND FROLIC
23 Mins.; Two and Full (Special)
Strand, New York

Five skits in this week's (May 16) Frolic, winding up in a "Dancing Bee." It opened by a mixed team singing "Love Call" ("Rose-Marie") in a woodland set, the small circular sheet again being used. Upon this was thrown mountain scenes during the vocalizing. Muriel Pollock and Vee Law-hurst, feminine piano twosomes, followed for a short recital, using the numbers from "Tip Toes" as a start and afterwards going into a popular medley. This finished them off to healthy applause.

"In Dutch" had Mlle. Klemova and M. Daks before a picturesque atmospheric set backed by the house ballet of 12, all in wooden shoes and corresponding costume. Well done and a "sight" bit. "A Cup of Coffee, A Sandwich and You" (Charles' Revue) had the Strand quartet up against a lunch counter dressed as a street cleaner, tramp, cop, etc., augmented by Pauline Miller behind the counter, and

Everett Clark. Miss Miller was out in "one" to introduce the dance finale, which Nitzza Vernille opened by doing kicks and acrobatic work. Too heavy a makeup hurt this girl's appearance, although her dancing got over nicely.

Tivoli Girls, six, next with unison stepping taking applause honors. Sammy Lewis stepped in for fast ground work and then the finish of the dozen house girls, sextet, and Miss Vernille, all on.

Presentation dovetailed nicely and won curtain approval. *Skis.*

"Ironsides" in the Making

(Continued from page 1)

on the Ironsides. Several people were reported to have been hurt, but until last week there was no attempt to repair these top masts.

Delays were later caused by wrong direction winds which hampered the views of the camera man for certain trick shooting. Every boat in the fleet is equipped with broadcasting receiving sets, while on the "Construction," which is used as a flag ship by Cruze to direct the picture, there is a sending set which gives the instructions for operation.

B. P. Schulberg, supervising head of the Famous Players-Lasky studio, and Milton Hoffman, business manager, have been after Cruze to speed things up as they are afraid it may take three months longer than his original shooting schedule, which would entail, it is claimed, an extra cost of at least \$200,000 in salaries. The studio officials have given instructions to Cruze that he must speed up shooting so that at least 100 extras every day are eliminated from the payroll. The extras are paid \$35 a week with food and lodging.

A Working Day

The routine for the work is to get up at 4.30 a. m., at 5 a. m. report to the mess halls and hall tents each of which seat 500. At that time they must also have their make-up and wardrobe on. At 6 a. m. the extras must assemble on land location; at 7 a. m. all must have been distributed to the various boats to which they are assigned, as that is the starting of the shooting hour.

Before leaving the camp the extras take their lunch with them. There is only one-half hour in the day's proceedings to eat.

Shooting for the day is generally finished around 6 p. m. At 6.30 every one must wash up, discard their wardrobe and be ready for dinner.

For the balance of the evening the extras are privileged to view motion pictures, supplied by the Los Angeles Paramount exchange, or they can visit a tent which is called "The Casino." In this tent there are games, all said to be run on the level without profit to any one.

Police Force for Extras

There is a police force of 10 men to see that order is maintained. Last week the cops discovered a crooked gambler among the crowd. He was immediately run off the Isthmus. It is said pickpockets have gotten into the crowd and that they have been active day and night on the ships and on land.

From the Isthmus to Wilmington, on the mainland, are 20 boats running. Each has a capacity of from 15 to 500 people. These boats have been rented from private owners.

The food given the actors and extras is reported to be excellent and plentiful. For sanitary and medical attention is a physician on every boat, as well as a number stationed in the camp to attend to the physical needs of the workers.

40 Camera Men

Cruze has a staff of 40 camera men besides a group of assistants and technical men, who number about the same. The demands of the studio officials that Cruze speed his work on the picture have not been looked upon favorably by the director, it is said. He is known as the fastest working director with F. P., having made pictures in quick time and with less over shooting than any other director in the employment of the organization.

Cruze claims that at no time has footage been wasted in the making of what he believes will be the master picture of his career.

If you don't advertise in
VARIETY
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QUANTITY VAUDEVILLE, SAVIOR; 10, 12 OR 14 ACTS TO PROGRAM

Following Hammerstein's Model of Years Ago—
12-Act Bill in Boston Stimulated Business—Next
Season's Experiment

Quantity vaudeville, the kind the late Willie Hammerstein played on "the corner" (Victoria) when he was short of headlines, may be used as a general policy by the Keith-Albee Circuit next season in alling vaudeville houses, to offset the destruction of the late Percy G. Williams' policy of class entertainment and "names," another heritage destroyed by the vaudeville people during the past decade.

Ten, 12 and possibly 14 acts may be seen at the Palace, New York; Palace, Cleveland; Keith's, Washington; Keith's, Philadelphia; Keith's, Boston; and other spots where flop grosses have been the rule of recent months.

The quantity vaudeville is expected to offset the lack of "names" and "headliners" which have left vaudeville for picture houses, cabarets, legit, pictures and other fields.

The straight vaudeville of the future is to be tried along these lines, according to information. The experiment tried recently by K.-A. in Boston, where 12 acts to a bill at reduced prices are reported as having stimulated business, is said to have influenced the decision.

The straight vaudeville houses, all concerned with reports of a change of policy to pictures and vaudeville, may receive a try out under the quantity policy before yielding up their former policies for all time.

ANNA FITZIU REBUKES ORPHEUM'S BILLING

Curtain Speeches Disclaiming
"Foremost American Prima
Donna" at Minneapolis

Minneapolis, May 18.
The ways of vaudeville are strange to Anna Fitziu, grand opera prima donna debuting in the two-act. When Miss Fitziu arrived here and found herself billed in the Hennepin-Orpheum program and advertisements as "the foremost American prima donna," she didn't like it a bit. At each performance during her engagement Miss Fitziu, in a curtain speech at the conclusion of her act, apologized and disclaimed responsibility for the billing.

"I am only 'one' of America's prima donnas," she said.

Helen Trix's "Sister"

Mattie Bender-Trix will replace Josephine in the Trix Sisters, to be restored to the stage by Helen Trix. Mattie is Helen's niece. She has not appeared professionally.

Upon Helen returning to New York she stopped for a few days with her sister on Washington Heights. Mother and daughter did some songs together that they had been doing at a few neighborhood amateur performances.

Helen was struck by her niece's unknown ability and is now rehearsing her.

Ben Bernie as 'Jazz Beau'

Ben Bernie may star himself in a play, under William Morris's direction next season, titled "The Jazz Beau." It is the work of McElbert Moore and Phil Cook, who take the hero from his undergraduate days at a law school to jazzdom via the night clubs, etc.

The story itself somewhat parallels Bernie's own educational training at the Columbia School of Mines, where he attained an engineer's degree but switched to the show business.

SUMMER SUBSCRIPTION

to "VARIETY"
\$1—3 Months

Send remittance with name and address

RADIO PROVES STIMULUS FOR PAN VAUDE HOUSE

Regular Broadcasting Boosts
Portland, Ore., Pantages Gate
—Refutes Popular Theory

Portland, Ore., May 18.
That radio broadcasting by vaudeville artists is a stimulus to the box office, rather than a loss, is the example set here by the local Pantages house, of which J. A. Johnson is manager.

A few years ago "The Oregonian," an influential morning sheet, opened one of the most powerful radio stations in the country, and through a tie-up with the local theatre perfected a system whereby an act from each week's bill would do its stuff for the ether.

Carl Werner, the house press agent, was given the task of selecting a suitable turn from the current bill for an estimated audience of over 1,000,000 fans "listening in."

The result of this connection is said to have boosted the house to one of the biggest money-getters on the circuit. For the straight three-a-day vaudeville grind, with no pictures to help, seats are at a premium at nearly all shows, with standing room Saturdays and Sundays.

The acts do their bit each Friday night in conjunction with the "Hoot Owls," a radio club, which has the air from 10:30 until midnight. Among acts appearing for the Pantages-"Oregonian" frolic, as it is called, are many who played the Keith-Orpheum time, which prohibits broadcasting.

SILBER CASES DRAG

Divorce and Counter Actions Still
On Trial

The Silberbergs' (Arthur Silber vs. Eva North) legal set is still dragging in the courts after a week's trial, with the wife now having her innings in presenting testimony involving Monya Andree, dancer (in private life Mrs. Marguerite Douglas).

The vaudeville actress-wife is being also sued by Silber, with Harry P. Lynton, a Pathe film agent, implicated.

The testimony has been draggy because of the witnesses.

The co-respondent in the wife's cross suit has been in court constantly and is represented by counsel to defend herself.

Jack Daley Fined \$50; Talked Back to Copper

Milwaukee, May 18.
When Jack Daley, 50, at a local vaudeville house attempted to whip a Milwaukee copper he found himself beaten twice. On a charge of assault and battery Daley paid \$50 the following morning.

Daley was pinched when the copper found him trying to gain entrance to the stage door of another theatre, a short distance from the house where he was appearing. When the cop asked Daley what he was doing at the door Daley answered flippantly, it was testified.

The arrest followed. Daley gave his home as Toronto.

Lights, May 29

A formal summer's opening of the Lights Club at Freeport, L. I., will take place Saturday night, May 29.

Yearly dues for the Lights have been raised to \$35 yearly. With tax the gross is \$27.50. The Lights when formed charged \$10 for dues.

The club is the summer playground of professionals, with most of its members living on Long Island.

JACK ROSE'S MIND GIVES WAY—RAILS AT FRIENDS

Comedian's Hallucinations—
Complains Against Sister—
In Sanitarium, Incurable

Jack Rose was removed to Bellevue Hospital Saturday, after calling in the police to arrest his sister, recently arrived with her mother, from England, to look after him. He was later taken to a sanitarium at Inwood, N. Y., under the care of Dr. Leo Michel.

Rose, upon the police discovering he had become mentally unbalanced, took him to Bellevue. After there briefly, he was removed to a sanitarium. It is unlikely he will recover his normal mental state.

After phoning the police station a complaint against his sister, Rose forced her to run into the streets, from their apartment at 225 West 71st street. They had but shortly moved there from 245 West 51st street where the comedian had been taken following a serious operation for cancer at the Roosevelt Hospital.

Rose's hallucinations turned him against many friends, all of whom were aware of his approaching condition, arising from the effects of the operation.

Physicians pronounce Rose as incurable but do not mention how long he may linger.

Exact details of Rose's condition have been withheld through his having been able until last week to read the newspapers.

After operating upon Rose at Roosevelt, Dr. John Erdman, the eminent specialist, informed Al Woods, who had requested him to perform the operation that had he known the seriousness of Jack's condition he would not have operated. The cancerous growth was highly developed. Dr. Erdman informed Mr. Woods he did not believe Rose could live four months, although he would sufficiently recover in the hospital to be removed, he said.

Mr. Rose's mother and sister were called for when Jack's condition became acute and it was foreseen an operation would be necessary.

Left Home 20 Years Ago

Jack left his home in England about 20 years ago, coming to this country where he eventually reached productions through cabarets and vaudeville as a "nut" comedian. He had been master of ceremonies for several seasons at Shubert's Winter Garden Sunday night concerts. A benefit held for him at the Garden while he was at Roosevelt, netted a sum sufficient for his present needs. The funds are with William Morris as trustee, placed with Mr. Morris by Al Jolson and Sophie Tucker, who, with Rufus LeMaire, were active in arranging the benefit performance.

Jack's breakdown occurred with such rapidity that hardly anyone realized its seriousness until surgeons explained it. Rose had been going about in his usual way until within a very few days before the operation. Suffering some pain he was examined and cancer pronounced. Three other surgeons expressed the same opinion.

Some of the dailies printed Rose has become violent. He was docile in action but somewhat violent in language. His physical condition would not permit him to be aggressive.

Frances Williams Seeks
One Judgment Relief

Frances Williams, formerly of Williams and Vaness, and now signed for George White's "Scandals," disposed of two managerial suits pending against her by voluntary bankruptcy.

Admitting assets of \$150, alleged to be the extent of her wardrobe, the \$18,210.25 in liabilities totals the two suits which Fanchon and Marco Wolff, and Felix Young, have pending. Fanchon and Marco, whose address is given as care of "Variety's" Los Angeles office, have an \$18,210.25 judgment based on a managerial contract entered into in Chicago.

Young's \$7,500 suit, which Miss Williams intends to defend through Kendler & Goldstein, according to her formal declaration in the bankruptcy schedules, is for personal managerial services.

Arthur Stone Featured In Full Length Film

Los Angeles, May 18.
Arthur Stone, former vaudevillian, the past two years with Hal Roach comedies, has graduated into feature ranks.

First National has placed Stone under a five-year contract, and he is being featured in Colleen Moore's latest starring vehicle, "Delicatessen," which Al Green is directing at the Fine Arts Studios.

DEMAREST-COLETTE SPLIT

Los Angeles, May 18.
Estelle Collette, Demarest and Collette, a standard vaudeville act for years, announces she will retire at the end of their current Orpheum route.

Demarest, her husband, will continue as a single or with another partner.

AL JOLSON QUIT WESTCHESTER- BILTMORE CLUB; WANTS NO JEWS

Objected to Harry Richman on Racial Grounds—
Richman at Club as Jolson's Guest—Effort to
Have Jolson Withdraw Resignation Without Avail

WHITE GIRL-COLORED BOY IN "CULT" ACT?

Claim to Be Columbia Students—Can't See Each Other
When Together Belief

A white girl and colored boy have prepared a joint vaudeville act, making the agency office tour together.

They claim to be enrolled students at Columbia University, New York; that they are studying applied science or something like that, and their belief is that when in the company of each other neither can see the other nor the world see either, or word, to that effect.

The girl is (Miss) Lilah Mislis, white, and the boy, R. Halle Fleming. The latter alleges to have descended from the American Indian, according to the agency attaches where they have visited, and that he possesses supernatural power and strength. Fleming has long hair. It is reported he also asserted his strength is due to his hair and "mind-over-matter" belief. His address is given as 501 West 178th street.

Exactly what Miss Mislis is noted for as a performer or amateur didn't come out.

Their act is entitled "He and She." It leads up to Fleming giving "strength tests," defying anyone in the audience to lift him free from the floor (the Georgia Magnet act).

A "break in" for the act was booked through George Quinn, the agent, but had to be canceled as it had been set for Newark, where another "strength act" was then exhibiting.

Inquiry at the registrar's office at Columbia University failed to disclose any students registered by the names of R. H. Fleming or Lilah Mislis.

"Dance Socks Into Spats," Charlestoners' Slogan

Two of New York's undisputed feminine Charleston champions, Agnes McSherry and Mabel Fritz, who this season have copped 14 cups for their "hot stepping," are besieged with vaude offers.

The girls are employed in New York mercantile establishments and may frame a dancing double for club dates.

The Misses McSherry and Fritz staged a "racket" May 14 in the Professional Engineers' ballroom in West 64th street which turned many away.

The "hot bands" there were the Original California Five and the Indiana Five.

The girls' slogan was "come and dance your socks into spats."

They are tall girls, pretty and much to the surprise of everybody who meets them are not "stage struck."

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Demarest, her husband, will continue as a single or with another partner.

When informed the presumably fashionable Westchester-Biltmore country club at Rye, N. Y., did not want Jews, Al Jolson quit it. Before making his final exit Mr. Jolson is said to have expressed his opinion of some of the club's officers and members.

Jolson is one of the oldest of the club's membership, among the first to join it. Jolson lives at Scarsdale, N. Y., not far from Rye. He had taken Harry Richman, another professional, to the Westchester-Biltmore a couple of times as his guest.

Following the second visit Jolson received a letter from the club's secretary. Jolson called at the clubhouse demanding to be advised of the precise objection to Richman. Finally pinning down the secretary, one Jackson, from reports Jolson was given the Jew reason for Richman being deemed "undesirable" on the Westchester-Biltmore grounds.

Told Everything

Jolson is said to have carried the matter before the club's board of directors where he hotly presented his resignation, at the same time telling everything he knew about some of the club's members and their general standing.

Jolson is a Jew. There are said to be many of Hebrew faith on the club's membership roll.

Following his resignation Jolson, from report, was approached by John McE. Bowman, head of the club, who pleaded with Jolson to reconsider and withdraw his resignation. This Jolson declined to do.

Bowman is also the head, it is said, of the Hotel Biltmore, New York, and other hostilities. He started the Westchester-Biltmore Club a few years ago.

Richman is a cabaret entertainer, having had night clubs bearing his name in the Times Square district. In Variety last week was a story about Richman having been in receipt of an income of \$3,000 weekly from his share in the several night club projects he had been interested in.

Richman is under engagement to appear in the new White's "Scandals" now in rehearsal.

ROY CUMMING'S BATTLE

Caused Him to Cancel Cleveland
Palace Date

Roy Cummings failed to open at the Palace, Cleveland, last week following a mix-up between Cummings and a guest of the hotel he was stopping at.

Cummings returned to New York City and is said to have cancelled his bookings for the next few weeks as a result of the battle.

V. M. P. A. Decision

The Vaudeville Managers' Protective Association has handed down a decision awarding priority for "The Joker" bit to Milt Britton and Orchestra over Ben Meroff and Orchestra.

Milton alleged he originated the bit, which consists of individual solos by members of the orchestra and a final all-around mixup while a member of an act in which Meroff and he were co-featured.

Pantages' All-English

Toronto, May 18.

The Pantages last week had an "all-English bill."

On it were Daisy Harcourt, Four Clovelly Girls, Pat and Paula Hansen and Eileen and Marjorie.

This is the first time this has been done in any Canadian house booked via the States.

Williams Going to England

Herbert Williams, formerly Williams and Wolff, will sail from Montreal May 21 for England, where he will open at the Victoria Palace (vaudeville) June 7.

Williams is currently working with an unbilled partner.

BERN BERNARD, ASSN'S LOTHARIO, INSULTING WOMEN ARTISTS

In Orpheum's L. A. Booking Office with Ben Piazza
—Two Different Instances—Greenburg Recently
Arrested for Annoying Woman on Street

Chicago, May 18.
Bernard Greenburg, the boy
protege booker in the Ass'n's Chi-
cago offices here, who prefers to be
known as Bern Bernard, has again
demonstrated himself as a local
Lothario.

In Greenburg's own estimation he
is the most popular man in the
town, possibly due to his bulky
stature, weighing in the neighbor-
hood of 225 pounds.

Recently a young woman accom-
panied her husband to the Ass'n
suite, the husband entering the office
of Ben Piazza, who is in charge, to
talk to him about booking an act.
Greenburg happened into the outer
office, struck up an acquaintance
with the young woman, and sug-
gested that she side-step her hus-
band some night to go out with him.

The young woman flushed as she
replied, "If you don't get away from
here I will tell my husband, and
he'll thrash you." Greenburg there-
upon flitted into his booking com-
partment.

When the husband emerged his
wife told him of the incident. He
immediately wanted to go back and
clean up on the boy booker. How-
ever, the wife began to temporize
with him and thought it would in-
jure his booking chances in the
Ass'n's office if he took desperate
measures, so the matter was
dropped.

Another Case
About a week later or a few days
before Greenburg was taken into
custody for flirting with a young
woman who was waiting for a street
car, another young woman, who has
a three-act, entered the same office
to talk to Greenburg about booking
her turn. She had been sent to him
by Piazza to get a break-in place
for the turn. Greenburg gave her
a Sunday date to work four shows.

Then the young man figured he
had done his bit, so he said, "Can't
I take you out some night to a show
and dinner?" The girl, who had been
in show business a few years,
laughed, thinking the proposal
funny, and started to walk away,
when Greenburg exclaimed, "I am
not so bad, why won't you go out
with me?" She replied, "I am sorry,
but I have been out of the kinder-
garten grade quite some time and
do not contemplate going back into
it."

Greenburg, a rather clever young
man, thought he would take reprisal
measures. He laid out the bill for
the house he had booked the young
woman for, for she found when
reaching the theatre that Sunday
that she was to open the show with
her comedy skit.

It is the first time this act was
ever compelled to open a show even
on a four-act bill, where it gener-
ally played No. 3. The worst spot
the turn ever had was No. 2.

Tex Guinan Marrying?

A report is around that Texas
Guinan is marrying shortly or even
before.

No confirmation, and it may be
press stuff, if published elsewhere—
unless Tex does it.

For the past few months only one
fellow seemed to stand in line, so
if she marries him, he is it.

"Spat" Spatter at Home

Spats Butlers Apart

Los Angeles, May 18.
Frank Butler, player of the Eng-
lishman in the "Spat" comedies for
Roach, has had his last real matri-
monial spat with his wife, vaude-
ville performer, professionally
known as Helen Hutton.

For the past year the Butlers did
nothing but spat, and at home.

The "spatting" proved to be such
a regular occurrence they decided
on a new deal.

That was a separation. They have
not lived together for five months.

Friends say that neither one con-
templated becoming spat free by
going to the divorce courts.

JUST A PARTY

But It Cost Jack "Rube" Clifford \$10
Next Morning

Pittsburgh, May 18.

Jack "Rube" Clifford, vaudeville
actor, at the Davis (Keith) last
week, figured in an impromptu
street skit early one morning that
resulted in his arrest and a \$10 fine,
with the option of five days. Clif-
ford, along with R. J. Byers and
M. G. Patterson, both local men,
were arrested at 2:30 A. M. at 6th
avenue and William Penn way,
where, it was alleged, they loitered
after attending a cabaret with three
young women.

James Finley, negro janitor in the
Philadelphia Company building,
testified Byers came into the build-
ing and attempted to phone for a
"fleece" of taxicabs. Byers, accord-
ing to the janitor, became dissatis-
fied with the phone service and
jerked the transmitter from the
wall, carrying it into the street.

When Finley asked him to return
it, he testified, a fight ensued dur-
ing which he was knocked down.
The elevator man in the building
called the police who attempted to
unscramble the melee.

Clifford and Patterson went down
in a heap and rolled from the side-
walk to the street, it was testified.
They were then taken to the police
station and arraigned the next
morning.

During the fight the women fled.



JEANNE UPHAM in "DANCE REFLECTIONS"

Presented by Albertina Rasch, Inc.
Jeanne Upham Is Under the Per-
sonal Direction of
VERNER MEURICE WHITNEY

Oliver's Foreign Wife Ran Away From Him and U. S.

Chicago, May 18.

Victor Oliver, pianist, of Oliver
and Crangle, won a divorce here
last week from Wilda Oliver of
Vienna (Austria).

Oliver was represented by At-
torney William F. Ader. He testi-
fied coming here in 1922 bringing
with him his wife that since he
has appeared in vaudeville in var-
ious parts of the country standing
at all times ready and willing to
support his wife but she, contract-
ing a strong prejudice against the
people and ways of the United
States, persisted in returning to her
native land.

Accordingly the pianist charged
her with desertion and one of the
Chicago judges said "okay."

VICTOR MOORE'S 1ST NEW ACT IN 15 YEARS—FOR VAUDE. OR FILMS

"Change Your Act" Comes True at Last with Vic
—New Turn Built for Adaptability for Either
Style Variety Houses—From Music Box

PEARL RAFAEL'S FREEDOM

Trying for It Via Divorce Courts
in L. A.

Los Angeles, May 18.

Pearl Rafael is trying for free-
dom from Dave Rafael, the ventri-
loquist, through the local divorce
courts.

The wife alleges her husband
failed to provide for her.

Grace Doro testified for Mrs.
Rafael.

Louise Bower's Divorce

Against Frank Karisny

Louise Bower, who is suing her
husband, Frank Karisny, vaudeville
producer, for a divorce implicating
an unknown woman and an At-
lantic City escapade, had her case
adjourned until Friday (May 21),
when she will essay to prove that
the defendant was properly served.

The vaudeville actress alleges she
met her husband two years ago with
an act which had Karisny interested
and married him June 26, 1924, in
Philadelphia.

The divorce action when coming
up before Justice Mullan last week
was undefended.

Arthur Hillman Acquitted

Arthur Hillman, acrobat and
double-up man for movie stars, was
acquitted in Special Sessions of a
charge of having morphine in his
possession. Hillman's acquittal was
due to the admission of Frank Sa-
bourin, salesman, who testified he
was the owner of a suitcase which
contained the drug and which was
found in a room occupied by Hill-
man in the Colonial Hotel, 51 West
81st street, at the time of his ar-
rest two weeks ago.

Victor Moore is now planning to
appear, for the first time in 15
years, in an act new to him. It
means that at least temporarily,
"Change Your Act or Back to the
Woods" will be discarded.

The new turn is one which Frank
Tinney used in the third Music Box
Revue, in which motion pictures of
an exploration were used, accom-
panied by a humorous monolog. In
the current version with Moore, it
will be built up to include Ed Leslie,
the comedy singer.

The act is built to play picture
or vaudeville house.

Ruth Doucette's Car

Hit Man—Kind Cop

Salem Mass., May 18.

When Ruth Doucette, vaudeville
actress, was arrested here after the
automobile she was driving hit a
man the local police gallantly
escorted her to Gloucester, where
she and other occupants of the car
were appearing in a theatre.

Miss Doucette was charged with
driving without a registration or
driving license.

After the performance a police-
man drove her back to Salem to be
arraigned.

Menlo Moore Goes Away

Menlo Moore (Moore & Megley)
Orpheum Circuit producer, will
leave New York City in two weeks
to spend six months on the west
coast for his health.

Mr. Moore's physician has pre-
scribed a milder climate. He has
been ill for some time.

Moore & Megley pioneered the
units on the Orpheum Circuit. They
are reported as having recently re-
newed their contract with the cir-
cuit to continue to provide units
from time to time.

UNITED JEWISH DRIVE

Sweeping into action at a lun-
cheon, members of the Amusement
Division of the United Jewish Cam-
paign took initial steps towards
carrying to a successful conclusion
its program calling for the raising
of \$750,000 as its quota of the
\$6,000,000 being raised in Greater
New York for the aid of 2,000,000
Jews on the verge of starvation in
Poland, Russia and other Eastern
European countries.

Every branch of the theatrical
profession and its allied industries
was represented at the meeting
which was presided over by Joseph
Leblang, head of the theatrical divi-
sion, who personally contributed
\$50,000 toward the campaign.

Among the events to be arranged
by the Amusement Division after
the general city-wide canvass is
over are a mammoth joint Sunday
night benefit enlisting every thea-
tre, legitimate, vaudeville and pic-
ture, in all of the five boroughs of
Greater New York, a boxing carni-
val, a children's carnival, exhibi-
tion baseball games, concerts and
an Hakoah soccer exhibition game.

Soccer Game May 29

Mr. Leblang reported that the
events already prepared by the
Amusement Division is the exhibi-
tion soccer game between the
Hakoah, champion soccer team of
Europe and composed entirely of
Jewish players, and a picked team
of New York professionals. This
exhibition game will take place Sat-
urday, May 29, at the Polo Grounds.
The proceeds of the game will be
divided three ways—to a Protestant
charity, a Catholic charity and the
United Jewish Campaign.

"I am happy that the money to
be raised by the Hakoah game—
and we expect a very large sum—
will be divided between the three
groups," declared Mr. Leblang.
"This characterizes the attitude of
the theatrical profession of the city
of New York. Whenever, in the
past, we heard the cry of distress,
we have never inquired into the
 creed or race of those asking for
aid. We have given of ourselves
and our efforts to all alike. Today
we are answering the cry of the
suffering millions of Jews in East-
ern Europe. I say with the utmost
confidence that the Amusement
Division will go over the top—and
I am happy to add that our divi-
sion includes among its most en-
thusiastic workers and supporters
many non-Jews in the theatrical
professional and allied industries."

Rodeos for Fund

Another attraction among the
many that are being arranged by
the Amusement Division is a "ro-
deo" by a troop of 120 Don Cossacks
who arrived here from Russia a few
days ago. According to the present
schedule there will be two "rodeos"
at the Madison Square Garden, the
first on Sunday evening May 30, and
the second on the following Sunday
night. The entire proceeds will be
turned over to the fund.

Edward Hutchinson, manager of
the Monte Carlo Cabaret, 51st street
and Broadway, has agreed to turn
over 25 per cent of his gross re-
ceipts for all of next week, begin-
ning Monday to the fund.

Reporting for the Jewish Theatrical
Guild sub-committee of the Theatrical
Division, Fred Block and Sam
Bernard stated that they had col-
lected in the past week more than
\$9,000. In this sum was over \$5,000
collected by Fred Block, Louis Mann
and Mark Block in a two-hour in-
tensive drive on the Jamaica race
track with the assistance of T. J.
(Tim) Mara, New York sportsman.

The film industry, under the hon-
orary chairmanship of Mayor James
Walker, has mobilized its resources
to join with the Theatrical Division
in its efforts to raise funds for the
campaign. National Chairman
David A. Brown was the guest of
honor at a luncheon given by the
Motion Picture Committee Monday
(May 17) at the Astor Hotel.

The committee heading the
Amusement Division represents
practically every branch of the
amusement industry and is com-
posed of William A. Brady, Joseph
Leblang, Al H. Woods, E. F. Albee,
Ben Bernie, Leo Brecher, Eddie
Cantor, Al Johnson, Sydney S. Cohen,
A. L. Erlanger, Morris Goodman,

Sam H. Harris, Carl Laemmle, Jack
G. Leo, Marcus Loew, William Mor-
ris, B. S. Moss, Harry Nelmes,
Charles O'Reilly, Charles Rosen-
zweig, Lee Shubert, Douglas N.
Tausig, Harry Warner, Jacob Wilk
and Adolph Zukor.

Contributions

Joseph Leblang, chairman of the
Amusement Committee, yesterday
announced the following contribu-
tions:

\$250,000
William Fox.
\$50,000
Joseph Leblang, Sam S. & Leo
Shubert.
\$20,000
A. H. Woods.
\$15,000
Anonymous (through Joseph Le-
blang).
\$10,000
Carl Laemmle.
\$6,000
David V. Picker.
\$5,000
Louis Bernstein, William Klein,
John Zant.
\$3,000
David Picker, Sidney S. Cohen.
\$2,500
Will Rogers, Sam H. Harris, Ed.
Wynn.
\$2,000
J. E. Bruilattour.
\$1,500
O. J. Lynch, Columbia Picture
Corp., New Atlantic & National
Theatre, Eddie Cantor, Mr. and Mrs.
David Bernstein.
\$1,082
Cheese Club.
\$1,000
Barr Bros., Leo Brecher, Leo
Feist, Willie and Eugene Howard,
Muller and Schwartz, Premier Cir-
cuit (H. Rachmil), Small Straus-
berg Circuit, Maurice Goodman,
Alex. Kempner, H. G. Kosch, Jack
G. Leo, Julius Tannen, Jacob Wilk,
Jeanette Zant, Sam Bernard, Mr.
and Mrs. William Morris, Joseph
Eidelstein.
\$750
Nathan Burkan.
\$600
Mr. and Mrs. Louis Mann.
\$500
S. Eckman, Jr., Jack Cosman,
Minsky Bros., Chas. L. O'Reilly,
Star Theatre, Harry Hershfield,
Morris Gest, Sam White and Eva
Puck, Gus Edwards, Louis B. Epp-
stein, Rebecca Simmonds, Simon
Bergman.
\$300
Samuel I. Berman, Harry H. Bux-
baum, Hy. Guinsboro, Louis Gold-
berg, Benj. Sanders, Lewis S. Levin,
Nathan Schulman, Henry Suchman,
Charles S. Lewis, Paul Born.
\$250
Dave and Barney Warfield, I. H.
Herk, Mark Block, C. F. Madden, J.
Beattie, M. F. Lynch, T. J. Shaw, E.
E. Pearsall, Frank J. Moore, T. J.
Mara, Mr. Koch, Kalik and White,
M. Blumenthal, Phil S. Abrahams.
\$225
Max R. Wilner.
\$200
Felix F. Felat, W. C. Herrmann,
Louis Rosenbaum, Rube Goldberg,
Anonymous (through Joe Leblang),
Isidore Beebe.
\$150
David Brill, Clarence A. Cohen,
A. Friedlander, John Manheimer,
Manheimer-Welch Sign Co., Lee A.
Ochs, Louis Phillips, Louis T. Rog-
ers, Charles Rosenzweig, R. San-
ders, Harry Suchman, Morris H.
Reynes, Courtland Smith, Harry H.
Thomas.
\$100
Abraham Abramowitz, William
Bach, Joseph Burns, Benjamin Id-
son, James W. Laird, J. J. Lee,
Abraham Lott, W. E. Raynor, Harry
Richman, David Rosenkranz, Fred
Block, Ed. J. Salmoro, Peter Blong,
Sam Rose, Henry Kohn, R. H.
Brown, Ben Silverman, Edward M.
Schnitzer, Society of Jewish Sci-
ence, Herman Timberg, Samuel M.
Forrest, George S. Kaufman, Samuel
Pierewitz, William Kaufman, Isidore
Krotosky, Jack W. Loeb, J. R.
Grainger, Paul Moss, Edgar Bow-
man, Paul Mass, John M. Buxbaum,
Max Gordon.
\$75
Albert S. Goldberg, Bert Sanford,
Benjamin F. Holzman, National
Photographers, Inc., Alan E. Fried-
man, Standard Slide Corp.

Lora Hoffman

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"Artists and Models"

in Chicago

Exclusive Management

Ed Davidow & Rufus LeMaire
1500 Broadway, New York

TENNER OWES \$62.50

Anora Sisters Sue for Half Week's Salary

Joe Tenner, producer of "The Hollywood Entertainers," a band flash act which tried out some time ago, has been served with summons and complaint by the Anora Sisters, dancers, for one-half week's salary. The girls claim it was due them when Tenner paid off the company short and promised to reimburse them later.

The girls had been engaged by Tenner through a casting agent with the understanding that they were to receive \$125 a week jointly for the tryout dates and \$175 when salary for the act was set. The girls claim they received only \$62.50 for their trouble, but lots of promises.

Hip Closing Without Next Season Mentioned

The Hippodrome, New York, will close for the season Sunday night (May 23). The closing date is two weeks earlier than last season.

Under what policy the house will reopen is problematical.

For the first time since Keith-Albee operated the theatre none of the Hip people at the closing notice was informed as to any plans for the new season.

2D "KIDDIES" ABROAD

Dr. Leonidas, who came here to recruit some new talent for the second edition of "The Chocolate Kiddies," sailed back this week to Europe.

Among those he placed under

Mixed Summer Policy Burlesque-Pictures

Tabloid stock burlesque and films will supplant vaudeville as a summer policy at the Myrtle, Brooklyn, N. Y., May 31.

Changes of bills will be made twice weekly.

contract is Gertie Saunders, a former principal with Hurtig & Seamon's "Seven Eleven" show (Columbia Wheel). She sails in July.

Thos. E. Shea for Pictures

Thomas E. Shea is returning to the varieties and may play some of the picture houses.

STANLEY-AMALGAMATED MERGER TAKING HOUSES FROM K-A AGENCY

Comerford's, Fay's and Whitehurst Theatres Reported Going Into Stanley's Acme Agency—Sablosky & McGuirk Later to Remove Their Houses From Keith-Albee Office Into Combine's

TEMPLE'S HOUSE STAFF DOES COMPLETE FLOP

Mechanic-Managers Lose \$40 Each Trying to Commonwealth Losing House

Syracuse, N. Y., May 18.

As theatrical operators, the house staff of the Temple theatre have concluded today that they're good mechanics.

Their managerial experience, extending over a brief period of two weeks, during which they directed the destinies of the house under the commonwealth plan, cost them in addition to the salaries they would otherwise receive something like \$40 per man.

There were 11 interested in the proposition, making the net loss for the two weeks about \$1,500, according to gossip in union circles.

The Temple called it a season Sunday. The house is under lease to the Seneca Amusement Company, the directors and owners of which are Edward F. Albee, William R. and Arthur Cahill of Syracuse, and Attorney Walter P. Cooke of Buffalo. W. R. Cahill is the managing director, with Albert A. Van Auken in active charge.

The management was ready to call it a season two weeks ago, but the house staff demurred. This would have given the employees an unusually early layoff. They waited upon Cahill with the plea that he permit operation under a commonwealth plan.

Cahill agreed, but is said to have expressed his doubts whether the effort would be successful. The Temple staff billed the town like a circus, putting out 6,000 cut rate admission slips in local factories. Just 57 of the slips made their appearance at the box office, it is said.

Just what policy the Temple will follow next season is shrouded in mystery. There is a possibility that the house may have Columbia burlesque for three days, in opposition to the Mutual Wheel which will play the Savoy here next year.

Pan Due East

Los Angeles, May 18.

Alexander Pantages is leaving today (Tuesday) for Oakland, Cal., where he will prepare plans for the construction of a house in that city. He will then head for New York to meet his wife and son who are returning from Europe.

On the way east Mr. Pantages will stop off at Portland, Spokane and Chicago and will return to this sector from the Atlantic seaboard by way of the Panama Canal.

The merger of the recently combined Stanley Company group's booking office (Acme) in New York with the Amalgamated Booking Exchange is reported in process of favorable negotiation.

The Amalgamated books for the Mike Comerford, Ed Fay and remaining Whitehurst vaudeville theatres, booked by the Acme are the Stanley theatres, excepting those at present booked by the Keith-Albee agency, and the presentation (picture) and vaudeville theatres operated by the chains now included in the Stanley group. They are the Mark Strand, Fabians' and Stanley's own.

From report the Sablosky & McGuirk theatres vaude theatres in the Stanley list and at present booked by K-A will be withdrawn from that agency before the opening of the new season, to be placed within the merger, if consummated, or with the Acme agency otherwise.

Among the Sablosky & McGuirk theatres booked by K-A are the Earle theatres, one each in Philadelphia and Washington. They are scaled as popular price vaudeville entertainment, 75c. top. Each has cut into the K-A two-a-day vaudeville theatres in those cities. The Stanley people hold control of all of the theatres operated by them.

Despite denials the report of the Stanley Company deserting Keith-Albee have been persistent.

Should the merger eventuate the personnel of either agency will not be disturbed. Harry Padden will continue to book the houses now supplied by the Amalgamated. Jack McKeon is the Acme's booker.

Hart Adds M. P. Dept.; Bachelor and Cargill

Walter Bachelor and Jerry Cargill have been added to the staff of the Max Hart Agency. The newcomers will handle the booking of acts in picture houses, innovating the department with Hart.

Hart, since leaving the Keith-Albee Exchange, has conducted an independent agency, specializing in the placing of artists in legit and musical comedies in addition to managing several stars.

Both Bachelor and Cargill have operated their own offices before aligning with Hart. They are among the pioneers in the placing of acts and attractions in the film theatres.

Rooney-Bent, \$4,000, Independent Houses

Pat Rooney and Marion Bent have been booked for the week of May 31 at the Capitol, Wilkes-Barre, and Capitol, Scranton, Pa., independent vaudeville houses booked through the Amalgamated Exchange.

The pair had an open week on their K-A. Eastern route and were booked by Walter Meyers at \$4,000 net, their K-A. salary for the current return engagement.

No Seasons

365-Days-Year Show Business

That's Pictures!

**Keep Up With the New Era—
Let the Picture People Hear About You—
Tell Them About Yourself or Your Act in
"Variety"**

"Variety" is now the universal medium of the universal show business around the world.

As the general theatrical weekly, internationally, "Variety" kept up with the procession, as it advanced or receded.

To follow the show business the show business follows "Variety."

Not only does an advertisement penetrate into the most influential executive offices of all the show business in this country, but it is the same in every English-speaking country (and many of foreign tongues).

YOU KEEP UP WITH THE PROCESSION, TOO

Use "VARIETY"

MAKE IT YOUR ADVANCE AGENT

"Variety's" Special Publicity Plans for publicity in every issue during the year are attractive in scope and price.

Write to Any "Variety" Office for Particulars

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PARIS

NEW YORK

IKE HATCH AND ELLIOT CARPENTER

TWO DUSKY JAZZ-BOS WHO WRITE 'EM AND SING 'EM

Opened CIRO'S Club, November 11th, for ONE WEEK.
Held over for FOUR WEEKS.

Opened "CHEZ HENRI," December 3rd, for ONE WEEK.
Held over for SEVEN WEEKS.

Played SEVEN WEEKS, splitting Between the EM-PRESS ROOMS and TROCADERO RESTAURANT.

Played at the CARLTON HOTEL in February.

Now booked in the best Vaudeville Houses in England.

Address Care Variety, 8 St. Martin's Place, LONDON

"SILENT SYSTEM" ON MARINELLI'S; AGENCY DOOMED TO PASS—PUSHED OUT?

"Washed Up" in Keith-Albee Booking Office Through "Stop"—Founder of Agency Held Agreement with Keith-Albee to Receive Commissions on All Foreign Bookings—Appeared to Slowly Expire After Marinelli's Death—Only Two Agents in Marinelli's Leaving It

"The Silent System" of the Keith-Albee Vaudeville Exchange seems to doom the H. B. Marinelli agency. It is expected that that long established "foreign" agency will shortly pass—pushed out of vaudeville.

Leo Fitzgerald and Russel Decker, the only two remaining agents in the Marinelli office, are leaving it on June 1. Fitzgerald may enter the independent agenting business, while Decker goes to another K-A agent's office.

Following the death of H. B. Marinelli, the founder of the agency bearing his name, about three years ago, it was announced by the Keith-Albee heads that the Marinelli agency would be continued for the benefit and support of Mrs. Marinelli, the widow, and her son. Neither has been active in the operation of the agency.

Recently in the K-A office a "stop," known as "The Silent System," was placed upon the Marinelli acts. This is a late development in vaudeville and employed to "ease out" an agent without expulsion or suspension. It was

placed into effect after the Max Hart suit had been commenced.

Marinelli's Death

Marinelli worried himself into his grave. Of a temperamental nature, fidgety and worrisome, but of great energy and enterprise, also firmness and of much will power, Marinelli slowly broke down, following an agreement entered into between himself and the Keith-Albee Circuit in settlement of a U. S. Court action brought by Marinelli under the Sherman Act (trust) against Keith-Albee et. al.

As the consideration for the withdrawal of his action, Marinelli was given a written agreement by K-A that he would receive the full commissions upon all foreign acts imported to this country for either the K-A or Orpheum Circuit, whether those acts were booked through Marinelli, the K-A or Orpheum circuits or other agents.

Shortly after the agreement went into effect, other K-A agents commenced to "sharpshoot" on the foreign turns, with one agency apparently favored in this guerilla booking. Marinelli vigorously pro-

tested. Eventually when making his demand that the contract be lived up to emphatic, the sharpshooting tactics were quieted for awhile.

"Protection"

After Marinelli's death and the proclamation of "protection" for the widow and son, Keith-Albee sent abroad its own agent, Harry Mundorf. Mundorf made a couple of lengthy trips over the world, booking many foreign turns. He also arranged on the other side for

(Continued on page 27)

Sounds Natural

Chicago, May 18.

A Variety reporter entered the office of a loop theatrical manager in search of news.

"Where are you from?" the manager asked.

"Variety," the reporter responded.

The manager laughed.

"Don't try to kid me," he said. "You took your hat off."

Evansville's Majestic Burned

Evansville, Ind., May 18.

A fire which broke out on the stage of the Majestic picture and vaude house early Sunday morning completely destroyed the stage.

It caused considerable damage to the auditorium as well.

The house will be rebuilt.

Orpheum Sued for Rent; \$75,000 in Des Moines

Des Moines, May 18.

Suit against the Orpheum Circuit for approximately \$75,000 alleged due as rental on a lease for the Garrick theatre building has been filed in Federal Court here by heirs of Moses Strauss and Charles Kahler, known as the Majestic Co. The latter alleges the Orpheum Circuit leased the Garrick from the Majestic Co. for an additional five years, after the former's first lease expired in 1922. It was operated by the circuit for only one year of the five-year period.

Strauss and Kahler organized the Majestic Co. in 1902. The stock is still owned by their heirs, plaintiffs in the suit.

PICTURE HOUSE TRY OF GENUINE ALL-COMEDY TURN ON STAGE

Joe Jackson at Fox's, Phila., Next Week—\$300 More Salary Than Vaudeville Paid Him—First All-Comedy Turn on Film House Stages

ORGAN AND PICTURE IN PALACE, CLEVELAND

Cleveland, May 18.
Keith's Palace here changes to a summer policy, May 23, of acts and pictures.

The first picture will be "Volga Boatman," Producers' Distributing Corporation. The Keith-Albee interests recently purchased half of the stock of P. D. C.

Work of installing a new pipe organ in the Palace has been going on for some time. The house has been playing 2-a-day bills.

FROM FILMS TO ORPHEUM

Harry Carrol and his revue will jump from Shea's (pictures), Buffalo (Publix), where they are currently appearing, to open a tour of the Orpheum Circuit at St. Louis next week.

Joe Jackson, pantomimic comedy bicyclist, will make his picture house debut after a decade of vaudeville at Fox's, Philadelphia, next week (May 24).

Jackson was booked through the Alf Wilton office at a salary \$300 above his big time vaudeville stipend.

The booking is considered of unusual importance as Jackson is practically pioneering the appearance of comedy acts into picture houses. If successful it will open up a new field for hundreds of vaudevillians who have been eagerly awaiting the day when the picture houses would turn to comedy turns.

While the picture houses have played numerous "names" and vaudeville acts in conjunction with their picture programs they have to date shied away from the out and out comedy acts, considering them more or less of an experiment and leaning toward comedy picture to supply the laughs to their bills.

The GILDA GRAY SANDAL



Woven leather in combinations of green and white, black and white, red and white, green and tan, brown and tan, tan and white.

\$12.50

Gilda Gray, recent star of the Ziegfeld Follies and now starring in the screen version of "Aloma of the South Seas" chose this dainty sandal. For she, like every other smart woman, appreciates its tropical, exotic beauty, its colorful charm, its cool comfort.

I. MILLER

Showfolk's Shoeshop

1554 BROADWAY

When in Los Angeles, visit the I. Miller shop.

BOB LARRY Presents

LARRY'S ENTERTAINERS

IN A TRIP THROUGH NOVELTYLAND

THIS WEEK (MAY 17)

LOEW'S STATE, NEW YORK

Direction ARTHUR HORWITZ

Everybody's
CRAZY
over
"HORSES"

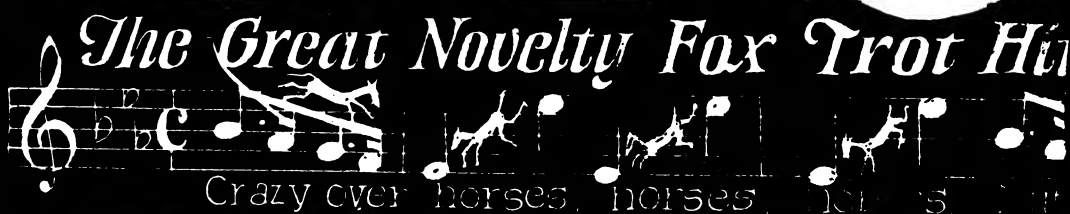
Everybody's
NUTTY
over
"HORSES"

Everybody's
GOOFY
over
"HORSES"

Take a
Little Tip
play
"HORS"

HORSES

The Great Novelty Fox Trot Hit



Crazy over horses, horses, horses.

play To Win!

*"What Can I Say
AFTER I SAY
I'M SORRY?"*

FOX TROT BALLAD

by ALFRED HENSON
and ALBERT HENSON

Fascinating
Fox Trot
Song!

**PRETTY
LITTLE
BABY"**

by

BEN BERNIE
PHIL BAKER
and
SID SILVERS

*Just A
SAILOR'S
SWEETHEART*

by

JOE
BURKE

"KATINKA"

A RUSSIAN FOX TROTSKY, VID
VOD A VODKA KICK!

by BEN RUSSELL and HENRY TOBIAS

A Sure Shot!

**"SOMEBODY'S
LONELY"**

FOX TROT

by Benny Davis and Joe Gola

She
**"CORI
INDIAN**

(BUT SHE'S M

A Fat Comedy F

*"You can't go wrong
with any 'FEIST' song"*

711 SEVENTH AVE.,

SAN FRANCISCO
935 Market St.
BOSTON
181 Tremont St.

CINCINNATI
707-8 Lyric Theatre Bldg.
TORONTO
193 Yonge St.

LEO F

PHILADELPHIA
1228 Market St.
DETROIT
1020 Randolph St.

SEES

Everybody's **DAFFY** over "HORSES"
 Everybody's **SILLY** over "HORSES"
 Everybody's **WILD** over "HORSES"

Richard A. Whiting and Byron Gay

er horses, horses horses Goofy over horses

The Unusually Beautiful Waltz!

"SYMPATHY WALTZ"

by TOM FORD and IRVING BIBO

"I Never Knew HOW WONDERFUL YOU WERE"

A SURE-FIRE HIT!
 by DOROTHY TERRISS and JOE BURKE

Play For Place!

"What Good Is GOOD MORNING?"

THERE'S MORE GOOD IN "GOOD NIGHT"
 FOX TROT

by LEWIS and YOUNG and HENRY SANTLY

A 100 to 1 Shot!

"LET'S TALK ABOUT MY SWEETIE"

A CHATTY DITTY
 by Gus Kahn and Walter Donaldson

It's a
"FED A GIRL"

(MAMA TO ME)

fox Trot Song!

"GEORGIANNA"

A SOUTHERN TRACK WINNER

FOX TROT by LEWIS and YOUNG and HARRY AKST

EIST INC.

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Dance
 Orchestrations

50¢ FROM YOUR DEALER
 OR DIRECT!

'ORPHEUM VAUDEVILLE' COST WEST COAST'S THEATRES \$600,000

\$300,000 in Actual Losses—Another \$300,000 in Estimated Profits—Back to Production Policy—Vaudeville Acts Out, with Productions Instead

Los Angeles, May 18.

Orpheum vaudeville in the houses operated by the West Coast Theatres, Inc., in California, cost that circuit about \$300,000 in actual cash losses with another \$300,000 in profits, which it is said would have accrued had there been no change from the original policies of the theatres.

The shows given to the West Coast houses by the Orpheum people, playing at an average of 50c. top admission, were top heavy from the salary end. A result was that West Coast was compelled in most instances to discontinue playing Orpheum acts in their houses

and in some instances plant one or two of the Orpheum acts with the association's vaude shows that were used to complete the bill.

Most of the West Coast houses where the Orpheum policy was used have been turned over to the West Coast production policy, staging as the Fanchon and Marco "Ideas." Practically every one of these houses, it is said, has appreciably gained in grosses since the change.

Ten Acts at Davis

Pittsburgh, May 18.

At the Davis, straight vaudeville, this week, 10 acts are billed.

HARRY

(HICKEY)

LE VAN

AND

LETTIE

BOLLES

"NOTHING SERIOUS"

THIS WEEK

(May 17)

LOEW'S STATE

NEW YORK

Direction

ABE FRIEDMAN

ILL AND INJURED

Richard Rosson, director, continues ill at his Long Island home, although his condition isn't critical.

Harry Wilson, press agent, operated on at Osteopathic Hospital, Los Angeles, by Dr. H. B. K. Willis, May 13, for hernia.

Miss Rainbow (Rainbow and Mohawk) is confined in W. A. Foote Memorial Hospital, Jackson, Mich., convalescing from a recent operation.

Mrs. Max Lowe (Saharet) is recovering from the effects of a major operation, May 13, at the Manhattan Square hospital, New York. Max Lowe has returned to Washington, where he is entertainment manager for Meyer Davis. Mrs. Lowe, when able, will join her husband in Washington.

Mrs. Patsy Doyle, wife of the veteran comedian, has been removed from the City hospital, Newark, N. J., to the Home for Incurables, New York. Mrs. Doyle had been confined to the Newark hospital for the past year and a half.

Theodore (Theodore and Schwartz) was removed to the French hospital, New York, this week, suffering from yellow jaundice.

Joseph Redding, California lawyer, collaborator with Templeton Crocker of the American opera "Fay-yen-Fah" created at Monte Carlo last season, has been seriously ill in the American hospital, Paris, Neuilly-sur-Seine, but is now improving slowly.

James Silver (vaudeville), painfully injured about the face and body in an automobile accident near Middletown, N. Y., last week, will recover.

Mrs. Chas. A. Loder, who has been seriously ill of heart trouble in Collegeville, Pa., is recovering.

Sager Midgley, in the skit, "Here's the Wife" (vaude), narrowly escaped fatal injuries Monday when struck by a taxicab at Broadway and 46th street, New York. Midgley was knocked down and the wheels of the cab passed over him, but he escaped with slight injuries.

INDE. VAUDE. MGRS. LOOK OVER BILLS AND SHOWS FOR 1ST TIME

Not Enough Variety in Bookers' Bills—Demand Novelties—Coming to New York Unlooked-For Annoyance to Bookers—Summer Headaches

JUDGMENTS

Advanced Metalized Record Co., Inc.; Battelle & Renwick; \$513.70.

Rex-Hedwig Laboratories, Inc.; J. Wheatfield; \$263.81.

Associated Entrepreneurs, Inc.; E. Pach; \$5,224.20.

Aciernos Amus. Corp.; W. Kramer, Jr., ex'r.; \$2,242.35.

Mabel Rowland; E. C. Harding; \$430.42.

Associated Dist. Corp. et al.; Atlantic Union Corp.; \$5,235.25.

Frances Williams; F. Wolff et al.; \$18,210.45.

Times Gardens, Inc.; Hilton Co., Inc.; \$2,198.10.

Joseph L. Pani; Elizabeth Nursery Co.; \$334.35.

Carl Hyson; J. C. Frank; \$698.72.

Universal Artists, Inc., and Sol Hurok; B. Franklin; \$684.22.

B'way Miller, Inc.; People, etc.; \$500.

Same; same; \$25.

Frank Lorimer Mayo; J. E. Mayo; \$46,875.37.

BIRTHS

Mr. and Mrs. Mitchell Marks, May 12, at Mount Morris Hospital, New York, son. The father is an executive of the Edward B. Marks Music Co. and youngest brother of the head of the firm.

Mr. and Mrs. Dale Wimbrough, at Whaleyville, Md., son. Mr. Wimbrough is professionally Pete Dale, Columbia recording artist.

ENGAGEMENTS

Lee Tracey replaced Hugh O'Connor in "The Wisdom Tooth."

Irene Olson for "Bunk of 1926."

Edward Keenan, "Bad Habits."

Louis Calhero, "A Woman Disputed Among Men."

Hal Skelly, Jack Squires, Jane Taylor, Wynne Gibson and Bob

Lack of diversity in the lineup of weekly bills in the independent houses are prompting squawks from managers with bookers being told "cold turkey" that the repetitive routines week in and out will no longer be acceptable.

Some managers have instructed their bookers that because regulation vaudeville has wedged itself into a rut is no reason why the bookers should subject their houses to similar bills.

Novelty acts are in heavy demand for these houses, but seemingly not enough around New York to fill spots.

High class musical acts have been practically tabooed by the independents. Managers claim their audiences have been surfeited with this type.

With business dropping and bookers attempting to encourage continuance of vaudeville among their clients, they find themselves up against the toughest proposition in years. Managers are now giving the vaudeville division the first attention it has been given in some time. Many from far out spots are making weekly trips to okay shows instead of leaving this to the booker as customary. While in New York they are also covering shows to get a line on the stuff that gets over around the big town.

This and other angles in the independent booking field looms up to make the summer not without headaches for the bookers.

O'Connor for "The City Chap," to be produced in Chicago by Aaron Jones.

ANNOUNCEMENT

MAX HART

NOW BOOKS ATTRACTIONS WITH
MOTION PICTURE THEATRES

WALTER BATCHELOR } Associated
JERRY CARGILL }

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Bryant 7403

NEW YORK

3 1/2 ARLEYS

THIS WEEK (MAY 17)
LOEW'S STATE, NEW YORK

ALICE GENTLE

—Robert Speare, NEW YORK "TELEGRAPH"

—CHICAGO "HERALD-EXAMINER"

—BOSTON "AMERICAN"

—SAN FRANCISCO "EXAMINER"

—*Theodore Stearns*, NEW YORK "TELEGRAPH"

MAY, 1926

MARRIAGES

Alphonse J. Pettetier, musician of Pittsfield, Mass., to Margaret W. Miller, actress of Rensselaer, N. Y., May 14 in Rensselaer, N. Y., by Judge John S. Wolfe.

Thomas Andrew Lamb, son of Thomas W. Lamb, to Dorothea Helen Sargent of Albany, N. Y., May 15, at the Cathedral of All Saints, Albany, N. Y. After a wedding tour, the couple will live at Durham, N. C.

Jacques A. Jaccard, screen director, to Catherine A. Dirking (non-

professional), in Santa Ana, May 12. Evelyn Phillips to Joseph F. Devaney in Hastings Court, Richmond, Va. Both are members of the Alleen Stanley act (vaudeville). Ruth Wimp to Richard B. Gilbert, playing the Rialto (pictures), Washington, D. C., in that city last week.

Danelda Sauchereau to Douglas Penman in Chicago last week. Both are members of "The Arabian" company, now at the Studebaker there. Marian Hopkins to Brandon Peters in Chicago last week. Miss

Hopkins is leading woman with "The Home Towners" (Four Cohans Theatre) and Mr. Peters is with "The Dybbuk" (Great Northern), Chicago.

Reported that Mary Wainwright (Three Wainwright Sisters) was married May 11 at Pittsburgh to Jack O'Day, non-professional, of Cleveland.

Houses Closing

Rivera and Flatbush, Brooklyn, N. Y., May 30.

The Lido, Brooklyn, N. Y., has discontinued vaudeville for summer and is operating with pictures.

The Dutchess, Poughkeepsie, N. Y., will discontinue vaude next week, with tabloid stock for summer.

"Puppy Love" closed its season in Philadelphia Saturday. It has been permanently shelved.

"The Butter and Egg Man" closed at the Bronx opera house, New York, Saturday. It will be sent on tour in August.

Pantages, Newark, N. J., will close for four weeks July 26, during which time extensive alterations will be made. The house will reopen Aug. 28, and the opening road show will play the house for nine days instead of the usual full week.

HOUSES OPENING

Although Florence Mills and colored show have moved out of the Alhambra (7th avenue), New York, the house is to continue as a colored show house, with vaudeville and tabs.

The Roosevelt and Douglas theatres, the former at 145th and 7th avenue and the latter at 142nd and Lenox avenue, both catering to colored audiences, are under new management.

The Olympic, Brooklyn, one of the oldest houses across the bridge, has been leased to the Annex Construction Company for 21 years by Harry Traub.

Two new acquisitions were made to the books of Jack Linder, independent booker, this week. They are the Strand, Rockville Centre, L. I., playing five acts on the last half and going to a split week policy next week, and the Plattsburg, Plattsburg, N. Y. The latter plays five acts on a split week.

B. S. Moss' Strand, Rockaway, L. I., closed for extensive alterations, will reopen as a vaudeville and picture house tomorrow (Thursday). The house will be booked by Dan Simmons. It formerly played straight pictures.

The Oritania, new 2,500-seater at Hackensack, N. J., and latest of the Fabian chain, is opened. "Lady Windermere's Fan" opened and remains for the current week. The new house provides opposition to the Lyric, which plays independent vaudeville on the last half, and the Eureka, pictures.

2D MORTGAGE INTERESTS HOLD UP RAZING—DEMAND SECURITY

Jefferson Hotel, 70 Years Old, in Syracuse, in Court Through Loew's Proposed New Theatre Building on Site—\$646,000 Second Mortgage

Syracuse, N. Y., May 18. The Hotel Jefferson Building at S. Salina and E. Jefferson streets will not be razed until some reasonable surety is offered that it will be replaced by a building that, without the theatre feature included, will bring an income at least equal to the \$83,000 a year derived from hotel and stores prior to the purchase of the property by Marcus

Loew interests for a theatre and office building.

Supreme Court Justice L. Cheney made that clear at the close of an hour's argument that the Loew interests must satisfy the court that the building program will adequately protect the heirs of the Haberle estate holding \$646,000 in second mortgage bonds.

An adjournment was taken until next Saturday to see if a satisfactory arrangement cannot be worked out to avoid litigation that would be lengthy. If continued, it might delay construction of the new theatre, designed as an opposition house to Keith's.

Loew's, Inc., is ready to do one of two things: Either pay off the second mortgage indebtedness in full, or to post a \$1,000,000 bond of the corporation as a guarantee that a million-dollar minimum cost building would be erected that would give an annual income estimated at close to \$200,000.

The Haberle interests are said to be willing to accept the former provided Loew's will pay the \$37,000 Federal income taxes that the deal would entail. They turned a deaf ear to the latter, claiming that the theatrical business is unstable. The Jefferson Building is 70 years old.

Burlesque-Picture Policy

Prompted by the success of the tab burlesque and picture policy at the New 125th Street theatre, Harstan & Blinderman will install the same policy next season at the Fifth Avenue theatre as well. The Fifth Avenue, though a picture house, is equipped with a full-sized stage. Ben Bernard, who is producing the shows at the New 125th Street, will officiate in the same capacity for both houses next season.

MINSKY'S IN BROOKLYN

Loew's Fulton, Brooklyn, N. Y., will pass from the Loew Circuit to the Minsky Bros., stock burlesque operators, Aug. 1. A burlesque policy will be installed Aug. 21.

INSIDE STUFF

ON VAUDEVILLE

Reports say the Shuberts are continuing to purchase Orpheum Circuit stock, but it is unlikely they can obtain control unless there is a break in the stockholding group now in control of the Orpheum organization. The purchases as reported have been made mostly on behalf of Lee Shubert, individually, but it is thought he is acting in association with Marcus Loew and the other members of the coterie that intends to open their planned \$2 reserved seat picture chain.

The present faction in control of Orpheum is said to hold 53 percent of all of its stock. In the faction are several large holders. Some however are not active in the operation of the circuit.

Shubert's purchases to date are reported as in continuously small lots and without apparently affecting the quotations on Orpheum. Instructions are said to have been issued by Shubert at New York and Chicago to make the purchases, with other instructions also sent out before recently Lee started for Europe.

Another report says that there are about 2,200 stockholders in Orpheum at present, against around 3,900 after Orpheum's stock had been placed on the open market.

It is surmised that the banking interests behind the Shuberts are also concerned in the Orpheum's stock purchases. These banking interests (Seligman and Company) with affiliations downtown are reported having gone into the show business considerably beyond the Shubert legitimate enterprises and that they are contemplating even a wider scope, in financing building, etc.

It was Variety's report some months ago that Lee Shubert and Marcus Loew contemplated attempting to secure stock control of the Orpheum Circuit that caused Marcus Helman, president of the Orpheum, to issue orders barring Variety, alleging that Variety had printed a malicious misstatement against the interests of the Orpheum.

COOPER BUYS "GRAB BAG"

Jimmy Cooper has purchased book, lyrics, music, scenery and effects of Ed Wynn's "Grab Bag," which he will propel over the Columbia Circuit next season, but under another title.

This latest will set Cooper for three shows on the Columbia next season.

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JANE



KATHERINE

JUST PASSING ALONG

By DOROTHY PADDACK

Even as the luscious little fruit bunch succeeded the feathery flower on Milady's coat, last winter, so has the dobrevacho succeeded the fruit. These fuzzy-wuzzy importations are found in only a few of the smart shops on Madison avenue and are made in all colors. They are animals, of course.

Unpopular Snake-Skin Shoe

The snake-skin shoe has never been popular with women. The three, best dressed women of my acquaintance have each said they would not "be caught dead with a pair." This spring—and I quote a man who has money invested in shoes—the exhibitors find themselves stocked with an expensive commodity which they must sell before summer. "If women will not buy snakes in the winter," he says, "they certainly will not go to the mountains and seashore with snake skin shoes." The old enmity between women and snakes, which shoe buyers ignored in large quantities last fall, has cost many Fifth avenue merchants real money.

Bluff—When It Works

I have always suspected it but now I know that Bluff is a beautiful magic. It causes honeysuckles to blossom where only prickly thistles thrived before. Bluff, if handled deftly, may turn a dull evening into a bounteous occasion. Bluff has even been known to get service in a Russian hang-out on Second avenue when all other methods had failed.

The Furious Four (of which organization I happen to be a member) have long realized that soggy Russian food is unavoidable, and have chosen, among the Russian haunts, a favorite not for its cuisine but rather for its melodies. To compensate for the culinary outrage, we have drunk deeply and often of the soft strum-strum of the balalaika, the contra-bass balalaika, the domra and the harp. This was the one time during the evening, Thursday, when we were not bluffing.

We were seated at a table where the waiter was so dumb he ached. He was arrayed in a sort of Russian costume and in his fish-gray eyes was that "everything-extracted-from-the-bean" expression. I pointed to the word "spotted" on the menu and asked him what it was.

"Maybe yes, maybe no," he shrugged.

"He'll never be sued for libel," commented the Major.

The Man-who-champions-lost-causes came to my rescue. "What about pirojok, shashlick, or blinchi?" he inquired of the waiter, pointing to each item in turn.

"Maybe yes, maybe no," was still the answer.

"Isn't that charmingly mysterious?" exulted the Girl-who-refuses-to-be-annoyed, and, turning to the waiter, she said: "Servez les legumes! Pas de viande!"

We looked up hopefully. "Sesame" might be said in French, but it was all the same, French or English, to the waiter. Wearily he repeated "Maybe yes, maybe no."

Perhaps, if the Major had not seen salami on the menu, nothing would have happened. But salami reminded him of army mules, and that idea brought back army tactics. With that blend of intuition and bluff for which he is famous, he swept away our feeble diplomacy. Looking that fish-eyed waiter straight in the eye, the Major broke loose:

"Zum Donnerwetter, was ist das fu'r eine Wirtschaft! Ich will sofort den Tisch, den ich reservirt habe!"

The explosive "reservirt" worked a charm as did the German. Pronto, we were hastened into another section of the room and seated at a table marked "reserved." A waiter who could answer questions served us. From clear air there appeared four men, presumably in authority, each apologizing for the dumb German boy. A woman in a revolutionary blouse flurried up and down the aisles mumbling: "Reservations, ah!"

We were the house's guests. The orchestra leader oozed over and begged to play our choice.

He gave it to us with the blonde domra-player singing the old French version. We were given as many encores as we demanded. It made us forget the sloppy food, the noisy surrounding, the "maybe yes, maybe no." When we started walking north on Second avenue, the Man-who-champions-lost-causes said: "Maje, when did you reserve that table?"

That past-master of Bluff retorted: "Oh, be your size!"

Uptown, \$6—Downtown, \$1.50

In the Union Square neighborhood, we visited a small bazaar run by an Italian woman. She was drawing the threads of a tedious little bit of linen as we entered. In a glass box we spied several handkerchiefs with drawn-work edges at least an inch deep.

Their maker was effusively apologetic when we asked the price. She showed us her needle-prickled fingers. Did we understand? We did. All we wanted was the bad news. Then, she said, she could not possibly sell us a handkerchief for less than \$1.50. . . . We never told her that the same handkerchief, texture, design and all, is being sold on Fifth avenue for \$6. The only difference is that the Union square product is neater and daintier than may be found in the uptown houses.

Subway ride for your handkerchiefs.

The Academy of Music on 14th street, the 72-year-old landmark, is soon to be razed. An office building for the Consolidated Gas Company will replace it. The farewell, Monday afternoon, was sponsored by the gas company, and attended by the Academy's old patrons, their children and friends. Admission was by invitation and the house was full.

A tablet in the new building will tell the younger world that the old Academy of Music once stood on that spot. On the tablet will be no mention of the illustrious artists who have graced its halls. Emma Thursby, whom Otis Skinner introduced as "the dean of the Academy's singing instructors," was at Monday's finale. Emma Juch Wellman, who had made her debut in the Academy, was also there but not introduced.

Much mention was made by Mr. Skinner and George B. Cortelyou, president of the gas company, of the Academy's social festivities. The grand ball given there, Oct. 12, 1860, for Albert Edward, Prince of Wales, was said to have been "of unequalled splendor."

It was my privilege to attend the Academy's farewell program with Mrs. Elizabeth Hennessey Day, whose mother had been present at that first grand ball. Mrs. Day, more recently, had attended the reception given there for the present Prince of Wales. Mrs. Day is the daughter of Mary and John Randolph Hennessey who were married in 1865, in the old St. Ann's church at 8th street and Broadway, a site now occupied by Wanamaker's store. Mrs. Hennessey (nee Mary Cooney) had been born in a house that stood on 11th street near 4th avenue. Mrs. Day said Monday afternoon that when she "says good-bye to the Academy it is like parting with an old friend." Her father was an Assemblyman from that neighborhood in 1872 and was known for the eight-hour-law bill which he introduced.

Soon to its friends, the Academy of Music will be only a memory. To progress, it will be another old building out of the way. But its successor, the Metropolitan, is also facing a farewell.

A Diagonal Bob

Balboni directed "The Far Cry" with Blanche Sweet and Jack Mulhall. Miss Sweet introduces something new in a diagonal part in her soft bob. It is most becoming and especially attractive when covered by a beaded band worn for evening wear. She is lovely as a wealthy American spending her time in Paris and Venice. Her titled husband had promised a crowd would meet them at the station. The crowd turned out to be creditors, whereupon the wife "walked," to later fall in love with her childhood sweetheart. Myrtle Stedman plays the mother. The banquet scene in colors is especially artistic and picturesque.

LADIES OF THE ENSEMBLE

Ruth Mayon is with "Great Temptations."

Ann Ecklund has been visiting Paramount Studios lately. She had tea with Alyce Mills and Richard Dix.

Marie Marcelline is visiting her mother-in-law in Brooklyn. There's a mother-in-law!

Winnie Beck feels blue. She was ritzed by some other chorines she had very kindly waved to on a fire escape that can be seen from the Liberty Theatre.

Jean Williams and Hope Minor are rehearsing with the "Follies."

Eileen Carmody who has devoted her time to study, has started singing lessons.

Grace Jones plays golf in Garden City, L. I., every morning.

Ona Hamilton, "Tip Toes," has moved to Malba, Long Island, for the summer.

Elsie Neale is taking banjo lessons. Anita Gordon and Mildred Brower have decided to master the ivories.

Betty Waxton is delighted because her mother has returned from a vacation.

Peggy Hart and Edith Martin spent the week end in Philadelphia.

Diana Hunt has been receiving foreign mail.

Ann Ecklund's latest expression is "My Nerves."

Peggy Driscoll, recent addition to "Vanities" from the Silver Slipper, went horseback riding in Van Cortlandt park Sunday.

FOR WOMEN ONLY

Too Much English

"Yo-ho, my dears, and a bucket of tea, what?" is the bright introductory line coming from the titled young hero of the film, "Bachelor Brides." You gather from this that Lord Percy Duncraggan is supposed to be dreadfully English; that his mother is English, and that his paternal grandfather was the first Anglo-Saxon to set foot on the little island.

Further proof of Percy's intensive Britishness is his description of himself to the Girl of his Heart: "Tell your father that I am a chappie who is red-blooded and takes his marmalade straight!"

The really entertaining points are a squiffish butler and a disappearing necklace. The latter calls for a rainy night, mysterious visitors, creeping hands, and a moving bookcase.

Ellnor Fair is the bachelor's bride. She is scarcely ugly or dowdy enough to be the sort of wealthy American girl who would marry Percy. Eulalie Jensen, as Lady Duncraggan, has departed from her usual ranch-woman roles and takes the responsibility for Percy's existence. Julia Fayne plays Panny, a crookess with designs on Percy and the necklace. She does this bit very neatly.

THE DRESSY SIDE

By SALLIE

The Charming Alice Lloyd

The charming, attractive English comedienne, Alice Lloyd, is easily the bright spot of this week's Hippodrome bill. Her unusual personality and retiring manner win an audience immediately, her songs are delicious and her outfits of soft shades and stylish models, fetching.

Miss Lloyd's "Splash Me" always goes big. A short white scalloped bathing suit, piped in American Beauty, over which is worn a bathing shawl of this beauty shade, richly embroidered and fringed, topped off with a bandanna of same color on her well-groomed blonde bob, made her an eye-picture. A one-piece decollette, short white, done in colorful stones and caught to one side with a diamond ornament is very snappy.

Mr. Nicola, the illusionist, introduces a novel stunt, concealing a very pretty girl, dressed in a more attractive frock of taffeta, rose pink embroidered in silver and worn with a silver bandeau. The Rasch Girls, in their prison stripe garb of tan and black, interpret the popular Prisoner's Song to the accompaniment of Ross Gorman's splendid band. The female divers also again.

Why Girls in Eps.

"Why Girls Go Back Home" is told in several episodes and interesting scenes at the Warner's this week. Country girls, the type depicted in this picture, by Patsy Ruth Miller, sometimes realize dreams are but illusions. The picture in spots is inconsistent, but the idea and the direction corks, delightfully entertaining and Miss Miller, acintillating.

Mary Downing played by Miss Miller, is the girl who makes her own electric courtship in the old home town with Clive Brook, follows him to New York and her stage aspirations makes her an overnight star. Then the not unusual, a town house, Rolls Royce, jewels and a "head." Glamour soon wanes and unlike the end of most pictures, a locomotive is noticed taking the happy couple back home.

Miss Miller wears a white crystal one-piece bathing suit effect, with tights of flesh and white satin pumps. She dances the Charleston in good style. In a luxurious living room, she is reclining on a richly upholstered couch with many beautiful pillows, in a negligee of filmy material, prettily draped. A daytime frock is of tan ensemble and worn with a tiny turban set coyly on her bobbed head.

The young girl playing opposite is a stunning blonde. One of her best outfits is a straight lined, one-piece, done in crystals with scalloped bottom and cut long, and round neck. Her hair has an unusual bob. She wears a bang.

The best reason for "Why Girls Go Back Home" is the realization that it is usually their best influence.



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PRESENTATIONS—BILLS

THIS WEEK (May 17)
NEXT WEEK (May 24)

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 May
GERMANY

BERLIN
Hansa
6 Orellys
Rose Honey & M
Joseph Coleman
Roby Rene & P
W. W. Blasing
M. & K. Bitter
Charly Rivel
Herman Klink
Mongador Tr
Elzoff

NEW YORK CITY
American (L)
1st half (24-26)
Jack Collier Co
Walman & Sister
Murray & Maddox
Rosemont Troub
Armstrong & Glibt
Savoy & Mann
Veronica & Johnson
Veronica & H. Falls
3d half (27-30)
The Nagytys
Georgia Hall Co
Alabama Land
Hughes & Montie
Double Cross
Harry Rose
(Two to fill)

Avenue B (L)
1st half (24-26)
Curtin & Wilson
Ketch & Wilma
La Fantasy
(Two to fill)
2d half (27-30)
Diamond & Wilma
Briscoe & Rauh
Muriel & F. Rev
(Two to fill)

Boulevard (L)
1st half (24-26)
Lohse & Sterling
R. & B. Brill
Gordon & Ricca
Bobby Randall
Allyn Mann Co.
3d half (27-30)
Cooper & Rodello
Doro Francesco Co
Kandy Krooks
Matthews & Ayres
B. & L. Gillette

Broadway (K) (17)
Worden Bros
Lahr & Mercedes
3 Vagrants
Crafts & Shean
Wright Dancers
Miss Marcellie
Harry Holman

Capitol (Pe) (16)
Turill & Robyn
"Stella Dallas"
Coliseum (K)
2d half (20-23)
Harrington & Orin
Balasi 3
(Others to fill)

Celony (Pe) (16)
Prologus
"Outside the Law"
Delancey St. (L)
1st half (24-26)
Reck & Rector
Barrett & Farnum
Cooper & Berman
Renard & West

5th Ave (K)
2d half (20-23)
Jans & Whalen
Bert Levy
Morris & Baldwin
Del. Orton
(Others to fill)

58th St. (K)
2d half (20-23)
Florence & Arnold
Hillbrow Rev
Jean LaCroso
Sher Maps Co
Middleton & Spilner
Frank Towne

Fordham (K)
2d half (20-23)
Mel Klee
Honey & Pine
Mack & LaRue

W & J Mandell
Jerry & Granda
Irene Franklin
Dre Rockwell
The Merediths
(34)
Carl Schenck
Gaston Palmer
Ledova
Belle Baker
The Sashbacks
Mme C. Isaschanko
Reka
Fred Sylvester Co
Fritschl

Mme Herman
Chevalier Bros
Jim Carr
Franklin (K)
3d half (20-23)
Ibach's Ent
Stroud 2
Frank Hunter
(Three to fill)
Greedy Sq. (L)
1st half (24-26)
The Nagytys
Harry Holden
Amoros & Jeanette
Moss & Clark
Matthews & Ayres
Carson & Kane Rev
3d half (27-30)
Jack Collier Co
B. Van Horn
Billy Kelly Co
M. & C. Clark
Al Zoo Co
(One to fill)

Hamilton (K)
2d half (20-23)
Pinto Beantot & F
Saw & Eddy
Nible & Spencer
Girls Ravele
(Two to fill)
Hippodrome (K)
(17)
Alexander Family
Sydney & Spitz
Rhapsody in Blue
Dimittia Tietina
Albertina Vitak
Fortunio & Clirino
Alice Lloyd
Rosa Gorman
Nicola
Keno & Green
Gertrude Ederle
Allen Riggia
Helen Walnwright
Jefferson (K)
2d half (20-23)
Sully & Thomas
M. Livingston
Billy Gilbert
Genaro Girls
(One to fill)

Lincoln Sq. (L)
1st half (24-26)
P. & B. Ross
Hilman & May
Doro Francesco Co
Servini 3 & Orch
(One to fill)
2d half (27-30)
Lohse & Sterling
3 Kenna Sis
Morgan & Gray
Wilbur Switman Co
(One to fill)
National (L)
1st half (24-26)
Kodak & Sis

Herman Timberg
Afterpiece
(34)
Will Mahoney
Clark & O'Neill
Jack Norworth
Need & Austin
Parliennes
Melvin Bros
(Two to fill)

Rivoli (Pe) (16)
Anderson Pres
Roy Smek
Radio Franks
H. B. Murtagh
"Rainmaker"

Royal (K)
2d half (20-23)
Coscia & Verdi
Harry Stoppe
Collins & Peterson
(Two to fill)

State (L) (24)
Ford & Price
Mabel Drew
Thornton & Squires
Bison City 4
J. & K. Lee
Harmonia

Strand (Pe) (16)
Ballet
Mlle Klemova
Emily Day
Pollock & L'hurst
"Wet Paint"

Victoria (L)
1st half (24-26)
Pietel & Scofield
Cooper & Rodello
Billy Kelly Co
Bert Walton
Walters Fei Co
3d half (27-30)
Kodak & Sis
Grant & Perley
Vox & Talbot
Mason & Gwynne
Kramer & Midgels

125th St. (K)
2d half (20-23)
Santry & Norton R
Evans & Coater
Gardner
Ward & Oakland
Hendrix Arm'd & G
Howard & Norwood
Myrt Herbert 3

Orpheum (L)
1st half (24-26)
B. & L. Gillette
4 Pepper Shakers
Whitfield & Ireland
Hitz Bros
Krauner & Midgels
2d half (27-30)
Pietel & Scofield
Mardo & Wynn
Harry Coleman Co
Cooper & Barnum
Rosemont Troub

Rivers (K)
2d half (20-23)
Americus Novello
Jana Bedini
L. & R. Rector
(Three to fill)
OONEY ISLAND
Tilney (K)
2d half (20-23)
Lang & Haley
Yetta & Mabel
Lytall & Fant
Nick Hufford
(One to fill)

FAE ROCKAWAY
Columbia (K)
3d half (20-23)
LaMar
Chas Kling
Frank Fay
(Two to fill)
OHIOGAGO, ILL.
Academy (WV)
2d half (20-23)
Terminal & Rock
Old Fashion 3
Khorasan 4
(Two to fill)

American (WV)
2d half (20-23)
Tom Senna Co
Phil Furman
State Lake (O)
(17)
Burke & Terry
Mason & Keeler
Bud Snyder Co
W. & B. Stanton
Shore & Scurra
Stanley & Birnes
Stanton Afterpiece
Fred Ardath Bd
(33)
Am Nite in London
H. & A. Seymour
Henry Santry
Tabor & Green
(Others to fill)

The Sherwoods
(Others to fill)
Flatbush (K) (17)
Dooley & Sales

3d half (27-30)
Anthony & Marcellie
Kane & Shelden
Mignon Bros
Ray Bond Co
Kenny & Nobody
Romme Tr
Strand (L) (24)
Francis & LaFell
Francis & Rose & D
Jack Janis Co
Angel & Fuller
Sidel Hall Bd
BALTIMORE, MD.
Century (Pe) (17)
Dance Charms
Melissa Tea Eyak
Boyce & Evans
"Wet Paint"

Embassy (Pe) (17)
White's Collegians
"Happened to Jones"
Hippodrome (K)
(17)
Chong & Moey
Harry Downing Co
Earl Hampton Co
Miss Lee Morse
Alabama Land
Maryland (K) (17)
Raymond Pike
Harmon & Sands
Allen & Canfield

3d half (27-30)
C. Schenck & Son
Dippy Diers B
Sargent Marion
Geehan & Luby
Buddy Doyle
Ruth Budd
Stella Mayhew
4 Camerons
Burns & Allen
Blossom Sweeney Co
Jas Browning
(34)
Dunninger
Hewitt & Hall
Frank & Towne
Al Striker
Rubini & Rosa
(Others to fill)

Metropolitan (Pe)
(17)
"Alice Movieland"
"Fascinating Youth"
Orpheum (L) (24)
LaSalle & Mack
Peggy Brooks
Hyams & Evans
7 Rainbow Girls
Burns & Kissen
Barber of Joyville
St. James (K) (17)
Gerald & Lillian
Royal Gascuynes
Hoffman & Hughes
Bothwell Brown Co
State (Pe) (17)
Sptainy Band
Parkins & Billman
Dixie Singers
"Oh What a Nurse"

BRADFORD, PA.
Bradford (K)
3d half (20-23)
Garrett & Miller
Thompson & Kemp
Francis & Hum
Ray's Bohemians
(One to fill)
BRIDGEPORT, CT.
Palace (K)
3d half (20-23)
Bender & Knapp
Correll & Atkins
Ervel Dall
Bob Ott
(One to fill)

Pol's (K)
3d half (20-23)
Louis & Mitchell
Manetti & June
Just a Pal
How'd Harris & L
Jack Russell
BROCKTON, MASS.
Brockton (K)
2d half (20-23)
Frankie Rice Co
Kole Syria Co
Markel & Gay
Burns & Kane
Terrell & Kemp
RUFFALO, N. Y.
Buffalo (Pe) (17)
Southern Memories
Aaronson Comeders
"Devil's Circus"
(24)
Alices in Movieland
"Social Celebrity"

Lafayette Sq. (Pe)
(17)
Johnson & Cadets
Ruth Sis
Lims 3
F. & E. Hall
Quinn Blenden & R
"Fate of a Flirt"
(24)
Frank Sinclair Co
Twist & Burns
"Brown of Harvard"
Shen's Hipp (Pe)
(16)
Landry Pres
"Social Celebrity"

Landry Pres
"Wet Paint"
State (L) (24)
Paul Nolan Co
Howard & Bennett
Eclair Twins & W
Casper & Morrissey
W. Cresser Bd
BURLINGTON, IA.
Rialto (Pe) (16)
Darling 2
Let's Get Married
Joy Bros & Gloom
(Two to fill)

BUTLER, PA.
Majestic (K)
3d half (20-23)
Paramount 5
(Others to fill)
CAMBRIDGE, MASS.
Central Sq. (K)
3d half (20-23)
Sunshine & H'm'n
Carl McCullough
Joy Bros & Gloom
(Two to fill)

CAMDEN, N. J.
Tower's (K)
2d half (20-23)
Wilfred DuBois
Gormley & Caffery
Brooks Philson & D
Holt
Modena's Rev
C'DR EPIDS, IA.
Strand (Pe) (16)
Wm Andellon Co
"Volga Boatman"

CHRESTEN, S. C.
Keane (K)
2d half (20-23)
W. Hale & Bro

Gold Medal 4
Back & Mari
M. McGowan Co
(One to fill)
CHARLOTTE, N. C.
New Broadway (K)
(Asheville split)
1st half (24-26)
Howard Nichols
Purdy & Payne
Gloott & Mays
Ingalls & Wilson
M. Andre & Girls
CINCINNATI, O.
Palace (K) (17)
Canary Opera
Oliver & Crangle
Holland & Oden
Tulip Time

Denver, Colo.
Orpheum (17)
Moss & Frye
Stepping Out
Lematre & Phillips
Theodore Bekef
E. & Walters
Capt. Ben Seals
DES MOINES, IA.
Capitol (Pe) (16)
Collette & Jass
"Wilderness W'm'n"
Des Moines (Pe)
(16)
Hines & Smith

Newest Spring Styles in SUITS and TOP COATS Now on Display

BEN ROCKE

1632 B'way, at 50th St., N. Y. City

Welch & Norton
Brallie & B. Rev
Barber & Jackson
(34)
Margaret Morrill
Powell 6
Barr & LaMar
Davis & Pelle
Jane Novak
(Three to fill)

CLARKSBURG, W.VA.
Robinson Gr'd (K)
3d half (20-23)
Healey Reynolds & S
McCarthy & St'n'd
Lyons & Wakefield
Novellette Rev
(One to fill)
OLEVELAND, O.
105th St. (K) (17)
Hector & Pals
Sheldon & Daly
Edgar Bergen
Herbert Clifton
Patti Moore Bd
(24)
Murray & Charlotte
Al Libby
Griffin 3
Fenton & Fields
(Two to fill)

Palace (K) (17)
Dancing McDonalds
Brooks & Ross
Roger Imhoff
Lucille Ballentine
Kerkardt
Jimmy Lucas
Power's Elephants
Belle Baker
Jack Hedley 3
(24)
Arnaut Bros
Rose & Thorne
Harry Kahne
Elliott Dexter Co
Covan & Ruffin
(Three to fill)

Read's Hipp (KW)
1st half (24-26)
Transfield Sis
Saxe & LaPiere
Operatic Bits
LaFayette & D Co
(One to fill)
2d half (27-30)
Savoy & Abis Sis
Wise Crackers
(Three to fill)

State (L) (24)
McDonald 3
Zelda Santley
Rich & Cherle
Bobby O'Neill Co
Frank D'Amore Co
COLUMBUS, O.
James (K) (17)
Night in Hades
Curtis Friends
"Song & D Man"

DALLAS, TEX.
Majestic (K) (24)
Parish & Peru
Masters & Grace
Harry Burns Co
Loomis 2
5 June 1934
Melba (L) (24)
Claude DeCar Co
Sammy Duncan
Cook & Shaw Sis

DUCST'R, MASS.
Codman Sq. (K)
2d half (20-23)
Dandy & Marie
Fred Morton
Herbi & Snderson
Olmworth & Jarrett
(One to fill)
Franklin Pl. (K)
2d half (20-23)
Rodero & Maley
(Others to fill)

Pisano & Landauer
Mabel Walzer Co
Pantages (24)
Carl V. Winters
Saxophone 6
Love Nest
Jarvis & Harrison
Belclair Bros

DAVENPORT, IA.
Capitol (Pe)
2d half (20-23)
Abbey Sis
Columbia (O)
2d half (20-23)
Whirl Syncopean
Clayton & Lennie
Bobby McGood Co
(Two to fill)

DAYTON, O.
Keith's
2d half (20-23)
Johnny Howe
Harnum
Lulu McConnell
Temple 4
Rose & Thorne
Golden Violin
1st half (24-26)
Gibson & Price
Final Rehearsal
Shields & Delaney
Pantam Sis
(Two to fill)
2d half (27-30)
Klein Bros

EASTON, PA.
Able O. M. (K)
2d half (20-23)
Emma Linney & Co
Ray Conway & T
Billy Regal Co
Frank X. Silk
Sun Fong Lin Co

ELMIRA, N. Y.
Majestic (K)
2d half (20-23)
Wynon 2
Arthur Lloyd
Hamil Sis & Stross
Burr & Elaine
Melvin Stora Co
Joan Jain & B. Sis

FAIRMONT, W.VA.
Fairmont (K)
2d half (20-23)
Mankin Cabaret
Rhoda & Irosheille
Oriental Fantale
Burns & Wilson
Ideal

F.I. RIVER, MASS.
Empire (K)
2d half (20-23)
Torella & Clark
(Others to fill)
FITCHBURG, MASS.
Lyrie (K)
2d half (20-23)
Eastman & Moore

A VAUDEVILLE AGENCY WHICH PRODUCES MORE THAN IT PROMISES

THE FALLY MARKUS VAUDEVILLE AGENCY
1579 Broadway LACKAWANNA 7876 NEW YORK CITY

Glenn & Jenkins
LaSis Haasans & M
John Dooley
Adele Verne
Jerome & Ryan
Fulton (L)
1st half (24-26)
Gaines Bros
Farrell & Chadw'k
Stanley & Quinette
Harry Rose
Al Zoo Co

Dave Gardiner
L. Stewart & Gang
Capitol (Pe) (17)
Al Short Orch
Red Carter
Earl Gilson
Elliott & Denn
Jack Kates
Dorothy Johnson
"King of Turf"
Central Pk (WV)
2d half (20-23)
Connell Leona & Z
Jane Dillon
Elliott & Latour
Night Roof Garden
Chicago (Pe) (17)
Bird Fantasy
"Cohens & Kellys"

Divorcey (O)
2d half (20-23)
Frank DeVos
Marro & Dell
B. Hatcherell Co
Lockford & T Or
Englewood (WV)
2d half (20-23)
Skuski & Sylvers
Battis
King & Beatty
Rose Garden Rev
Harding (Pe) (17)
Mascagno Ballet
Mitchell Bros
Belle Foley Orca
"Irene"

Kedzie (WV)
2d half (20-23)
LaPan & Bastedo
Fenton & Fields
Mann & Stings
B. & J. Creighton
Night Buenos Aires
McV'kers (Pe) (17)
Jack Williams Or
McCune Sis
Ruth & Etting
George Gilt
Jack Hoffinger
"Money Talks"

Majestic (WV) (16)
Samarski & Sonia
John Herman
Eduardo Bros
W. W. McGinty
Gordon & Groff
Nelson & Parish
B. Egan & Redheads
Old Army Game
Weber & Lake
Christy & McD'n'd
(23)
Jack La Vior
Hits & H'ts B'way
Harper & T'p'm't
Mack & Dagagova
Philar & Hillier
Small & Mays
Craghans
Robertson & C'ison
North Centre (P)
(24)
Paul Bros
Warren & Corbett
Hall & Dexter
Exposition 4
(Three to fill)

Oriental (Pe) (17)
Paul Ash
Maurline Marsellies
Hubb Lorry's Ent
Peggy Bernier
Felecia Sorel
Rialto (L) (24)
Francis & Wilson
Julia Trio
Boeman & Grace
Carson & Willard
50 Miles P'm B'way
Mildred Manley
Hager & M'istead

Palace (L)
1st half (24-26)
Jack Conway Co
Briscoe & Raub
Muriel & F. Rev
(Two to fill)
2d half (27-30)
Ketch & Wilma
Hubb Lorry's Ent
(Three to fill)
Prospect (K)
2d half (20-23)
McGormick & Wallace
Sylvia Clark
(Others to fill)

5th Arleys
Flanders & Butler
Hall & Dexter
Norton & Melnotte
Lubin & Lowrie
Cafe Madrid
Orpheum (K)
2d half (20-23)
Allie De Garmis
Cecilia Weston
Tompkins & Lova

Palace (O) (17)
Aurora Tr
Frank Dobson Co
Torrey & George
Ted Lewis Ltd
Jim McWilliams
The Brantia
Berrens & Pitt
Tabor & Green
Rialto (L) (24)
Francis & Wilson
Julia Trio
Boeman & Grace
Carson & Willard
50 Miles P'm B'way
Mildred Manley
Hager & M'istead

Palace (K)
2d half (20-23)
Allie De Garmis
Cecilia Weston
Tompkins & Lova

Palace (O) (17)
Aurora Tr
Frank Dobson Co
Torrey & George
Ted Lewis Ltd
Jim McWilliams
The Brantia
Berrens & Pitt
Tabor & Green
Rialto (L) (24)
Francis & Wilson
Julia Trio
Boeman & Grace
Carson & Willard
50 Miles P'm B'way
Mildred Manley
Hager & M'istead

Palace (K)
2d half (20-23)
Allie De Garmis
Cecilia Weston
Tompkins & Lova

Palace (K) (17)
Albee (K) (17)
Homer Romalne
T. & A. Waddman
Shaw & Cameron
Haynes & Beck
Krausfeld
Hurst & Voght
Helen MacKeller
B. & B. Wheeler
Parisienne
(24)
Joe Browning
Eva Clark
Burns & Poran
Ruth Budd

WHEN PLAYING PHILADELPHIA
JACK L. LIPSHUTZ
908 Walnut St. SATURDAY
ORDER MONDAY FINISH SATURDAY
Lewis & Smith
Lorin Baker
ASHTABULA, O.
Palace (K)
2d half (20-23)
Nolly Tate
Dwyer & Orma
Harry Keeler Co
(Two to fill)
ATLANTA, GA.
Forythe (K)
(Montgomery split)
1st half (24-26)
Monroe & Grant
Lewis & Smith
Lorin J. Baker Co
McLellan & Saran
Evelyn Phillips Co
Gautier's Dogs
(Two to fill)
BOSTON, MASS.
Boston (K) (17)
Lloyd Nevada Co
Fodge & Lowell
Norton & Melnot
Capt. Rya Rev
Morley & Anger
Bobby Heath Rev
Bowdoin (K) (17)
Carroll & Gorman
Dover & Salton
Henshaw & Avery
Dolan Cutups
Gordon's Olympia
(K) (17)
(Seelby Sq.)
Joe Rich & Pals
CLARKSBURG, W.VA.
Robinson Gr'd (K)
3d half (20-23)
Healey Reynolds & S
McCarthy & St'n'd
Lyons & Wakefield
Novellette Rev
(One to fill)
OLEVELAND, O.
105th St. (K) (17)
Hector & Pals
Sheldon & Daly
Edgar Bergen
Herbert Clifton
Patti Moore Bd
(24)
Murray & Charlotte
Al Libby
Griffin 3
Fenton & Fields
(Two to fill)
Palace (K) (17)
Dancing McDonalds
Brooks & Ross
Roger Imhoff
Lucille Ballentine
Kerkardt
Jimmy Lucas
Power's Elephants
Belle Baker
Jack Hedley 3
(24)
Arnaut Bros
Rose & Thorne
Harry Kahne
Elliott Dexter Co
Covan & Ruffin
(Three to fill)
Read's Hipp (KW)
1st half (24-26)
Transfield Sis
Saxe & LaPiere
Operatic Bits
LaFayette & D Co
(One to fill)
2d half (27-30)
Savoy & Abis Sis
Wise Crackers
(Three to fill)
State (L) (24)
McDonald 3
Zelda Santley
Rich & Cherle
Bobby O'Neill Co
Frank D'Amore Co
COLUMBUS, O.
James (K) (17)
Night in Hades
Curtis Friends
"Song & D Man"

THE NEWTON T
Mabel T
Address Care VARIETY, NEW YORK

B Van Horn
M. Ten Eyck Co
2d half (27-30)
Fenner & Chariand
P. & B. Ross
Whitfield & Ireland
R. & B. Brill
Allyn Mann Co
(One to fill)

51st St. (K) (17)
Healy & Cross
Geo & Broadhurst
Castleton & Mack
3 Londons
Geo Yeoman

5th Ave (K)
2d half (20-23)
Jans & Whalen
Bert Levy
Morris & Baldwin
Del. Orton
(Others to fill)

58th St. (K)
2d half (20-23)
Florence & Arnold
Hillbrow Rev
Jean LaCroso
Sher Maps Co
Middleton & Spilner
Frank Towne

Fordham (K)
2d half (20-23)
Mel Klee
Honey & Pine
Mack & LaRue

OFFICIAL DENTIST TO THE N. Y. A.
DR. JULIAN SIEGEL
1560 Broadway, New York
Bet. 48th and 49th Sts.
This
Julia Nash—Dorothy Curtie

Harv'd Winifred & B
Bender
Doran & Soper
(One to fill)

FD DU LAC, WIS.
Belday (L) (24)
The Pickfords
Cliff Nazario Co
Sutton & Farrell
Howard & Lind
Allyn Tyrrell Co

FT. DODGE, IA.
Belday (Fe) (17)
Abney Sis

FT. WAYNE, IND.
Palace (KW)
1st half (24-26)
Van de Velde Tr
Patrice & Sullivan
Kenny & Hollis
Doc Baker Rev
2d half (27-30)
Jane Dillon
Joe Roloff Co
Oleg Myra Co
(One to fill)

FT. WORTH, TEX.
Majestic (H) (24)
Van & Tyson
Lionel Ames

ACTS HAVING OPEN TIME IN THIS VICINITY CAN FILL IN
Frankford, Phila. and Bridgeport, N. J.
(Spilt week)
Grand, Baltimore, Md., and Arcadia, Baltimore, Md. (Spilt week)

WIRE—FRANK WOLF, Jr.
Colonial Trust Bldg., Philadelphia, Pa.
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The Wager
(Two to fill)

Pantages (24)
The Pickfords
Coulter & Rose
Guy Voyer Co
Macdon & House
Avalon 5

GL'NS FLS. N. Y.
Belday (K)
2d half (20-23)
Aaron Kelly
Mme Pompadour
Paul Kirkland
A. Alexander Co
(One to fill)

GRAND RAPIDS
Ramona Park (K)
2d half (20-23)
Victoria & Dupree
Patrice & Sullivan
Corner Store
Edw. Callon
Cansino Juanita
James Watts Co
1st half (24-26)
Golden Violin
Virginia Rucker
Zen Welsh
A. L. Barlow
(Two to fill)

2d half (27-30)
Earl Neiman
Barber & Jackson
Al's Here
Zella Sis
Burman
(One to fill)

GREENF'D, MASS.
Victoria (K)
2d half (20-23)
Jean Carpenter
Clark & O'Neil
Romantic Youth
3 Cheers
The Roeders

GREENSB'RG, PA.
Strand (K)
2d half (20-23)
Rice & Elmer
Vera Post
Princeton & Wt'n
Prince Wong
Tracey & Hay

HAMILTON, CAN.
Pantages (24)
Juggling McEhanna
Burt & Lehman
Bohemian Flappers
Whitely & Ford
Lottie Mayer Co

HARRISBURG, PA.
State (K)
2d half (20-23)
Jim Jam Jam
Raines & Avey

Marro & Dell
Farrell & Chadwick
4 Phillips
2d half (27-30)
Stanley & Attree
Albright & Harro
Howard & Ward
Viola Layman Co
(One to fill)

HOLYOKE, MASS.
Victory (K)
2d half (20-23)
Gold & Goldie
Helen Morati
Jones Morgan & R
Mitchell & Dove
Variety 6

HORNELL, N. Y.
Shattuck O. H. (K)
2d half (20-23)
Marie Correll
Mahoney & Talbot
Demont, Gracia
Twists & Twirls
(One to fill)

HOUSTON, TEX.
Majestic (H) (24)
Footsteps
Kelso Bros Rev
(Three to fill)

INDIANAPOLIS
Lyric (F) (24)
Armand & Perez
Bert Chadwick
Mercedee
Kirby & Duval
Francis Haney Rev
(One to fill)

Palace (KW)
1st half (24-26)
Karl & Rovel
Nelson & Parish
The Westerners
Alexander & Peggy
Dance Troupe
2d half (27-30)
Tafano Co
Allen & Norman
All Girl Rev
Col Jack George
Royal Pekinese Tr

ITHACA, N. Y.
Strand (K)
2d half (20-23)
Alexander & G'tler
Wood & Lawrence
Wilson Avery 3
Cahill & Wells
Poppyland Rev

JACKSON, MICH.
Capitol (Fe) (17)
Lucy Bruch

JESSEY CITY, N.J.
Keith's
2d half (20-23)
Gene Moore Co
Smith Hart
Baby Elaine
Ulla & Preston
High Jackers
Ziegfeld Folly 4

State (K)
2d half (20-23)
Levan & Doris
Bevan & Flint
Seed & Austin
Venet'n Masq'd's
(Two to fill)

JOHNSTOWN, PA.
Majestic (K)
2d half (20-23)
Powers 2
Gehan & Garretson
Will A. Kennedy Co
Edna Bennett
Griffin 2

ARTHUR SILBER
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Booking Exclusively
WITH
PANTAGES CIRCUIT
1540 BROADWAY, NEW YORK CITY
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Kandy Krooks
Fleider Mann Co
P Whitesides Boys

HARTFORD, CT.
Capitol (K)
2d half (20-23)
Marion Dancers
Bobby Carbone
Keyhole Kameas
Burt & Roneale
Meehan's Dogs

HAVERH'L, MASS.
Colonial (K)
2d half (20-23)
Anderson & Graves
Dancing Demons
Avon
Vaughn Com't Co
(One to fill)

HAZELTON, PA.
Feoley's (K)
2d half (20-23)
Martell & West
J & R LaPearl
10 English Rockets
(Two to fill)

HOBOKEN, N. J.
Loew's
1st half (24-26)
Rubini & Rosa

KANSAS CITY, MO.
Globe (Fe) (17)
Loie Bridge P'ty's
"Volga Boatman"

Liberty (Fe) (17)
Huston Ray
"Still Alarm"

Newman (Fe) (17)
Venus in Village
"The Bat"

LANCASTER, PA.
Colonial (K)
2d half (20-23)
R. Vintour Co
Force & Williams
Nat Chick Haines
Willie Solar
Texas Chicks

LEWINTON, ME.
Music Hall (K)
2d half (20-23)
Armand & Devoe
Johnson Bros & J
Lane & Golden
(Two to fill)

L. ROCK, ARK.
Majestic (K)
1st half (24-26)
Stanley & Wilson's
Tommy Boone

Al's Here
Jones & Althea
Goldie Beattie Rev
2d half (27-30)
Bargert & Sheldon
Barr & LaMar
Somers & Hunt
Mansfield Dancers
Little Jim

LOCKPORT, N. Y.
Palace (K)
2d half (20-23)
Jos Amoroso
Melville & Stetson
M Cook Coward Co
Sydney Grant
Hadjji Ali

LONDON, CAN.
Loew's
1st half (24-26)
Mm. Grant's Dogs
Al. Abbott
Classique Rev
2d half (27-30)
Esther 4
Wynthers & S'mers
(One to fill)

L'G BEACH, CAL.
State (F) (24)
Pantages Circus

L'G BE'NCH, N. J.
Broadway (K)
2d half (20-23)
The Keyne
Burns & Foran
Towers & Darrell
Low Kelly Co
(One to fill)

L. ANGELES, CAL.
Boulevard (Fe)
2d half (19-22)
Gene Morgan Orch
Fanchon & M I
Dancologues
Dewey Barto
"The Bat"

Carthay Circle (Fe)
(12)
Carl Elinor Oron
Laughlin Colga
50 Russian Artists
"Volga Boatman"

Egyptian (Fe)
(14)
Prelude
"Black Pirate"

Figueras (Fe) (18)
Laughlin Chinal'nd
"Eve's Leaves"

Forum (Fe) (18)
Ted Henkel Orch
"La Boheme"

Hill St. (O) (17)
Harris & Holly
Edna Laplaza & J R
Slamese 2
Billy Hallen
Trado 2

We have just completed 40 successful weeks on the Keith-Albee Circuit
HARRY CARDIFF and WALES
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548 W. 144th St., New York City

Metropolitan (Fe)
(14)
Eddie Peabody
Metropolitan Girls
Banjo Maniacs
Edith Griffith
Ruth Standing
Edison Glenn
Drum Lenington
"Social Celebrity"

Million Dollar (Fe)
(20)
Sherry L. Marshall
Louella Lee
Northern Lights
"Gold Rush"

Pantages (24)
Santiago 2
Bayes & Speck
Ed Staniloff
Danae & Lights
Lydell & Macy
Gilton Girls

Orpheum (17)
Demart & Collie
Harrington Sis
Danae & Lights
Olson & Johnson
Dustin Farnum Co
Webb's Ent
Surprise Party
Maxine & Bobby

State (Fe) (21)
Chas Melson Bd
Alice in Wonderl'd
"Brown of Harv'd"

LOWELL, MASS.
Keith's (17)
Koklin & Galetti
Frank Richardson
Thos J Ryan Co
Richard Keane
Murray Girls
Musical Hunters

Hayes Marsh & H
Foley & LaTour
Dave Ferguson
(Two to fill)

LYNN, MASS.
Olympia (K)
2d half (20-23)
Betty Washington
Julia Kelly
Renée & Baird
Versatile 3
(One to fill)

MALDEN, MASS.
Mystic (K)
2d half (20-23)
Lawton
Marion & Rose
(Three to fill)

McKENN'PT, PA.
Hippodrome (K)
2d half (20-23)
Ross & Mayne
Tanner & Palmer
J Moore
Burke & Durkin
N. Nestor's Darlings

MEMPHIS, TENN.
Pantages (24)
Barbarina & Dog
1 White Kuhns
Chas Althoff

Agree Horras
(One to fill)

State (L) (24)
1 Blankie
Jack Housch Co
Ben Marks Co
Wills & Robbins
Little Jim

MERIDEN, CT.
Felt's (K)
2d half (20-23)
Nims & Kabin
Frayle & Putnam
Chas Rogers Co
Cotter & Bolden
Candy Box Rev

MILWAUKEE, WIS.
Alhambra (Fe) (17)
Novelty Rev
7 Sympho Sympos
Nan Blackstone
Chilton & Thomas
"Oh What a Nurse"

Miller (L) (24)
Royal Sidneys
Cassiano & Hopkins
Fiska & Lloyd
Ails & Fullman
Roscoe Ails Bd

Palace (O) (17)
Kluting's Ent
Vesita & Gould
Billy House Co
Dora Maughn
Chapman Orch
(Others to fill)

Wisconsin (Fe) (17)
Geo Lipschultz
Cassiano

MINNEAPOLIS
Orpheum (17)
Courtney & Rnd'ph
3 Oranitos
Oiga Myra Co
Ford & Cunningham
Ben Meroff Bd
Sully & Houghton

Pantages (24)
Dashington's Dogs
Benway & Fl'ney
Jackie Sylvia
Mack & Stanton
Heres & Wallace

MOBILE, ALA.
Lyric (K)
2d half (20-23)
Masked Athlete
Leo Beers
D'Armand & H't's
Pantheon Singers
Romane & Castle
1st half (24-26)
(New Orleans split)
Gold & Edwards
J DeLeir Co
Travers & Douglas

N. BR'NSW'K, N.J.
Bivoli (K)
2d half (20-23)
Frank LaDent
Helen Ely
(Three to fill)

NEWBURGH, N.Y.
Proctor's (K)
2d half (20-23)
Wells & Beck
Lane & Barry
Harry Rev
(Two to fill)

N. HAVEN, CONN.
Palace (K)
2d half (20-23)
Arco Bros
Goss & Barrows
Bert Errol
Clifford & Marion
Gillman's Rev

NW LONDON, CT.
Capitol (K)
2d half (20-23)
Cannon & Lee
Chase & Collins
Dobson & Howard
Woodland Rev
(One to fill)

N. ORLEANS, LA.
Crescent (L) (24)
Katherine St Clair
Taylor & Lake
J C Morton Co
Browning & Br'ken
W Higgle & Girls

Keith's
2d half (20-23)
Suburban Nights
Pauline Saxon
Art Impressions
Texas Comedy 4
Mayme Gehrue
(Mobile split)
1st half (24-26)
Michon Bros
Rudell & Dungan
Jack Norton Co
O'Rourke & Kelly
F Gast & Girls

NEWPORT, R. I.
Colonial (K)
2d half (20-23)
Ernie & Ernie
Andor Girls
(Three to fill)

NIAGARA FALLS
Bellevue (K)
2d half (20-23)
Bennet & Myers
Tim Crane
Wigniewski
Earl & Dumke
4 Ortons

Pantages (24)
Eileen & Marjorie
P & P Hanson
Sis
Fred Hayden Co
Doris Harcourt
Covelly Girls

NORFOLK, VA.
Colonial (K)
2d half (20-23)
Eva Tangway
Geo Dromonde
3 Taketas
Dillon & Parker
3 Honey Boys
(Richmond split)
1st half (24-26)
Sultan
Deagon & Mack
Warring's Penns
(Two to fill)

Lee Beers
Pantheon Singers
Knickerbocker (Fe)
(17)
Ray Reynolds

NEWARK, N. J.
Broadway (Fe) (15)
DeHaven & Nice
Margaret McKee
Olgo Morris
"Greater Glory"

Meoque (Fe) (15)
Harold Hansen
Ada Pagri
Marion & Randall
"Social Celebrity"

Newark (F) (24)
Frank Wilson
J & E Farrell
Spanish Follies
6 Boubairs
(One to fill)

Proctor's (K) (17)
Mr & Mrs J Barry
Moran & Wisner
Gordons & K'n'roo
Signor Frisco
Jack Donnelly
Francis Arms
(24)
Seymour & J Bd
Van & Flint
Castleton & Mack

State (L) (24)
H Naurort & Boys
Elsie Clark Co
Sarnoff Cal & N
Calvin & O'Connor
Allen White Orch
N. ADAMS, MASS.
Empire (K)
2d half (20-23)
Betts & Partner
Bell & Manning
Kody & Brady
Dick Ryan
Alexander Wood R
N'TH'PTN, MASS.
Ovalia (K)
2d half (20-23)
DeWitt & B'n'd
Ryan & Leonora
J & E Farrell
Hanson Bros
(One to fill)

NORWICH, CT.
Broadway (K)
2d half (20-23)
Harry Watkins
Marks Bros
Rita & Foley
(Two to fill)

OAKLAND, CAL.
Orpheum (17)
Benny Rubin Co
Act Beautiful

(Continued on page 55)

State (L) (24)
H Naurort & Boys
Elsie Clark Co
Sarnoff Cal & N
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Allen White Orch
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Hanson Bros
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Harry Watkins
Marks Bros
Rita & Foley
(Two to fill)

OAKLAND, CAL.
Orpheum (17)
Benny Rubin Co
Act Beautiful

CALM and GALE
TOURING LOEW CIRCUIT
Direction CHAS. YATES

Toto
Harry Fox Co
(One to fill)

State (L) (24)
The Braminos
Elsie Kennedy Co
Billy Taylor Co
LeVan & Bolles
(One to fill)

N. BEDF'D, MASS.
Olympia (K)
2d half (20-23)
Lee & Cranston
Casting Campbell
McCarthy B & McC
Lytell & F
Wallace & May

N. BRITAIN, CT.
Capitol (K)
2d half (20-23)
The Zieglers
Matty Norman
Viola Lewis Co
Freeman & Lynn
Carl Rodin

N. BR'NSW'K, N.J.
Bivoli (K)
2d half (20-23)
Frank LaDent
Helen Ely
(Three to fill)

NEWBURGH, N.Y.
Proctor's (K)
2d half (20-23)
Wells & Beck
Lane & Barry
Harry Rev
(Two to fill)

N. HAVEN, CONN.
Palace (K)
2d half (20-23)
Arco Bros
Goss & Barrows
Bert Errol
Clifford & Marion
Gillman's Rev

NW LONDON, CT.
Capitol (K)
2d half (20-23)
Cannon & Lee
Chase & Collins
Dobson & Howard
Woodland Rev
(One to fill)

N. ORLEANS, LA.
Crescent (L) (24)
Katherine St Clair
Taylor & Lake
J C Morton Co
Browning & Br'ken
W Higgle & Girls

Keith's
2d half (20-23)
Suburban Nights
Pauline Saxon
Art Impressions
Texas Comedy 4
Mayme Gehrue
(Mobile split)
1st half (24-26)
Michon Bros
Rudell & Dungan
Jack Norton Co
O'Rourke & Kelly
F Gast & Girls

NEWPORT, R. I.
Colonial (K)
2d half (20-23)
Ernie & Ernie
Andor Girls
(Three to fill)

NIAGARA FALLS
Bellevue (K)
2d half (20-23)
Bennet & Myers
Tim Crane
Wigniewski
Earl & Dumke
4 Ortons

Pantages (24)
Eileen & Marjorie
P & P Hanson
Sis
Fred Hayden Co
Doris Harcourt
Covelly Girls

NORFOLK, VA.
Colonial (K)
2d half (20-23)
Eva Tangway
Geo Dromonde
3 Taketas
Dillon & Parker
3 Honey Boys
(Richmond split)
1st half (24-26)
Sultan
Deagon & Mack
Warring's Penns
(Two to fill)

Palace (KW)
1st half (24-26)
Karl & Rovel
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NEWS FROM THE DAILIES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago and the Pacific Coast. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Norman Stanley Carroll, brother of Earl Carroll, and Frances Hope Marchant, show girl, wed in New York.

Frances Williams, through her attorneys, Kendler & Goldstein, has filed a voluntary petition of bankruptcy. Her liabilities total \$25,710.25. This includes \$18,210.25 "a western producing firm" claims for alleged breach of contract. Her assets, Frances says, are clothing valued at \$125.

Owing to continued illness, George Engels announces, doctors have ordered Paderewski to cancel all remaining engagements.

Magistrate Gordon dismissed the charge of indecency against Beryl Halley of "Bunk of 1926" in West Side Court. Miss Halley and Ramsey Wallace, producer of the show, were arrested on the complaint Beryl wore nothing but a fig leaf and some lace as "Eve." Magistrate Gordon attended the show, following Miss Halley's arrest. He decided her appearance in the almost nude is "artistic" and not lewd, as had been charged.

Among the nine busts to be added to the Hall of Fame was that of Edwin Booth. At the ceremonies held last week the bust, a gift of The Players, was presented by John Drew and unveiled by Edwin Booth Grossman, grandson of the famous actor.

Maude Nolan is out of "Kongo," having slipped and broken her arm during a performance last week. Theresa Guerini is playing Miss Nolan's role.

At the 45th annual meeting of the Actors' Fund held at the Hudson, New York, Daniel Frohman was re-elected president; E. F. Albee, first vice-president; Walter Vincent, second vice-president; Sam A. Scribner, treasurer, and Robert Campbell, secretary. Lee Shubert, Henry Daxian, Walter C. Jordan, Robert T. Haines, Edmund Breese and L. M. Dittenhoefer will be trustees for a three-year term.

According to the financial report of Mr. Scribner, disbursements from the fund for the past year amounted to \$214,574, as against a total income of \$178,477, leaving a deficit of \$36,097. Total assets are carried at \$1,352,000, according to a daily, "although they are, in fact, considerably in excess of that amount because of accretion in realty values."

Mr. Albee handed Mr. Frohman a check for \$5,000, a gift to the Actors' Fund from the National Vaudeville Artists.

Corra Lipman Mann, playwright, has filed suit in United States District Court against Edgar Selwyn, charging that his "Dancing Mothers," which ran in New York for 38 weeks, was based on her unpublished "The Lady from Westchester." The suit is for injunction and damages. "Dancing Mothers" was written by Mr. Selwyn and Edmund Goulding.

Walter S. Ward is still missing. He was interested in the Twin Oaks cabaret-restaurant, which recently failed.

The date for Constance Binney's marriage to Charles E. Cotting, broker, is set for June 3.

Oliver Maudrich, once well known as a jockey under the name George Martin, shot and killed himself in his room at 208 West 92d street. Maudrich's despondency over his fall from jockey to race track clerk is thought to have been the motive.

Rain Sunday held down the crowd at the opening of Luna Park, Coney Island.

The Cinderella Ballroom, 1600 Broadway, was badly damaged by fire early Monday morning. A lighted cigaret is thought to have caused it.

Cecile Sorel, the French actress, and Count de Segur, were wed in Paris.

The padlock on the Elks' Club, 108 West 43d street, is off after six months.

Frequent reports from Paris during the past week that Frieda Hempel has filed suit there for divorce from William B. Kahn, New York attorney, have been denied as fast as received. It was reported that the prima donna, if her divorce is granted, would marry August Hecksher, New York millionaire.

This report was dispelled by Mr. Hecksher.

Walter Campbell will produce "My Magnolia" with all-colored cast. Douglas Wood will stage and Mabel Ryan produce "The Half-Naked Truth," by N. Brewster Morse. Lawrence Langer's "Celebrities" will be produced by The Stagers next season. A. H. Woods will produce "A Woman Disputed Among Men," by Denison Clift.

CHICAGO

Jesse Crawford is to become permanent solo organist at the Chicago theatre. It has also been announced that the pit orchestra is to be enlarged to permit a wider interpretation of classical and semi-classical numbers.

Police from the state attorney's office and detective bureau have conducted several raids on suburban roadhouses. Three men were arrested. Booze and guns were seized. Among the places raided were Dinty Moore's house at Glenview, and Rugen's roadhouse at Glenview. Liquor was taken in both places.

One of the Chicago drama critics, in reviewing "Hush Money" at the Harris theatre, called it a rewrite of "The Ticket of Leave Man," a melodrama much in favor about 60 years ago. In an effort to disprove the critic's statement the management of "Hush Money" is having a special reading of "The Ticket of Leave Man" starting at 8 Thursday night. This will postpone the regular performance until 9.

Mrs. Beatrice D'Ambrosio, former actress and champion swimmer, was allowed \$300 a month temporary alimony while her separate maintenance suit against John D'Ambrosio, president of the Carrell Mosaic Company, is pending. The couple were married at Crown Point two years ago. Cruelty and "other women" are charges filed against D'Ambrosio.

Iva Sokoloff, actor, playwright and producer, has leased a three-story building, the former home of the Seven Arts, and has organized an experimental theatre under the name of the Duo-Masque Players.

A tryout performance of "The Red Robin," by Meyer Levin, was given by the Players Club, of the Jewish People's Institute on Sunday evening.

John Peoples, former prohibition agent, is the main subject of an investigation now being conducted by police concerning a mysterious shooting last Thursday in his apartment. Frankie Franks, said to be a cabaret entertainer, and June Elvidge, from Al Tearney's Town Club, are held as alleged participants in the party which caused so much disturbance women in neighboring flats called the police. Police found the flat in disorder and two revolvers from which shots had been fired. Peoples claims that he was drunk and does not know what happened. The disorderly charge against him was continued until Tuesday.

Mrs. Cora Adele Lott, who last June won a divorce and \$1,000,000 alimony from Charles Henry Lott, president of the Lott Hotels, Inc., including several theatrical hotels, was married last week to Berthel J. Meyer, former director of the American Secret Service Bureau. The Lotts separated a year ago after 16 years of married life.

A squad raided the Arrowhead Inn, in Burnham, and seized a com-

plete brewery valued at \$100,000, more than 10,000 five-gallon cans of malt and 100 barrels of beer. The inn was formerly operated by Ike Bloom, but is now said by Captain John Stege to be owned by John Patten, the boy mayor of Burnham, and Al Capone, sought in connection with the McSwiggin murder.

Leslie Lewis, superintendent of the Committee of Fifteen, and two investigators from that organization testified that they had purchased liquor from the doorman of the Montmartre cafe, on the witness stand in conjunction with the injunction proceedings against the cafe.

Vivienne Segal, starring in "Castle in the Air," filed a bill for divorce from Robert Amos, film actor, in the Superior Court last week. The couple were married a year ago in Newark, N. J., a week after Ames secured a divorce from Frances Goodrich.

LOS ANGELES

Henry Lacey, polo player and film actor as well as husband of Mira Adoree, film actress (and sister of Renee Adoree) was arrested because of writing a check that left a \$46 overdraft at the bank. Lacey said that he had a joint account with his wife and did not know it was overdrawn. The matter had been adjusted, according to the actor, who said that the charge would not be pressed.

Perry and E. A. Gardner were arrested when it was alleged that a safe containing \$2,400 was found in their possession. The safe was identified as the one taken from the West Coast Manchester. The men had been trying to break it open with dynamite, according to arresting officers.

John Lettow and A. J. Vawter, employees of a Hollywood picture concern, were seriously injured when their heavy enclosed automobile overturned on the state highway 18 miles south of Bakersfield, Cal.

After being declared insane twice by the lunacy commission and ordered sent to Patton, and after once convincing a jury he was sane, Harry Willis, claiming he is a former circus clown, faced a second jury trial on sanity charges when he raised a disturbance in the county jail.

Jack Montgomery, father of Baby Peggy, screen child, was stricken with appendicitis while visiting Yosemite National park and rushed to Los Angeles for an operation. He is a former member of the park ranger service.

Jat Herod, five years old, said to be the youngest violinist in the world, visited here on his way to the Elks' national convention in Chicago. His home is in El Paso.

Testifying that her husband, Cecil D. Wood, police officer, attended drinking parties, Mrs. Helen A. Wood, usher in a local theatre, was awarded a divorce decree by Judge Harry Holzner. The judge ordered the testimony turned over to the police commission.

C. R. Woodley, San Pedro seaman, who saved Seena Owen from drowning during the filming of "Shipwrecked" at the harbor, was awarded a gold medal by the Metropolitan Studios.

F. L. Hutton, owner of "Bardo," race horse, entered suit against the Hal Roach studio for \$10,000 damages, which he declares was inflicted upon the horse when an explosion, part of a comedy being filmed, frightened the animal as he was being exercised. The horse was thrown to the ground by the explosion, it is said, injuring him so that he can never race again.

Mrs. Essie Locy, musical director for Alcee Semple McPherson, woman evangelist, was granted a divorce from Clinton Locy, whom she stated she had to support for three years.

INSIDE STUFF ON SPORTS

Greb Made Publicity Mark

A chill descended over the Ciro's night club gathering when Harry Greb, erstwhile middleweight champion, entered the room. The whyfore of the general wariness obtaining among the 30 odd "sweeties" of Cecil Cunningham's troupe of entertainers, was explained by the presence of Sally Bronis, one of the specialty dancers in the show, erstwhile amour of the pugilist's. Since then things have taken a turn legally with Miss Bronis starting suit against Greb for \$100,000 for breach of promise. That caused her husband, Alfred John Bronis, film salesman, to pop up and also start suit against Greb for \$250,000 for alienation of affections. It was "pie" for the tabloids.

Seemingly, as far as Sally is concerned, Greb needn't fear any damages in view of the plaintiff being already married which would prevent another union, even if the heavyweight fighter were willing.

When Greb bowed into the night club the other night, Miss Bronis was seen to ease towards the opposite end of the room to forestall any pugilistic inclinations on Harry's part.

STIRLING MAY FIGHT IN N. Y. M. P. B. LEAGUE BALL PARK THIS SUMMER OPENS WITH TWO GAMES

Won From Risko at Garden— Judges' Decision for Okun Riles Crowd

By JACK CONWAY

Young Stirling won a 10-round decision from Johnny Risko; Chick Suggs got a technical knock-out over Johnny Brown when the fight was stopped in the fifth, of another 10, and Yale Okun received an unpopular award in the third 10 with George Cook, at Madison Square Garden Friday night.

Stirling had plenty of trouble with Risko. If he hadn't pried up an early lead he would have been lucky to get a draw. The awkward Cleveland youth had W. L. bending the crab in the last three rounds, trying to get away from his body punches.

Risko soaked up everything Stirling had without taking a backward step. He beat Stirling at the latter's own game, roughing it, and kept him so eternally busy watching and blocking his wild left swings, Stirling didn't cross with his right hand a dozen times in the entire fight.

No Champ Talent

Stirling as usual looked in magnificent shape. His impressive physique and youth make him appear unusually formidable but on none of his New York showings can he be credited with showing potential championship talent.

He hurt Risko three times with rights on the button but couldn't topple the roly poly boy over. In the 10th round Risko sunk a left hook into Stirling's stomach, the effects of which were instantly noticeable. Stirling bent over slowly, his face contorted with pain. It looked for a moment as though he were going to fall.

The crowd sensed a possible knock out and bedlam broke loose, but the Southerner recovered from the punch and a moment later was holding his own again.

The decision against Lee in the semi-windup was given the razz. For five minutes following papers were thrown from the gallery. Sailing around the stadium they were batted from hand to hand like toy balloons. Joe Humphries started to introduce Chick Suggs and Johnny Brown, but the booing was too great.

Safety First, Fighting

Lee made what fighting there was and was always piling in, trying. Okun (who recently changed from Doc Bagley's management to Jimmie Johnson's) will have to change hearts as well before he will ever be a popular fighter. He has lots of natural ability, is a good boxer and fair puncher, but his safety first tactics are extremely unpopular.

The opening four round bout, called a draw, was another bad guess on the judges' part and given the berry.

The victory over Risko assures Stirling of an open air shot at one of the ball parks with Paul Berlenbach. Paul and Stirling met two years ago at the Velodrome in a six-round bout called a draw. Berlenbach seemed to have the edge that night. Both have improved and polished up since but Stirling will have to be better than he was against Risko to stave off the body shellacking that Berlenbach will ladle out.

Stirling showed a hefty right cross but seems afraid to let it go for fear of a counter. He also branded himself a stoomer when he changed his stance and boxed left handed for a bit in one round. That is considered one of the surest signs of a ring bushy.

The fight drew a heavy house, under capacity, but quite a crowd for two non-champions.

Cleveland's Stadium

Cleveland, May 18.

Cleveland is to have a "Madison Square Garden." The structure is to be erected on land in the vicinity of Euclid avenue, East 30th street and Chester avenue.

Announcement was made here by E. P. Strong, Cleveland real estate and amusement man, following the consummation of a deal by which the Coliseum at Detroit's state fair grounds was leased to him for 20 years at an annual consideration of \$50,000.

Fox's 7-3 Win Over M.-G.-M. —First National Takes Warners, 11-3

The playing season of the New York Motion Picture Baseball League opened Saturday at Ebbett's Field, Brooklyn, with two games.

In the first the Fox boys whipped the Metro-Goldwyn-Mayer team, 7 to 3, and in the second the ball tossers representing First National did the same to the Warner Bros. lads by 11 to 3.

Because of late arrival of teams, via buses, the players were forced to limit the playing time to seven innings each game.

It was a large affair Saturday. About 30 buses brought 4,500 employees and friends. Plenty of noise from a band slightly out of tune. Horns, balloons, rattlers and yells.

After a parade on the field by the ball teams and the band, John McCooey, Tammany political leader of Brooklyn, threw out the first ball.

The M.-G.-M. boys started the game with a run in the first frame and held that advantage until the fourth when the Fox's evened. The same team gathered a run in the next inning but the one run lead was wiped out when Metro scored two.

In the next session the fireworks started. Helped by a couple of errors, some free bases and a couple of hits, one of which, by Ragno, went for two bases, the Fox team got five tallies. That ended the game's scoring.

Miller, of Fox, pitched a good game but was in trouble only in the fifth. Borack is said to be a better flogger than he showed himself to be Saturday. He was at a handicap through poor support.

11 Runs On 8 Hits

Getting 11 runs (eight in one inning) on only eight hits, the First Nationals swamped the Warners. Wharmby and the rest of the Warner team blew up in the third. At the end of that inning First National was sitting pretty with the eight tallies.

Morris followed Wharmby in the box and pitched good ball for the rest of the game. Two brothers, J. and W. Powers, showed the First Nationals powerful in battery strength. Powers scattered the five hits he gave nicely.

Punzo (Warners) fielded sensationally.

The New York Motion Picture Baseball League was formed this year by members of seven film companies: Famous Players-Lasky, First National, Fox, Metro-Goldwyn-Mayer, Pathe, Universal, Paramount and Warner Bros. Another organization, not yet decided on, will be admitted and round out an eight-team league.

W. S. McIlvain is president of the league, Paul Cohen, vice-president; George Ronan, secretary, and Joe Kelly, treasurer. Jack Mulhall is honorary president. J. A. Level has charge of publicity.

After Executive Co-operation

It is the hope of Mr. McIlvain and his companions to interest the head officials of the different film companies to co-operate in accordance with the League.

If the baseball season is successful, steps may be taken to extend it to other sports.

The second set of games will go on Saturday afternoon (May 22) at the Polo Grounds. Paramount will play Pathe, and Universal-Warner Bros.

The Spaulding company will present a cup to the winning team at the end of the season. Douglas N. Tauszig (assistant vice-president of Fox) has offered a cup for second place.

Actors-Managers Game

Thursday, May 27, at the Polo Grounds a baseball game will be played between actors and managers for the benefit of the United Jewish Drive.

Other sporting and athletic events will be held to make the afternoon a full outing.

Louis Mann is chairman of the committee for the day's entertainment. It will be scaled at the usual prices of the park.

William Morris and Frank Wirth will take care of the entertainment for the afternoon.

A True Story of a Real Romance As Seen by a Listener-Inner

(As Revealed by the Near-Sweetheart of a Taxicab Driver)

(Since Gerald Chapman continued to write his stories after he had suddenly died, although given plenty of notice that he had to go, it's surprising the mass of letters coming to this paper asking where Mr. Chapman went to.)

In this truthful account of desertion by a taxicab driver while both he and the cab were sober may be read the tearful tale of a young woman without enough money to buy gas to keep the cab and driver going. This young woman's recital has been verified. She lives just over the bridge, in Long Island, and is well known on both sides.

Her Story

36c. stood between me and happiness.

I'm not happy yet, although I have more than 36c. now.

Also a husband and three children. I wouldn't trade either of them for twice 36c., the amount that busted up the only romance I ever fell into.

Perhaps I never will be happy, but I want my story to be a warning to every girl never to go away from home without at least 36c. in her purse.

But in those days I didn't have a purse either, so maybe it's just as well.

At times I have thought I must have been a fatalist, at times.

I lived just over the bridge, in Long Island. I was young, and many a man told me I was pretty.

Many a time a man stopped me just to tell me that, so I knew it must have been the truth, because he could not have had an object in making a misstatement to a stranger.

"Pretty Lazy"

I asked my father once if I was pretty, and he said "Pretty lazy."

It was little things like that that estranged me from my family.

I would have left home, but I had no place to go except the other side of the bridge.

When it rained I felt glad—oh! so glad. I would go walking in the rain, all alone and without an umbrella.

I used to be told I was pretty more often when I didn't have an umbrella. I have walked under as many as four umbrellas in 10 blocks, and each umbrella holder told me the same thing.

Every man with an umbrella always seemed so different from other men I knew.

The Pitter-Patter

And I liked the pitter-patter of the rain. I must have always liked the rain's pitter-patter ever since I used to stand under awnings when I had no umbrella.

When it rained in the morning I would tell mamma I had better walk to the store, and when it rained late in the afternoon I would phone mamma I thought I would walk home.

Everything was so bright to me when it rained.

If I had heard a song the night before on the radio that I liked I would hum it to the pitter-patter of the rain.

And always I walked without an umbrella.

Sometimes I would be right in the middle of the humming when a nice man would ask me if I didn't want to walk under his umbrella. Although I might walk under his umbrella I never would speak to him until after I had finished humming.

Mamma sometimes would ask me how I could keep dry walking home in the rain, but I told her that I was so small I could dodge the drops.

Mamma always thought I was clever, even if papa didn't think I was pretty.

That Morning

Then came that morning! Shall I ever forget it?

Even now, as I look at my darling children, I softly hum to myself, if they only knew what I know and how close they missed having another daddy.

But I haven't told the children yet. They are too young to understand.

It was raining something awful that morning. I was about the only one walking, and I was sorry that I had not looked out of the window first.

Without a lot of umbrellas around I never got much attention.

But as I walked along a taxicab

came up right alongside me. I had never seen such a handsome man before. His face was a little dirty from the mud splashed upon it, but I could see his nose, and it looked just beautiful.

He asked me if I wasn't going somewhere. That sounded so natural, I asked him if he had an umbrella. That made him laugh, and then I saw his teeth, and knew that I had met my Love.

Cheerful Giver

He got out of the car and opened the door, asking where I wanted to go. I told him I didn't taxi in the rain, but if he was inviting me as a guest, that might be different.

He said that as a guest I would have to sit outside with him, because he could give away his time and conversation, too.

The fellows I knew never spoke bright like that, so I sat outside with him.

We talked as he drove, and he was a good driver—always used both hands and never allowed the taxi to skid. He asked me if I was in a hurry, and I told him I had only come out for exercise; he could drive me through Central Park.

He said he had been driving all night, but an hour or so more wouldn't harm him if I would make good on the gas.

In my set "gas" means talk, so I told him all right.

Then we got along just swell.

Before long I thought I knew his dear old mother, while he thought I was an orphan living with the neighbors.

I can see him yet, driving careless like. I didn't want to tell him his face was dirty, so I only watched his nose.

The more I saw of his nose the more I loved him.

"Gas"

We had just driven out of the park when the car stopped.

"Gas," he said. And I started to talk. "Shut up," he said; "we need gas."

And then he told me. It seemed he knew that he had but little gas—the gas that makes the cars go—and that's why he had asked me if I would make good on the gas.

Then it dawned on me. I was overwhelmed.

For when I left home that morning I had no money, nor did mamma nor did papa.

So I told my handsome taxicab man. And he told me to get off of the car; that gas was only 18c. a gallon, and if I would let two gallons of gas stand between him and me, then I couldn't amount to much or my family, either.

He crushed me, that taxicab man. It had stopped raining, and I had to walk all the way back, across the bridge.

Insisted on Umbrella

It was years after before I married, but after that experience, which busted up my youthful heart, I never permitted any man to speak to me unless he had an umbrella.

And when I married I picked a man who rivets the big iron rails on top of skyscrapers.

The first thing I did with the first money my husband gave me was to sew 36c. in the lining of my dress, but I haven't been taxi riding much since the children came.

Oh, if they ever find out! *Time.*

Three Women Drug Users

Another raid by members of the narcotic squad in the neighborhood of 62nd street and Amsterdam avenue, described by the courts and the police as the chief hangout in the city for "dope" sellers and users, resulted in the arrest and conviction of three women in Special Sessions.

The women were:

Hazel Downing, 32, of 205 West 63rd street, and Alberta Sisco, 24, of Hempstead, L. I., who were sentenced to the Workhouse for six months each, and Bonnie Elliott, 29, of 240 West 62nd street, given four months.

The three women were arrested at the 63rd street house May 10 during a raid in which large quantities of drugs were confiscated. The police told the Justices the difficulty in cleaning out the neighborhood of drug sellers was due to the fact that the users refused to "sneak" or give information as to where they purchased the drugs.

Phone Directories

In Variety's New York office, 154 West 46th street, are the phone directories of the following cities:

Albany	Oklahoma City
Atlantic City	Providence
Buffalo	Sacramento
Cincinnati	St. Paul
Chicago	San Antonio
Denver	San Diego
Houston	Seattle
Los Angeles	Syracuse
Montreal	Topeka
New Orleans	

AGENCY DOOMED?

(Continued from Page 27)

Reeves & Lampert, London, and Paul Spadoni, Berlin, to be the K-A clearing houses abroad for importations. Mundorf is now in or around New York, reported with a nervous breakdown, otherwise known as "the booking office stomach" (if not worse).

The Marinelli agency from reports has received no commissions in whole or part from any of the foreign acts brought over here after its founder's demise. Nor did the K-A office continue to book as freely with the Marinelli agency, the Marinelli agency booking fewer and fewer acts monthly.

Commissions on foreign acts coming through the two European agents are said to have been collected on this side by the Vaudeville Collection Agency, the 50 per cent throw back subsidiary of the Keith-Albee circuit.

It is not known if the Marinelli-K-A agreement expired with Marinelli's death. The K-A announcement of "protection" at the time did not so state. It is reported the agreement is still effective although the Marinelli men have been powerless to enforce it. It is not known what the attitude of Mrs. Marinelli or her boy may be or if they will assume charge of the agency.

The Invisible "Stop"

With Messrs. Fitzgerald and Decker leaving and no one replacing them, the Marinelli K-A "franchise" to book on the K-A floor would lapse through non-usage.

A story is that the "stop" in the K-A agency was placed upon the Fitzgerald list of acts, following a protest Fitzgerald entered to a booker over a "booking direct" of one of the Marinelli acts.

When the invisible "stop" goes on, the underground word is passed to all K-A bookers not to play acts of the "stopped" agents. Through this absence of "action" the acts gradually align with other agents, leaving the "stop" agent with nothing to offer.

P. G. Williams' Days

H. B. Marinelli had an interesting career as an international agent. He contributed greatly to the success of big time vaudeville in the days when the late Percy G. Williams "made" that branch of entertainment. The Williams-Marinelli policy of bold bookings was mildly continued by K-A, after the latter had absorbed the Williams circuit. K-A wanted foreign acts but would not pay the salaries Williams had been anxious to pay, while with the advent of Mundorf as the K-A booking, "the foreign stuff" was bought along the lines when Harry H. Feiber was the foreign agent for Keith's, with Feiber limited to a salary of \$125 weekly for any act, or if not limited by Keith's, Feiber's own limit.

The Marinelli establishment and organization were wrecked by the war. While Marinelli had hopes of rebuilding both, he encountered obstacles and his ensuing death left the Marinelli agency that was known all over the world, simply a domestic agency doing the best it could and competing with the horde of other K-A agents, all looking for "edges"—and some getting them.

McCUNE IS BETTER

Manager Assaulted in Error by Bandits

Gus McCune, manager, savagely assaulted and robbed in his apartment at the Hotel Ansonia two weeks ago is recovering. McCune went to police headquarters but was unable to identify the bandits who took his jewelry amounting to \$3,000.

Detectives Bernard Gunson and Joseph Maloney, of the West 88th street station, who have been assigned to the case are satisfied that McCune was assaulted and robbed by mistake. A guest who had stopped at the hotel, according to the sleuths, bore a similar name. This guest is said to have carried large sums of money.

McCune was confined to his bed for almost a week. Both his eyes were discolored and he suffered other injuries. The man the bandits were seeking is said to have moved from the hotel.

ENGLAND'S REVUES

(Continued from page 2)

and third rate burlesque shows of America.

Talking the other day and discussing a prospective visit to the United States, Dion Titheradge, who seems to have been the most in demand for that type of stage writing of later years, stated that, in his opinion, the revue is done. That was his reason for writing a serious play, and returning to the stage after a number of years' absence, to appear in it ("Loose Ends").

Titheradge, in New York, appeared with Laurette Taylor in "The Harp of Life."

It may be argued that "Palladium Pleasures" and "R.S.V.P." are doing nicely, but for a show town of the size of London, the support of only two revues, with but one catering to West End patronage (and that one a relatively small theatre, with the Palladium a popular priced house), the statistics on the subject would seem to be rather convincing.

Is Variety Coming Back?

Only a few years ago there were revues at the Adelphi, Apollo, Comedy, Court, Duke of York's, Empire, Hippodrome, Kingsway, Little, Lyceum, Oxford, Palace and occasionally at the Kingsway and Royalty; and even the Victoria Palace tried the experiment of devoting half its show to a permanent revue organization, changing its bill monthly. There have also been revues at practically all the other houses, even to Covent Garden opera house, where Stoll produced "You'd Be Surprised" with George Robey.

This brings up the question "Is Variety Coming Back?" It might stand a good chance provided the British managers imported novelties in large quantities, particularly from America. The variety managers are always seeking importations but the trouble is there is not enough work to warrant acts coming here at the present time.

Whenever one manifests it is avidly snapped up by Stoll for the Coliseum and Alhambra, by Jack Hayman for the Victoria Palace and by the few houses devoted to variety on the Moss Empire circuit. The only variety house operated in the West End by the Gulliver circuit at present is the Holborn Empire which also will take importations.

The majority of the successful shows in London at present are importations from America. These include "Wildflower," "Is Zat So?" "Lady Be Good," "Mercenary Mary," "No, No, Nanette," "Rose-Marie," "Kid Boots."

The standard revue producers of the past were Charlot, Cochran, de Courville, Wylie and Tate, and de Beauvoir.

Kitty Howard an 'Original' Now Extra on Coast

Los Angeles, May 18.

Kitty Howard, one of the original Florida girls, is an extra in "Take It from Me," being produced by Universal.

YOUNG TILLBAUN KILLS SELF WITH LETHAL FUME

Looking at Photo of "Terry" As He Passed Out—Inventor and Photographer

Despondent because of an alleged rupture with his girl chum caused Theodore Tillbaun, 24, 222 Riverside drive, cinematographer, to end his life by inhaling the lethal fumes of chloroform. Tillbaun, whose home is said to be 517 Englebert, St. Oliver, Pittsburgh, was discovered partially dressed with his head buried on one arm while his left arm clasped the bottle of chloroform.

When Mrs. Anna Blaney, housekeeper, made the discovery she hastened to the street, notifying Patrolman George Mahoney and James Brogan of the West 100th street station. They summoned Dr. Fieldler of Knickerbocker Hospital who pronounced the youth dead.

A mixture of oil that covered the surface of the chloroform was placed in with the deadly fumes so that none of its potency would be dissipated in the room. The youth had reason to believe that if he attempted to inhale the fumes that he would be rendered unconscious and the fumes would evaporate.

A photo of a beautiful girl that bore the signature "Terry" is believed by the police to have been Tillbaun's "sweetie." This report could not be verified. The picture was placed near Tillbaun's feet and rested on a desk. It appeared as if he had gazed at the photo while waiting death. The picture bore the writing, "To the best and most wonderful boy I have ever met." "Terry."

"Terry" the police believe to be "Terry" Colquitt, model, who formerly lived at 4 West 28th street. Inquiries there elicited she had recently moved.

Tillbaun, unverified reports had it, recently had a "tilt" with "Terry." Also that he of late has been feeling ill. Together, the police believe that possibly caused him to destroy himself.

The youth was a promising inventor. He was working to perfect a new picture machine. He is said to have once worked for the Aeolian company. His room was littered with batteries, part of his "invention" and many radio parts. On a table nearby was a picture of the cast of the "Second Edition of the Vanities."

Also a theatrical trunk that bore posters "Vanities." He is said to have been a friend of Joe Cook, comedian in "Vanities." A "memo" book on a table nearby bore the addresses of many persons in the show business. Also titles of popular songs and poems of a sentimental nature. Above those were written "Terry."

The police notified his family in Pittsburgh.

Bad Check Passer Given Prison Term

Henry Carter, 61, Patchogue, L. I., who described himself as an artist, was sentenced to the Penitentiary for not less than six months nor more than three years in Special Sessions after he had pleaded guilty to a charge of petty larceny. Carter was arrested May 10 on the complaint of Samuel Brown, merchant, of 1427 Broadway.

Brown charged Carter with having given him a worthless check in payment for a hand bag valued at \$34 on Dec. 14. Later the check, drawn on the National Bank of Rockville Centre, L. I., was returned marked "no account."

The next time Brown saw Carter was on May 10, when the aged offender attempted to pass another check on the merchant in payment for a suitcase. Brown recognized Carter and caused his arrest.

NO BICYCLE LICENSE, \$2

Riding an old-fashioned high-seated bicycle which contained advertising for a movie at Loew's State theatre, Edward Baladen, 318 West 45th street, was fined \$2 when arraigned before Magistrate Gordon in West Side Court.

Policeman John Rogers, West 47th street station, said he saw Baladen riding on 8th ave near 46th street. When he questioned him about having a license Baladen said he had none and was brought to court.

'ROUND THE SQUARE

Mrs. F. Worthington Butts Moving to Ranch

Mrs. F. Worthington Butts, nee Rosalie Ceballos, will leave New York in a week or so to join her husband upon their ranch at Van Nuys, Calif. Mrs. Butts does not contemplate a return to the metropolis for a year or so and then for a brief visit only. When in the show business last Mrs. Butts appeared with her brother, Larry Ceballos.

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50 YEARS AGO

(From "Clipper")

H. W. Collender was manufacturing billiard tables in an old fashioned factory at Stamford, Conn., the parent plant of what is now the Brunswick-Balke concern.

Just as Philadelphia is now (1926) preparing for the Sesquicentennial Exposition, it was in 1876 getting ready for the Centennial and the theatres planning a big summer. One house advertising that it would be the only theatre in the city in the immediate proximity of the Centennial grounds, wanted 50 ballet dancers. . . . The San Francisco Minstrels, playing in New York, had enlarged their program to include a new song called "Mama, Why Don't Papa Come?" (Mentioned because of the current craze for "mama-papa" songs.)

That the Ringling show in Madison Square Garden recently was not the first troupe to play that lot at 8th avenue and 49th street is revealed in the May, 1876, number of "Clipper," which tells that the John H. Murray's Circus played there for two weeks to handsome profit.

Jacques Offenbach, operatic composer, had arrived here from Europe. . . . Milton Nobles, playing at Woods' Museum, had "Bertha, the Sewing Machine Girl" in his repertoire. . . . Emma Abbott, whose operatic career was of long duration, made her debut in England at the Covent Garden in May, 1876, singing the leading role in "Daughter of the Regiment."

An advertisement in the "Clipper" read:

Miss Lizzie Maddern, Comedienne, and Little Minnie Maddern, Child Artist, Open for Engagements season 1876-1877. Address 42 Bond Street, New York City.

It was not a big ad and bore the mark "2t" meaning that it was to run twice. The child artist, little Minnie Maddern, is the Minnie Maddern Fiske of today.

15 YEARS AGO

(From Variety and "Clipper")

Stair and Havlin acquired the rights from Hall Caine to produce "The White Sister" for their pop priced legit time. . . . Frederick Donaghy, now dramatic editor of the Chicago "Tribune," was writing a piece in which Alex Carr and Sophie Tucker were to have starred at the LaSalle, Chicago. . . . Edgar Selwyn's drama, "The Arab," was being produced by Henry B. Harris and was slated for the Hudson at the beginning of the new season. . . . Eva Tanguay was hissed by a part of the audience at the first performance of the week in the Colonial and she immediately retired from the bill for the rest of the week. The same thing happened the previous week at the Bronx Theatre.

James E. "Bluch" Cooper was paid \$15,000 to release Leon Errol from "Jersey Lilies" burlesque contract and go over to the Klaw and Erlanger management. Errol was wanted for "Follies of 1911."

It was rumored that Augustus Thomas was offered the directorship of the New Theatre, although Winthrop Ames' contract did not expire until 1912. . . . The burlesque shows that tried to extend the regular season struck plenty of tough luck and were glad to close instantly. . . . Marshall P. Wilder was going to Europe to do some lectures on the Coronation and his talk was to be "The Coronation as I See It." And in order to see it, he was taking a step-ladder along.

Willie Collier and George M. Cohan, billed as "A Surprise," appeared as the weekly tryout in the National up in the Bronx. . . .

THE MENTALITY OF A BOOKER

The mentality of a booking man who places and pieces together variety bills is something that never has been previously touched upon in print. It is, however, one of the most vital factors to be considered in the formation of variety programs.

It is the picture house program that impels this comment. With the wider stretches of mass appeal the picture house appears to reach and the importance to circuit owners or chain operators playing, or intending to play, extra stage attractions on top of the films, this is extended as an informative and protective digest, provided the circuit owner or operator believes unusual care should be exercised in selecting the booking men for his theatres.

It has been noted, chiefly, that the program itself in a way reflects the mind of the man who books it. This observation has been gleaned through the almost weekly reviewings for many years of numberless vaudeville shows of every description.

Precautions taken by circuits as to the character and standing of the men engaged in the accounting departments are not thrown around the booking staff. Bookers arrive most frequently through promotion, and often from office boy ranks. Actual experience is assuredly required before any one may qualify as a full fledged booker or even as an assistant booker.

It's questionable if large institutions nowadays engage anyone, even office boys, without full inquiry, even to antecedents. If not inquiring as a precautionary measure in the initial instance of engagement, the office boy is carefully watched by someone in charge of that department. Hence as the boy advances, if he does, there is a line upon him. Through the liberality and opportunity of American business no one knows where the office boy of today may be tomorrow, in place or position.

A booker cannot see beyond his mental range. His vision may be broadened through environment, education or travel. Each, however, is dependent, and to an extent, upon associates. Associates are the certain test of the strains or tendencies of those who like mutual companionship.

In the past when it was said that a picture audience was 15 per cent intelligent or had a 15 per cent intellect, that may have been fairly accurate. That day has passed. The intellect of the average vaudeville audience of days gone was quite higher and in many of the vaudeville theatres very high. A booker with a 20 per cent intellect can successfully cater to a 15 per cent intelligent audience. That goes without saying, but then the question arises if a booker 20 per cent intelligent can grasp, mentally, what will please a mixed audience containing from 15 per cent to 80 per cent intellect. It's unlikely that that booker can mentally visualize the tastes and appraisals on entertainment of the majority over his own percentage.

It's understood that a booker may find some assistance and a guide from the reports or records of his or other offices; what an act did in this or that theatre in the way of amusement. It is also true that in the past there have been what are known as standard acts which seldom failed to please any kind of a vaudeville audience. In this sort of booking the booker could rest fairly secure, if he knew the city and the audience of every house he booked. There never has been an oversupply of standard acts, and standard acts "held up" the bills—the "body" of them. Yet many a standard act has been driven out of or discouraged by vaudeville. This left a sparse field near barren and led to the promiscuous booking that revealed the eccentricities in mental acrobatics of the bookers.

A booker's mentality may have been restricted, suppressed or subdued in his younger days. He may want to grasp, but his brain is not flexible; he can only see what he knows, understands or has been trained to. Or his mind may be too elastic or exhilarated. It jumps beyond his audience or his audience's percentage of intellect, or he gauges an audience's reaction by his own. An illustration should go with that. It may be a bit involved. When William Morris some years ago for his own house (American, New York) imported the late Severin, the greatest pantomimist this country ever saw, he imported a flop. Severin couldn't draw the price of his breakfast to the American theatre, but he could make some of the audience weep, while the others were wondering what Severin was trying to do. If Raquel Meller is worth \$10 or \$7, Severin when over here was worth \$50 a seat, yet they couldn't sell him in the Morris vaudeville house for \$1.50.

Character, impulse, spirit, wholesomeness, cleanliness of body and mind—they are all big particles to be considered in the choice of a booker. Hours kept, coming under the heading of regularity, places visited and the selection of continuous company are others, but not as important, since any one in the show business should not be too confined.

And again and important, the sense of economy or liberality and the booker's balance on these things. If trained in a booking office of strict economical persuasion, that booker will not be able to compete with the booker who figures it's worth one dollar to get two—in other words, willing to chance a gamble upon the estimate of value made by the attraction rather than to tell the attraction what it is worth—to see it go to the competitor. Any attraction may be tested within a single week for drawing power.

The clean, wholesome booker, without viciousness, pettiness or meanness will put forward most consistently the best placed programs, for he is thus attuned with the masses, high and low. He's the same in that as a theatrical critic. When the critic finds he is not thinking and seeing as the public does, he had best try something else—he's not a critic for the public because he thinks and sees differently.

Next to that classification of a booker is the one of clear vision, without stubbornness in his make-up nor uprightness, to keep agents aloof from him. For agents seemingly are in a fine way to sway the placing of attractions for some time to come. Agents who believe they perceive in the present disturbed complexion of the picture business or are alarmed in their survey of the possibility of a huge amalgamation that will grip all bookings, need not be worried for some time to come. The picture business is too unwieldy just now for solidification. Agents can prepare to watch out for themselves when the day arrives that over-theated cities must commence to pool for self-preservation.

No owner nor operator should be "sold" by "talk" of anyone without proper experience.

Nor can any booker promise to hold down salaries. That is the real bunk. Picture men can know that in the show business as elsewhere supply and demand will always control the market.

A 12-act bill of vaudeville, scaled at in a \$3,800 yacht, a 30-footer and 25-50-75 cents, was opening on flying the pennant of the Columbia Loew's American Roof. . . . Joe Schenck and Roland West, the latter began doing a single turn in vaudeville as playwright and producer, invested

THE LEGIT SHOW AND HOUSE

The turn in the long lane of legitimate theatre autocracy seems to be in sight if not at hand.

Most of us are still young enough to remember when the owner of the theatre courted, encouraged and even subsidized the producer of the show to insure himself an attraction, in the drawing quantities of which he could participate. Producers, naturally, took advantage of this soft situation. They frequently cheated in the hope of putting over a profit-maker on little investment, big returns if yes, small loss if no, and let the theatre owner hold the bag if no.

In times the theatre men saw how it was, a flock of volunteer producers flooded in to get at the trough, and the next thing we knew the man who owned the house sat in the dealer's seat, demanding rental, guarantees usually one of either, plus a percentage of gross or gain in case it went above a certain figure, and often on slashed terms.

As naturally as irresponsible and sharpshooting producers had abused the earlier relations, so now did greedy proprietors play all-hog, turning their new advantages against the established, reputable managers, driving out many of the shortthorns entirely, making requisite a bankroll for a show and a sinking fund for the house before a curtain went up.

Others, seeing what a sweet plum that layout offered, began to build theatres. Now New York is at the high peak or over of legitimate theatre capacity. Meanwhile, Equity's stand for business-like stability before a show can take the gamble, plus the exactings of the guarantee-taking house owners, have thinned the ranks of producers; furthermore, many of the successful impresarios have, also, built or bought their own houses, including combinations, such as the guilds and actors' and art groups.

It is easy and safe to foresee that, very shortly, the situation will have again reversed itself. Houses will be begging for shows, while the producers can arrogantly sit back and pick and choose.

It may even come again to where the shows will demand guarantees of the houses, which in the old days was not unknown.

Meanwhile, more theatres are being announced, started, projected, promoted. The history of theatrical fortunes has been, almost without exception, that theatre men die rich and producers die poor. But rules can be amended—all rules except such inexorable ones as that of supply and demand.

And the "demand" today is confined practically to the few large cities. The "road" is a negligible element. A show goes through or goes out on what it can do in New York, Boston, Chicago, Philadelphia, and, for the biggest ones, add Detroit, Cleveland, Washington, Baltimore. Only an "Abie's Irish Rose" can still "tour."

So a show must attain runs to live. If it has the run ingredients, it can make a fortune for a house. Several such cases are well known of late. Owners of new houses, and foresighted owners of the older ones, have found it is better to house one healthy winner than choke forfeits or guarantees out of dubious ventures backed by marks or angels.

So the owners right now are straining their eyes for string attractions. One was so powerful that it was able to dictate terms, force a theatre to rent to it instead of being forced by the theatre to rent it, and is paying the house \$3,000 a week net instead of about three or four times that amount on percentage. That house learned in one season, getting also guarantees, that it couldn't get fat on flops, even pay-as-you-exit flops.

INSIDE STUFF

ON LEGIT

Beryl Halley, who stood for the nudity "pinch" in "The Bunk of 1926" at the Broadhurst, New York, last week, is a show girl with the Silver Slipper cabaret floor show. Miss Halley was featured with "Bunk" and the publicity given to her "nude" arrest brought the business to capacity. Some surprise was expressed that Magistrate Gordon dismissed the complaint. It is said that with his dismissal on the record there is no knowing to what limit the next seller of women may go to. For further publicity for the Halley girl and show there was talk this week of suing the New York Police Department for \$500,000 for false arrest.

Nils T. Granlund appears to be interested in the "Bunk" show, also Phil Payne, managing editor of the New York "Mirror." Gene Lockhart, one of the authors and also a principal may leave June 1, to take up his regular summer pursuit of steering tourists around Europe. Tevis Huhn and Irving Wilson have been added to the performance, with Hazel Shelley, dancer, intending to leave.

A copy of the court's decision and opinion are in the lobby of the Broadhurst, also Miss Halley's reproductions in the nude posing.

"The Bunk" opened uptown. It came downtown with several changes in people and scenes. There are some cabaret floor bits now in the show. It is said to have done \$10,000 last week. It pays the theatre \$3,500 a week for rent.

Here is the story of "Cradle-Snatchers" and the first time its entire history previous to its New York production has been published. The play was originally written by Russell Medcraft before he was known here. A friend gave him a letter to Bertram Harrison, the stage director, but it was a year or more before he could meet Harrison, finally running across him in Chicago when Harrison was ill in a hotel and Medcraft was playing a small role in "The Nervous Wreck" there.

Harrison promised to read the play and did, going to Oklahoma meantime, but wiring Medcraft he liked it. Medcraft wired him an option until Nov. 1, 1924.

When Harrison returned to New York he took the script to Al Woods, who rejected it. Harrison took it to Melville Baker, play reader then for Charles Frohman, and Baker also thought it wouldn't do. Otto Harbach was enlisted, but opined it was hardly worth tinkering over, while Avery Hopwood, approached later, gave the same opinion. It wouldn't do.

Norma Mitchell was brought in for a little rewriting. It is generally believed her comic twists and the psychology of woman which she introduced has helped the show, although the original idea was strictly Medcraft's. Its first title was "Women in Love."

Three days after the premiere, the "Garrick Gaieties" was completely revamped, the improved version possibly inspiring the Guild to send out tickets for a second review. A number of skits have been changed, the revue having considerable holdover material.

Rumors that Edward Sheldon is writing a play for the use of Maude Adams indicate that she may return to the stage during next season. Sheldon is an invalid, suffering from arthritis, and Miss Adams is often a visitor to his home. He is credited with "Lulu Belle" of this season's crop.

5,000 U. S. LITTLE THEATRES

KLAW OFFERS THEATRE FOR SALE; ZIEGFELD "FOLLIES" MEETING

Asking \$750,000 for 800-Seat Klaw on 45th Street
—In Long Controversy with Former Partner,
—Advertisement for "Follies" Stockholders

Mare Klaw is said to have placed his Klaw theatre, seating 800, on the market at \$750,000. It is reported that when Mr. Klaw accomplishes the sale of the property it may mark his retirement from the theatrical field.

It is understood a meeting of stockholders of the Ziegfeld Follies, Inc., has been called for May 28 for the purpose of considering the liabilities, indebtedness and assets of the company which amounts to about \$137,814.

According to a notice prepared for publication unless funds are raised to continue business, a sale of theatres of the "Follies" will be considered. That would include all properties and material, also the good will and "Follies" title. That may account for reports that instead of a "Follies" this summer, the production due into the Globe next month may be called "Palm Beach Nights."

The "Follies" has been regarded as a highly profitable revue. The losses mentioned are understood to pertain to the "Midnight Frolic," produced by Flo Ziegfeld on the New Amsterdam Roof (now the Frolic).

Klaw & Erlanger as a firm was interested in the "Follies" from its inception, the then partners having something over 50 percent. It was one of the properties unscrambled when the firm dissolved. The present proposed proceeding re the "Follies" may be a reaction to the two lawsuits pending between Klaw and the "Follies" and the "Frolic," both of which have the same stockholders.

The notice prepared for publication reads:

TO THE STOCKHOLDERS OF ZIEGFELD FOLLIES, INC.:

Notice is hereby given that pursuant to the request in writing of stockholders owning more than seventy-five (75) percent of the capital stock of the company, and in accordance with Article 1, section 2, of the by-laws, a special meeting of the stockholders of Ziegfeld Follies, Inc., will be held at the office of the corporation, No. 214 West 42nd street, in the Borough of Manhattan, City of New York, on the 28th day of May, 1926, at 10:30 o'clock in the forenoon, for the following purposes:

(a) To consider ways and means of liquidating the present liabilities and indebtedness of the company, which, up to April 28, 1926, amounted to approximately:

(Continued on page 41)

MRS. CARTER'S PLAY; EXPECTS TO LIVE TO 150

Denies Story She Expected to Die Shortly—New Piece Like 'Shanghai Gesture'

Los Angeles, May 18.

Mrs. Leslie Carter, who arrived here to spend the summer in her Hollywood home, has denied that she expected to die shortly and declares she intends to live until 150. Mrs. Carter added she hoped to work on the stage all of that time.

Mrs. Carter will spend the summer writing a second play with John Colton. It will have an Oriental locale like "The Shanghai Gesture," laid in Japan instead of China.

The reports of her statement that she expected to die are said to have been exaggerated, coming at a time when an infected finger and the death of a pet dog had affected Mrs. Carter.

FEW OF PLAYERS CARE TO TURN PROFESSIONAL

Groups "Underwrite" Themselves Through Local Connections and Membership—Nearly All Little Theatres Self-Supporting—Hinterland "Smart" on Commercial Road Shows—Snobbishness Often Developed Through Community Playing

Boston, May 18.

A 25 per cent. salary cut requested by Lyle Andrews of the "Merry Merry" cast, to go into effect May 31, is conditioned that the gross must drop below the "stop" limit of the house, reported at \$12,000, before becoming effective. All of the company with two exceptions have agreed.

Marie Saxon, featured, leaves the show May 29 upon the expiration of her contract. She declined to continue at the request of the management at her present salary. It is the same Miss Saxon received when the show opened last September at the Vanderbilt, New York, and previous to Miss Saxon becoming the sole featured member of the cast.

"Merry Merry" opened here to \$14,000. Last week it did \$16,000, its largest weekly gross since leaving New York.

The Andrews production is at the Plymouth, a dramatic house, considered against the musical. Should "Merry Merry" move to the Wilbur, as reported, and be able to retain Miss Saxon, of whom local critics highly approved, it may remain until August or Labor Day.

There is a heavy advance sale.

"BUNK"

Notice went up for "Bunk of 1926" at the Broadhurst, Monday night, but there is an intention of continuing indefinitely. The notice was a move to clear up certain conditions within the show.

The management claims the right to post the notice, since a new edition is now being inserted. Last week virtually all the floor show of the "Silver Slipper," a night club, was inserted.

There is a difference between the management and Gene Lockhart, who is featured and who contributed the show's skits. Because of the new material the management contends Lockhart is not entitled to full author's royalty. It is understood Lockhart may withdraw from the revue.

"Jules Murry's Special"

"Bunk" was announced to move to the Sam H. Harris theatre Monday but remains at the Broadhurst. It was discovered the show's booking contract provides against removal unless by consent of the Shubert office. The contract is said to be what is termed a "Jules Murry special," which calls for the house getting first money and with each side sharing thereafter. Intimation of injunctive proceedings were reported on the part of the Shubert office, the latter then said to have settled the matter of reducing the guarantee to \$3,500 weekly. The clause against removal has not been tested in court and it is believed to be inequitable.

"Bunk" signed a contract for the Harris, agreeing on a \$3,500 weekly guarantee. Because of that arrangement "Love 'Em and Leave 'Em" moved from the Harris to the Apollo, leaving the Harris dark. Emsley and Martins, Inc., the titular managers of "Bunk," have promised settlement with the Harris by the payment of one week's guarantee.

'NICE' PEOPLE

With over 5,000 little theatres in existence in these United States, with the estimate considered very conservative, the whyfore of this growth of quasi-amateur theatricals is only the result of professional delinquency. Because of the attractions sent out on tour into the hinterland, and because of the prohibitive box-office scaling, the Little Theatre has become more and more of a factor in community life, even surpassing the interest in a stock company.

A number of things figure in this already recognized dread of the road show. The little theatre gets its support from the "nice" people of the smaller cities as it satiates their theatrical appetites for the better things in the theatre. Being well up on what's what on Broadway, through the dramatic departments of their local newspapers, the hinterland is decidedly epicurean when a road show hits their territory.

They know that the pretentiousness of a musical comedy or revue necessitates a \$3 admission but when a small-cast company comes into the district, demanding the same or nearly the same scale, the attraction is neglected. They also know from the same source who has been in the original cast and when the "original New York cast" is wished on them, they laugh up their sleeves.

Hence, the Little Theatre. The choicest theatre, Arthur Hopkins and other notable stock releases are re-enacted for community benefit, done in painstaking and careful fashion. When a film version of a stage success comes along—and the films have long since also begun to tell on the road's legit business—the little theatre re-enacts the stage version of the film, for similar reasons.

Matter of Love

The little theatre is a matter of love, for artistic reasons. This was (Continued on page 55)

Shows in Rehearsal

(AND WHERE)

Ziegfeld "Follies" (F. Ziegfeld, Jr.) New Amsterdam.
"Beyond Evil" (David Thorne) Daly's 63rd St.
"Babies a la Carte" (S. L. Simpson) 688 Eighth Ave.
"White's Scandals" (George White) Apollo.
"Missionary Mary" (J. M. Nichols) Bryant Hall.
"Abraham Lincoln" (Redpath) Bryant Hall.
"Fanny" (David Belasco) Belasco.
"Ginger Snaps" (L. Simpson) Hudson.
"Sauce for Goose" (Harry Wolcher) Unity Hall.
"They All Want Something" (Herman Gansvoort) Mansfield.

MINIMUM SALARY GUARANTEE ASKED OF 'COMMONWEALTHERS'

Equity Insists Upon Bond Also for Two Weeks' Salaries at Amounts Agreed Upon—\$10 Weekly Minimum So Far—Protection Against Sharpies

Dogs' Side Money

Los Angeles, May 18.

With picture producers signing up police dog stars for long term contracts, often up to five years, and playing them in two or three pictures a year, the animal owners have worked a new method of increasing their income. This came out when a contract between a producer and the owner of a dog was in dispute.

The contract stipulated that the dog was not to work for any other company under the same name as the one used by the first producer. Thus the owner was able to have his dog starred under one name and yet could work the trained animal anywhere else he pleased under different screen names.

Equity is insisting upon a minimum figure stipulated in commonwealth production contracts to protect its members against gambling their time rehearsing with productions that may never open. Under previous arrangements members had no redress.

Minimums as low as \$10 weekly are acceptable in nearby dates so far as Equity is concerned but commonwealthers will no longer have carte blanche to send productions into rehearsal hoping against hope that money may be interested to finance before the opening date.

When commonwealth productions were in a minority Equity kept hands off. Since a number of sharpies, including managers already in bad standing at Equity through indebtedness on previous shows have embraced the commonwealth angle as a subterfuge to escape bond posting, Equity has stepped in, are making them commit themselves for a minimum figure and posting bonds equivalent to two weeks' salary on the agreed upon basis before permitting rehearsals to proceed.

The minimum angle does not affect bonafide actor groups but has been established as a slap at commercial ventures.

Several commonwealth troupes now in rehearsal were the first to come under the new ruling and required to post.

In practically all of the above cases \$10 weekly was guaranteed each player in addition to their pro rata percentage of the show which if realized would call for deduction of the guaranteed minimum.

YIDDISH COMEDIAN GOT \$2,400 ON PERCENTAGE

Ludwig Satz' \$800 with Woods Sounds Moderate Alongside—\$600 Usually

Ludwig Satz, the Yiddish comedian, who has been signed by Al Woods for "Potash & Perlmutter, Detectives," starts rehearsals in midsummer. James B. Carson will probably be opposite Satz.

The Yiddish comedian's contract starts at \$800 a week, and advances on a graduating scale.

While a \$600 comedian downtown, Satz has often worked on percentages with Yiddish managements and collected \$2,400 for one week's salary as when Edwin A. Relkin had Satz on a 30 per cent. of the gross arrangement. The week's business totaled \$8,000.

In addition, the Yiddish system of two "benefits" or testimonials to their sock-and-buskin favorites is a money-getter, the honored thespian getting all the gross of his "benefit" performance.

NO BOND FOR "KISS ME"

Rehearsals of "Kiss Me," musical, sponsored by Philip Rosenwasser, was suspended at Equity's direction when the producer failed to post a bond covering two weeks' salary. The musical had rehearsed several days prior to Equity's intervention. Rosenwasser said he would post the bond and resume rehearsals this week.

Carroll's Trial Tomorrow

Earl Carroll's trial on the charge of perjury is scheduled to start tomorrow (Thursday) in the U. S. Criminal Court, New York. Federal Assistant District Attorneys Holland and Hitchcock will be the prosecutors.

Carroll's indictment grew out of his "bathtub party" and his reported misstatements about it before the U. S. Grand Jury.

Many of the "guests" at the Carroll party will be called to testify. Wellman, Smythe & Scofield will defend Mr. Carroll.

COMBINED GROUPS RENT RITZ AT \$70,000 YEAR

A combination of the Actors Theatre and Provincetown Playhouse, both independent producing groups was formally announced at a dinner given the latter organization last week.

Otto H. Kahn in explaining the merger, stated it appeared the Village group was deficient in acting strength, whereas the Actors Theatre had found trouble in getting the right plays, so that a combination should work out effectively.

It was reported that the combined groups have secured the Ritz theatre for next season. The rental named is \$70,000, the same as paid this season by the Actors Theatre for the Comedy. Through the removal of the lobby of the latter house because of subway construction, "The Importance of Being Earnest" was moved from the Comedy to the Ritz Monday.

The Provincetown people frankly stated that unless financial backing was forthcoming, the group will not be able to function further. Early this season Eugene O'Neill Robert Edmund Jones and Kenneth Macgowan split away from the Provincetown group and set up at the Greenwich Village, leaving James Light and Eleanor Fitzgerald in charge of the Provincetown, a purely experimental theatre. Macgowan, however, is named as general manager of the merged Actors Theatre and Provincetown. Kahn's interest gives the situation a different aspect.

At the dinner a letter from A. H. Woods was read. He concluded with: "And sweetheart, tell 'em I ain't got nothing against the art theatre."

NELLIE REVELL IN CHICAGO

By NELLIE REVELL

If anyone ever had any doubt about the identity of America's favorite son, they should have been in the Four Cohans' theatre in Chicago Monday night of last week. It was the occasion of the opening of that theatre, dedicated to the most famous and, without question, the most popular family in the world. The well-known "Twenty-three for Underwood" wasn't a circumstance to the greeting that shook the welkin when George M. Cohan stepped upon the stage and announced in few enough words for a cablegram the edifice was formally opened.

A "Four Cohans" theatre! It was the dream of a life-time come true for him but he didn't say anything about himself. He announced merely that the theatre was a present to his beloved mother. She sat near him in a box, looking not one day older than in the days when she was one of the handsomest and by far the most fashionably gowned woman on the stage—to this day I have never seen anyone who could wear a Gainsborough hat with such regal effect as she. And as Mr. Cohan spoke, she beamed tearfully down upon what she insists is the "very best son in the world." He is that and more, for as Amy Leslie truthfully said, "He is the custodian of the hearts of his country."

It was a significant circumstance that the new playhouse, the gift of her son to Mrs. Cohan, should have opened just the day after Mother's Day. It was probably one of the finest gifts a son ever made his mother, but Mr. Cohan seemed to see nothing unusual about it. That's because every day is Mother's Day to George M. Cohan.

Chicago owes George M. Cohan a good deal for having built in that city the theatre that was the realization of a life-long ambition. And the reception the Chicagoans gave him seemed to indicate that they realized their debt and were trying to pay it. And also George Cohan may have and probably did remember that it was in Chicago, at the old Olympic theatre, just a block from the new house, that the Four Cohans first saw their name in lights.

The combination of the audience and the play was what every dramatist, every writer, every composer, every artist tries for all his life—a merger of tears and laughter. For the play is a comedy with a laugh every few lines and the audience supplied the tears—the tears of memory.

Most of us there were not as young as we were when we first knew George M. Cohan. Many of our friends had gone since those early days in Chicago, "time had put a heavy hand on our hopes, our aspirations, our loved ones," a lot of water had flowed under a lot of bridges between the first appearance of the Four Cohans in Chicago and the moment of this opening in their honor.

Our memories teemed with pictures and for a moment were sad but then we realized that at least one among us had come through with ideals intact and dreams realized—George M. Cohan; and realizing that, we knew there wasn't anything to be sad about after all.

Ex-Governor Dunne, Mayor Dever, Chicago's Four Hundred and New York's Four Hundred—they seemed like four millions to me—swarmed to the box to greet Mrs. Cohan. There's only one more popular person in the world than George M.—and that's his mother.

There were flowers enough there, as Ashton Stevens would have said, for a gunman's funeral. I read the tags until my eyes gave out. There were a lot left and even then the tags had taken me around the world twice. According to the list of senders, George M. is like the British Empire—the sun never sets on his admirers. And the designs included some of the largest I ever saw—the lobby looked like the Grand Central Palace during the National Flower Show.

Telegraph messengers were filing in and out of the lobby thicker than a Times Square subway crowd. The wires of congratulations included those from Governor Al Smith, Mayor "Jimmy" Walker, Cardinal Hayes, A. L. Erlanger, Irvin S. Cobb, Will Hays, Seventeen Hundred Friars, Fannie Hurst, Chas. Schwab, Otto Kahn, Adolph Ochs, Laura Bennett, Sam Harris, Senator Copeland, Congressman Bloom, almost everyone in the profession and every theatrical Guild, club and organization in New York or Chicago. There were enough to paper the new Madison Square Garden, if George were willing to see them—which is doubtful.

In the Cohan party were Mrs. Jerry Cohan, Martha Ross, John Meehan, Dennis O'Brien, Edward W. Dunn, Fred Niblo, Steve Riordan and Walter Moore. Oh, yes, I too was there. All came back knowing that the show is in good hands and that the theatre is bound to be the success it deserves to be. Mr. Cohan returned also, having before him the casting of a new musical show which will open in midsummer in Boston.

Experience has taught me to expect a lot of a new theatre but the Four Cohans theatre was something new to me. It is a marvel of mahogany paneling, tan stucco and blue velvet. The curtain is of blue velvet with just a big golden four in the centre and the blue effect is carried out in the drapes of the boxes. The carpets are a soft, deep taupe and the same color is repeated in the seats.

Oh, those seats! They would be described by us Stylish Stouts as "Extra Outa." They tilt back at just the restful angle, and the backs and arms are the most comfortable imaginable. They could have been designed by Lane Bryant.

It shouldn't be any task at all for Harry Ridings, who used to manage Cohan's Grand opera house, to manage this new theatre and it ought to be a positive pleasure for the treasurers—Charlie Thanhauser and Albert Eckhardt, both from the nearby Palace—to sell tickets for it.

The front on the theatre may be all right, but the back must be sort of complicated. Anyway George lost his way trying to get out of his own theatre and landed in the wrong alley. It shows he must be a front-of-the-house man.

The show itself will be reviewed elsewhere but I gathered that the "Hometown" had been reading Odd McIntyre's column and believed everything in it—that everyone you met in New York was either a goldigger or a con man. It showed the menace of the small-town mind and carries a real lesson for the person who is always butting into every one else's business. I hope every reformer and every butinsky will see it four times. It would be good for them and also very good for the business of the show.

The girl usher has a firm place in my heart, but it was a treat to see men ushers at The Four Cohans. And in this connection I picked up a humorous incident. The last night in Chicago I was sitting in the back row with Mrs. Cohan, Mrs. Harry Ridings and Miss Rose and, as usual, had a pencil in my hand, looking for copy. One of the ushers saw me taking notes and, just before intermission leaned over to me and said:

"Pardon me, but are you a reporter?"

I confessed that I was:

"Well I thought you'd be interested in knowing that the gentleman sitting just over there is the author—that's Mr. Cohan—he sits there every night watching the show to see what lines ought to be changed. But you can't get to him—he leaves just before the curtain goes down and we're not supposed to disturb him. But I thought you'd like to know about him and if there's anything else I can do for you or tell you, I'll be glad to."

Now that might be looked on as comedy—telling one of Mr. Cohan's guests that they couldn't get to him, but that isn't the way I look at it. To me it was just an evidence of the fine spirit of co-operation in all the Cohan enterprises—everybody working and boosting and helping to get the show over. And if that usher reads this, I want him to know that I appreciated his help and congratulate Harry Ridings on his staff.

In case you want a drink of ginger-ale or anything when you're in Chicago, remember that Harry Ridings hasn't a drop in the house—it's in the cellar!

William Morris and family have temporarily disbanded their vaudeville tour because Chester Morris is in the Cohan show. It must be a consolation to them that he is giving one of the most magnificent performances I've ever seen as the breezy young New York broker, Georgia Calne proves that one doesn't have to swear to register disgust or anger. Her very silence is profane and she can with one look put "What Price Glory" to shame. William Elliott was never better cast in his life than he is in this play, and everyone else in the show for that matter acts as though they were not acting but really were the people they are portraying. They aren't actors, they're living people.

There are more good lines in the play than there are in one of Ziegfeld's choruses. One of the big laughs is:

"I'd give \$100 for a drink of rye."

"If I had a drink of rye I wouldn't sell it for a hundred."

And to further identify the show as a typical Cohan show, Joe Spears is as usual the company manager.

The show is so much of a comedy that even the program was funny. Will Rogers paid tribute in one space to the Baldwin piano (free ad). He wrote: "The Baldwin Piano is the best I ever leaned on."

Page Al Wood! Here's a tip-off for him. The show had twin beds in it. However, both unused.

A trip to Chicago is one of the things that seven years ago I little hoped ever to experience again, but I have had it—not only a trip there but one back. It was my first visit to Chi in 11 years and likewise my first long trip in eight years. Yet, despite the unaccustomed-as-I-am feeling I had when I boarded the Century I stood the trip wonderfully, wasn't tired a bit and waded through the reporters and photographers at the Chicago terminal as though I had been used to commuting between Times square and the Loop for the last 10 years.

I had to go all the way to Chicago to see "Louie the 14th." It was my first time to see it. Leon Erroll has fully recovered from the recent accident and is settling down for a summer's run. Clarence Willetts is on the job to help clinch it.

And I found time also to see Joe Laurie's show "If I Was Rich." The kind of business the show is doing is indicated by the fact that William Anthony McGuire, the author, couldn't find a seat in the house. So he sat on my brand new hat. In case you want to know what size, Billy, just phone Dobbs, Fifth avenue. Of course I'm glad the house was full, but that was the most expensive theatre seat I ever provided for a friend.

It was a great week, a week of renewing friendships, finding long-lost acquaintances, bridging with a few minutes conversation a gap of sometimes 10, sometimes 30 years. Among my callers and those I met outside were Ethel Robinson, Abe Jacobs, Mr. and Mrs. John Garrity and their daughter—he's the Shuberts' general manager—Clarence Willetts, manager of "Louie the Fourteenth," and Mrs. Willetts, Joe Laurie, the star of "If I Was Rich," and Mrs. Laurie, Mr. and Mrs. Fred Barnes, Mr. and Mrs. James Wingfield and their daughter, Amy Leslie, John Nash, Sam Kahl, Tom Carmody, Mr. and Mrs. Ed Hayman, Mrs. Lillian Jones, Charles Vlon, manager of the Laurie show; Raymond Hitchcock, who is acting as official announcer of the various acts wherever he plays the Orpheum circuit; Sidney Shields, who is in Chicago with Walker White-side in "The Arabian"; Hazel Goodyear, O. R. McMahon of the Orpheum circuit, Judge and Mrs. Dunne, Mr. and Mrs. Harry Ridings, Mr. and Mrs. Jake Kern, Max Halperin, Chester Cohen. Chicago branch of Felst's, and Mrs. Cohen (who was Grace De Mar before she retired from the stage), and Bernard Sobel. And I just missed Charles Salisbury who was leaving the Laurie show, replaced by Alabama Florida.

Revels came entirely too fast for the doorman at the Drake hotel one afternoon. Mrs. Harry Ridings had phoned me that her car would call to take me to the theatre. When I came down I asked the footman to call "Miss Revell's car." He beckoned to a stately Rolls Royce and assisted me into it. I noticed him having a bit of dialog with the chauffeur but didn't catch the drift until later. Halfway down town the chauffeur opened the panel and asked:

"Shall we stop at the club to pick up the Governor?"

"What Governor?" I asked.

Then I found out that the car belonged to Mrs. Alexander Revell and that she had intended to go downtown in it to pick up her husband, the well-known furniture man. The chauffeur had protested to the doorman when I got in but the doorman was sure of his ground and out-talked him. I had him drop me at the theatre and I'm still hoping that Mrs. Revell didn't have to ride in a taxi. Whether she did or not, she was mighty sweet about it when I phoned my apologies later.

But all my time in Chicago wasn't spent in the theatre and in playing around. One of my visits was to Maxie Jacobs, my brother-in-law, and the brother of Abe Jacobs. Maxie married my sister, Annie, when we were all young. He was treasurer of the Chicago opera house and Abe was advertising manager of the Olympio.

My next stop was at my sister's grave, the first time I had seen it in many, many years, longer, much longer than I had thought it would be the last time I stood there.

Then I went to see my devoted little pal, Mrs. Clarence Willetts, who is ill in her apartment on the North side.

To accept Mr. Cohan's invitation to go to Chicago I had to forego the pleasure of attending the luncheon in honor of His Eminence, Cardinal Hayes, the benefit for the press agents, the dinner of the New York Newspaper Women and a dinner at the house of Mr. and Mrs. Chas. Emerson Cook, to say nothing of lunch with John Pollock.

But if Mr. Cohan requires any further proof of my deep regard for him, this story ought to contain it. As the Twentieth Century pulled into Elkhart, Ind., I saw a circus train—Christie Brothers—unloading, 100 feet from the window of my sleeper. The green cars and the red and gold wagons reached out invisible hands and tugged at me. Animals came down the gang plank from their cars. I heard some performers say, as they stepped off their sleeper:

"Which way to the lot?"

But I resisted the call of the troupe, stayed in my seat until the train pulled out and the lump in my throat plainly announced: "Greater love hath no pal!"

Thanks, Walter Moore, for the flowers—and I hope you found Steve Riordan!

Thank you, Geo. M., for your splendid thoughtfulness of a funny backed old pal. It was the happiest most stimulating week in my career. No wonder you are the most beloved man in all our profession. God Bless you, and yours and if He don't, I'm off HINT.

7 SHOWS OUT

Seven attractions are dropping off Broadway's list. Two stopped suddenly Saturday. Among the departures is Raquel Meller, who was held over an additional week, business jumping upward.

"Dearest Enemy," produced independently by George Ford, will end a run of 36 weeks at the Knickerbocker Saturday. It rates among the season's operetta successes. During the fall the average weekly draw was around \$14,000 until the holidays, when the gross went to \$20,000. After the first of the year the pace was around \$17,000, but eased off after Easter.

DEAREST ENEMY

Opened Sept. 12. Well greeted critically, but Hammond ("Herald Tribune") entered complaint that for an operetta it was too serious. Mantle ("Daily News") called it "pleasant surprise." Variety (Edna) predicted it might build and attain a moderate run.

"Sweetheart Time," produced by Rufus LeMaire and James Le Penna, closes at the Imperial after an engagement of 17 weeks. Business averaged between \$14,000 and \$15,000 weekly and rates as a moderate money musical comedy.

SWEETHEART TIME

Opened Jan. 19. Critics, Gabriel ("Sun") excepted, liked this one. Winchell ("Graphic") raved with "great dancing attraction" and "loaded with class." Osborne ("Eve. World") also enthusiastic. Variety (Ibex) said it would make a moderate run.

"The Half Caste," produced by Jack Mclellan, will close at the National at the end of its eighth week. The show played to around \$6,000 weekly, not better than an even break. Spotted in a better location it might have drawn paying business.

THE HALF CASTE

Opened March 29. Badly received by the critics, Winchell ("Graphic") sole commentator to hold hops, saying it might make a moderate run. Gabriel ("Sun") called it "worst show of the season." Variety (Abel) said "unlikely to last long."

"By the Way," English revue, will end a run of 21 weeks at the Central, going on tour. The attraction opens at the Gaiety, where it ran about four months. Business was moderately good, with the first weeks over \$14,000 and average trade \$12,000 or better.

BY THE WAY

Opened Dec. 28. Caught principally by second string men, as four other shows opened same night. General critical opinion was that show had class and would stay. Variety (Sime) figured moderate run.

"Bad Habits," revue produced in Greenwich Village, closed at the Village theatre Saturday. It played a few weeks to only light money.

BAD HABITS

Opened April 30. Daily notices not good. Coleman ("Mirror") said its title was the tip-off. Atkinson ("Times") said "everything done crudely." Variety (Sisk) said "just a Village show. . . . uptown gait would be too fast."

In addition, "The Gorilla," which attempted a repeat at the Selwyn, was closed Saturday after one week.

FUTURE OPENINGS

"Suicide Love"

Comedy by Desmond Gallagher has been acquired for production next season by Kilbourn Gordon.

Lyceum, Elmira, Sold

Elmira, N. Y., May 18.

Harry L. and Benjamin M. Bernstein, executors of the William Bernstein estate, have sold the Lyceum, legit, to the Second National Bank.

The Lyceum will be demolished shortly to enlarge the banking house. It was built in 1867.

SEASON ENDING SLOWLY AND 14 DARK HOUSES IN SIGHT

Summer Musicals Soon—"Sunny," of Entire List, Holds to Capacity—Summer Salaries and Pooling Arrangements to Prolong Others

Broadway's season of 1925-26 is slowly folding up, and along with it the subway circuit. Interest turns to the summer musicals, coupled with which is the outlook for many musical attractions next season. Rated as the most hazardous form of production, that is a somewhat interesting development.

The shrinking list of current offerings is marked by seven withdrawals between last Saturday and the end of this week. A number of attractions have gone on a summer salary basis and others will start pooling with theatres to prolong engagements. However, warm weather has arrived and it's a case of the survival of the fittest. Indications are for 14 dark houses on Broadway, not including little theatres.

"Sunny" Still Big

Only one musical continues to draw peak business, it being "Sunny." At better than \$43,000 weekly, it has had no contender since the first of the year, but "The Great Temptations," which opened at the Winter Garden Tuesday, is expected to rate a close second. Several musical successes have a good chance for summer continuance. This goes for "The Vagabond King," which is getting about \$25,000 weekly, and "The Cocoanuts," though off at \$23,000. "A Night in Paris" is also rated strong and is credited with bettering \$20,000 regularly; "Song of the Flame" should go until July 4; last week it got \$24,000; "Iolanthe" remains a real draw, bettering \$17,000 last week and possessed of a good advance sale; "Pinafore," also a Gilbert and Sullivan revival, is not faring nearly so well, and is not expected to stick; nor is the long-running "Student Prince," now down to \$10,000; "Tip Toes" at \$19,000 is claiming a profit; "Greenwich Village Follies" about \$16,000; "Nanette," \$17,000, and neither figured to remain much longer; "Bunk of 1926" jumped 50 per cent., getting \$10,000, but is no heavy-weight; "Vanities" will go into June, but a new show is listed for July.

Meller's Amazing Trade

Raquel Meller, hold over an additional week, did an amazing trade, the takings being \$25,262. "Abie's Irish Rose" celebrated its entrance into a fifth year on Broadway by jumping to \$10,000, though having reduced the scale to \$2,200 top; "The Shanghai Gesture" again topped the non-musicals at about \$24,000, "Lulu Belle" being the running mate and capacity at \$21,000; "Last of Mrs. Cheyney" was estimated at over \$15,000, with "Cradle Snatchers" at \$14,000; "At Mrs. Beam's" holds high rating with a pace of \$14,500; "Craig's Wife," greatly strengthened by virtue of the Pulitzer prize award, bettered \$12,000; "Sex" is surprising the talent with virtual capacity; trade registered over \$12,000 last week; "What Every Woman Knows," strong at \$10,000; "Bride of the" (Continued on page 42)

L. A.'s Twin Leased

Los Angeles, May 18. Edward Belasco and Gerhold O. Davis have signed a lease for the twin house to be erected adjoining the Doheny theatre at 11th and Hill streets. The "twin" is now in course of construction. This will give Belasco and Davis a hold on both properties in which to play host to legit attractions. The new house is to seat 1,600 and will cost \$1,000,000.

"BABIES" OPENING MAY 28

"Motherhood" has been recaptured "Babies a la Carte" and went into rehearsal this week with S. L. Simpson sponsoring. The piece will get under way at New London, Conn., May 28. The cast includes Lionel Chalmers, Stokes McCune, Ruth Kane, Helen Curtis, Charles Maxwell, Harry Lyons and others.

'LOUIE' AND 'BLONDES' CHIPS BIGGEST

Both Well Over \$20,000—Cohan's Big Premier—"Quarters," \$10,000

Chicago, May 18. Scarcity of good shows has pulled down this month's gross average to a figure that unless something is done the record convention mob, Que next month, won't have many theatres from which to pick entertainment. It's a peculiar situation, but nothing causes it except "where are the attractions?"

Itemizing the lineup, "Louie the 14th" and "Gentlemen Prefer Blondes" are the present outstanding big money winners. Both are sure of capacity money.

"Blondes" has raced ahead of the record made by "The Green Hat" from \$4,000 to \$5,000 in the weekly grosses. On the first two weeks "Blondes" has piled something close to \$44,000, musical comedy figures.

After mentioning the above two shows the town's sure-fire money winners are ended. "Artists and Models" will probably go higher than the gait at present, but the Shuberts have found it necessary to turn out big ads to stir 'em up. "Castles in the Air," considering the long run, is okay at \$21,000, but the management needs to match the heavy operating expenses, so a final dash campaign is now going on to yank the attraction up to Aug. 1. Then there will be a short rest before opening on Broadway.

The dramatic situation last week, outside of "Blondes," was frightful. "Hush Money" never got started for real dough, so the notice to close on Saturday went up after the first 10 performances. No show is in sight for the Harris. "Out of the Night" makes the summer outlook at the Cort somewhat more dubious than it has been in years. Sport Herrmann has never failed to book a summer show, but this is the pinch with "Night" not doing better than \$3,500, if that, for its premiere week. "If I Was Rich" pulled a corking opening because of Joe Laurie's local popularity. Something like a contract compromise may keep "Rich" in to await what all managers claim will be big money next month.

George M. Cohan has only to appear at his famed Clark street spot to have him realize what this town thinks about him. Last Monday night, with a new theatre called the Four Cohans and a new play christened "The Home-Towners," his premiere was a series of ovations. The piece opened cold here. Cohan is doing his usual work on the piece with the chances trade will improve and turn out for summer success. "Betty Dear" closes Saturday, leaving the Garrick dark. The Princess went dark last week. "Divorcons" started this week at the Blackstone and its success will dignify how long the Blackstone remains open. The present layout of attractions would get a severe shaking up if the New York offices had shows to send here. That's the situation, so the managers are criticizing themselves and not Chicago.

Estimates for Last Week

"Castles in the Air" (Olympic, 26th week). Will stick until Aug. 1; every assurance pace will better \$21,000 (present figures) with arrival of conventionists next month; easily a Chicago success.
"The Dybbuk" (Great Northern, 3d week). Title drawing limited clientele; doubtful if \$10,000 was reached.
"Home Towners" (Four Cohans, 2d week). Monster tribute to Geo. M. at opening of new theatre with this play; piece hasn't struck right, for there is no hurry in sales; marked off as \$11,000 in eight performances.
"Close Quarters" (Blackstone, 7th and final week). Elsie Ferguson out of cast, with "Divorcons" opening last night; "Quarters" went to

IBSEN NO CREPE HANGER

'Hedda Gabler' Better's 'Pigs' Grosses at Half Price in Minneapolis

Minneapolis, May 18. Ibsen, generally supposed to be a box-office crepe hanger, was alone in weathering the business depression that has engulfed the local rialto.

Playing Ibsen's "Hedda Gabler," Blanche Yurka, guest star with the Bainbridge Players (stock) at the Shubert, at \$1.35 top, did \$2,000 more than "Pigs" at the Metropolitan with the original New York cast and a \$2.75 scale.

Metropolitan—Critics praised "Pigs" highly and play and cast received good word-of-mouth boosting, but public just wouldn't come in the numbers which the attraction deserved; under \$5,000.

Shubert—"Hedda Gabler" gave "Buzz" Bainbridge a highly profitable week; \$6,800.

Palace—McCall-Bridge Players (musical comedy tab) in "Not Tonight, Dearie." Next to last week of season. Did fairly well; \$3,800.

Gaiety—"Joyland." Stock burlesque. Wrestling match, added attraction one evening, saved receipts from sinking; \$3,600.

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CHARLOT DIVES \$11,000

English Revue From \$29,500 to \$17,300—"Rose Marie," \$21,500

Los Angeles, May 18. Charlott's Revue dove around \$11,000 at the El Capitan in Hollywood, going from nearly \$29,000 to \$17,500. "Rose-Marie," at the Biltmore, continued strong, its sixth week showing \$21,500.

"Patsy," winding up after seven weeks in the Mason, did \$13,000, thus doing creditably on the entire run.

Will Morrissey's Revue, at the Orange Grove, clicked for \$8,000 in its third week, while "They Know What They Wanted," at the Majestic, drew \$6,500 in its second week. At the Morosco, "She Walked in Her Sleep" got \$4,500 for its third and final week.

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Kaufman Adapting

Milt Gross, cartoonist-humorist, will not turn playwright. George S. Kaufman has been commissioned to turn out the dramatized version of Gross' "Nlze Baby."

It will be launched next season under joint auspices of Crosby Gage and Jed Harris.

Harris had originally arranged with Gross to dramatize his book, with Gross side-stepping the assignment to Kaufman. Gage got in on the strength of the Kaufman connection.

pieces after first three weeks; about \$10,000 last week.

"Hush Money" (Harris, 2d week). Notice went up to close this week; when these kind of shows creep into the Twins it looks like a guarantee; about \$6,000.

"Louie the 14th" (Illinois, 10th week). No opposition at hotels, so is holding around \$28,000; nothing substantial about advance sale but strong probability will be kept here for June conventions.

"Out of the Night" (Cort, 2d week). One of the lowest gross pullers house has had in a decade; didn't size up better than \$3,500 gross; Sport Herrmann in New York looking for another show.

"If I Were Rich" (LaSalle, 2d week). Joe Laurie, Jr., got full-fledged Chicago ovation, but no action at the box office after opening night; little better than \$6,000.

"Gentlemen Prefer Blondes" (Selwyn, 3d week). Sweeping the town with a punch; \$21,000 to \$23,000 average; little short of full capacity, due to slow matinee trade; looks like clinch for all summer.

"Betty Dear" (Garrick, 6th week). Folds up this week, not getting the expected draw at this house; some mighty small grosses during the week, causing the checker-up to figure about \$9,000 gross.

"The Last Warning" (Central, 6th week). Finished up Saturday night with \$2,500 gross, reopening Sunday night with a new piece called "The Green Beetle."

"The Arabian" (Studebaker, 2d week). Went along to about \$9,000, although this figure trifle high with the several off-night grosses that were checked.

"Artists and Models" (Apollo, 2d week). Alarming small trade caused management to turn out big ads; show that must keep house open during summer; being campaigned with this thought in mind; not much over \$20,000.

"Weak Sisters" (Adelphi, 1st week of fortnight stock bill). Last week's gross of "Masked Woman" went around \$5,500.

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"ABIE'S" RECORD RUN 33 WEEKS IN BOSTON

'Merry Merry' Again Increased Gross Last Week, Doing \$16,000—"Rose-Marie" Opens Big

Boston, May 18. "The Green Hat" in its first week in here at the Wilbur did \$18,000, about \$2,000 less than the show could have done at the \$3 top if it had played capacity for every performance. The showing of this dramatic indicates that it is good for good business for the two weeks scheduled. While the \$18,000 is considered excellent business, it is probable that at the \$3 top the show would have done a bit better business if it had come in here at an earlier date.

"Merry Merry," the musical in at the Plymouth, with Marie Saxon, is building up business weekly. Last week it's gross increased another \$1,000, bringing it to \$16,000. This is the best business that the show has done so far, and the manner in which it is going along says the show may stay here during June at least, with a possibility, if shifted into the Wilbur with no great opposition, it may run longer.

"Rose-Marie," booked rather hurriedly into the Shubert to take the place of "Captain Jinks" when that musical closed, did a fair business for the opening week, doing \$13,000. The show is being run at summer prices. With the long and successful record here behind it should be able to do some business later.

These are the only three shows in town now, all the so-called syndicate houses either being closed or housing movies. The Colonial will open for Monday and Tuesday nights for two appearances here of Raquel Meller. The house is scaled at \$10 top, with \$7 top for the orchestra, with the list of patrons and patronesses for the appearance of Miss Meller looking like a page taken from Boston's Blue Book. The seats were not placed on sale until Monday, but with the interest displayed it looked as though the appearance would be a sell-out.

Last Week's Estimates
"Merry Merry," Plymouth (4th week). \$16,000 last week, \$1,000 above previous week and the best figure the musical has touched since opening here.

"The Green Hat," Wilbur (2d week). \$18,000 first week, close to capacity for house.

"Rose-Marie," Shubert (2d week). First week of repeat, \$13,000.

"Abie's Irish Rose" has finally quit Castle Square after a record-breaking run of 33 weeks. Around \$8,000 for final week.

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KLAW OFFERS THEATRE

(Continued from page 39)

mately \$187,814.98, and providing the necessary funds for the continuance of the business of the company, and failing to provide for the liquidation of such liabilities and indebtedness, and the necessary funds for the continuance of the business, then to consider the sale of the assets of the company, including its business, good will, trade names, trade marks, copyrights, plays, sketches, acts, scenery, costumes, accessories, paraphernalia, effect, furniture, fixtures and all other property and rights, of every name, nature, character and description;

(b) To consider and adopt resolutions fixing the ways, means and methods to be followed in: (1) Effectuating any such liquidation and/or the providing of such necessary funds, and/or, (2) conducting any such sale and the time, manner and place of and for the holding of the same; and

(c) To consider and adopt resolutions authorizing the institution and prosecution of such actions or proceedings as the stockholders present may deem advisable, for the liquidation and/or dissolution of the company, including any proceedings for the voluntary dissolution of the company, pursuant to sections 170 and 171 of the General Corporation Law.

Dated New York, May 7, 1926.

FLORENCE ZIEGFELD,

President.

E. S. GOLDING,

Secretary.

Since the dissolution of Klaw & Erlanger, a partnership that had existed for many years, both of the members have been through a series of litigation bearing upon their former business relations. In connection it is also stated that if retiring Mr. Klaw may make a long stay in foreign lands.

The Klaw theatre is on West 45th street. It was built by Klaw. The sale would take in the land upon which the theatre stands, also owned outright by the manager-producer.

PHILLY FEELS HEAT; 'QUEEN HIGH' \$15,000

'Maritza' Leaving—"K. K. K." Does \$13,000—"Poor Nut," \$9,000

Philadelphia, May 18. Optimistic managers who looked forward to an unusually big summer because of the Sequi, were again down in the mouth last week. The combination of warm weather, daylight saving and the customary aversion of Philadelphians to go to the theatre after May 1, took another healthy sock at legit grosses.

It looks now like a case of the shows that ride through till the Sequi opens (May 31) will have taken considerable punishment before the expected relief arrives—if it does. And it also looks as if there wouldn't be more than three, possibly four houses, able to stick along through the summer.

The Garrick is the darkest mystery. "No, No, Nanette" positively closes this week, and Raquel Meller, first slated to appear two days next week, has again been postponed. Whether house will stay closed until her arrival, or whether it will get another attraction and the expensive Spanish star be shunted to some other theatre, is not known. There appears to be nothing in sight for the house, with "Dearest Enemy," unofficially reported going in there, now set to visit Boston first and not to arrive here until August. The Broad has "The Poor Nut" and nothing booked to follow. The "Nut" appears good for four to five weeks, hardly more. Its opening pace while not bad was not as big as hoped, although notices were glowing.

The Shubert, with "Countess Maritza" falling to hold up, takes "Gay Paree" beginning next Monday, the length of stay for this revue being figured at about four weeks. After that nothing is definite. The Forrest has "Ben-Hur" (film) believed to be trying for the summer. But the general opinion is that this is too sanguine an expectation.

Spotty Week

Last week's business was spotty, to say the least. "Countess Maritza" has good trade, but being so expensive a show needed more. It is now pretty definitely certain that "Maritza" will go to Atlantic City (Garden Pier) for the summer. "Queen High" held up the best and looks strong enough for the summer. Cast changes are being made, and Sammy Lee has been here to restage the dances. Business last week was off but still promising.

The two North Broad street houses closed their seasons with rather dismal results. The Adelphi did only about \$6,000 with the second and final week of "Puppy Love," and the Lyric had around \$9,000 with the all-star "Two Orphans," which had great notices and lots of publicity. Earlier in the season this is one revival which should have clicked big.

A promising newcomer, which may build into a real demand, was "Kosher Kitty Kelly." This did around \$13,000 in its first week at the Walnut.

Estimates for Last Week

"The Poor Nut" (Broad, 2d week). First week fairly good, and show well liked; just short of \$9,000; no other bookings.

"Ben-Hur" (Forrest, 5th week). Matinee trade a little light, but picture has surely clicked; around \$16,000 last week, off \$1,000.

"Countess Maritza" (Shubert, 5th week). Final week for big operetta; too expensive for the summer going here; "Gay Paree" coming in Monday, last announced local opening of year.

"No, No, Nanette," (Garrick, 7th week). Final week of record holder; failed to make good for second summer run; got around \$12,000 last week, a comeback; nothing announced, but house may stay open.

"Queen High" (Chestnut, 6th week). Best chance for summer stay of all shows now here; off last week to \$15,000, and changes being made in cast.

"Kosher Kitty Kelly" (Walnut, 2d week). Hopped into running last week, with a steady pick-up all week; around \$13,000.

"Two Orphans" (Lyric). About \$9,000; closing house for season. "Puppy Love" (Adelphi). Got \$6,000; also closing theatre.

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HERNDON'S DUO

Richard Herndon has "Treat 'Em Rough" on its tryout this week. Herndon will next direct his attention to "The Day Lady," by Samuel Shipman.

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

"Abie's Irish Rose," Republic (20th week). Scale reduced to \$2.20 top for summer, as usual; regular scale was \$2.75 top; world's run record holder now in fifth year on Broadway; jumped to \$10,000 last week.

"Alias the Deacon," Hudson (26th week). With rent period off after this month, should be able to go into summer profitably; business last week about the same at \$8,500, with both ends satisfied.

"A Night in Paris," Casino de Paris (Century Roof) (20th week). Roof ought to be a good summer spot, and indications fairly good for continuance; claimed averaging over \$20,000.

"At Mrs. Beam's," Guild (4th week). Appears to have beat chance of Guild offerings; business continues good at \$14,500 and agency demand strong.

"Bride of the Lamb," Henry Miller (9th week). Last week again around \$9,000, and probably grooved at that figure; ought to stick through July.

"By the Way," Central (21st week). Final week; last week claimed about \$10,000; due to open in Boston.

"Cradle Snatchers," Music Box (37th week). Spring pace indicated set around \$14,000 mark, figure that is highly profitable; should hold up in warm weather.

"Craig's Wife," Morosco (32d week). Impetus given business by award of Pulitzer prize, jumped takings to over \$12,000; management hopeful of running into August.

"Bunk of 1928," Broadhurst (5th week). Arrest of nude girl, attendant publicity and extra advertising accounted for last

week's gross, doubling that of previous week; \$10,000 or more and claimed profitable; revue remains here, although announced to move to Harris.

"Dearest Enemy," Knickerbocker (36th week). Final week; opera-take goes on tour; business held up during spring, but dropped under \$12,000 recently; during winter \$17,000 was average; house probably dark, except for Players' Club in "Henry IV" for one week starting May 31.

"Garrick Galettes," Garrick (2d week). Difference of opinion rating of revue over that of last season; company co-operative and can operate at modest grosses; \$8,500 quoted very good in this house.

"Great God Brown," Klaw (17th week). First week in this house after moving from Garrick, saw improvement over previous pace; indicated gross was over \$7,000.

"Greenwich Village Follies," Shubert (22d week). One week more here; will either close or move to Cohan; indications are revue is near end of run with trade between \$15,000 and \$16,000.

"Iolanthe," Plymouth (5th week). Last week not quite as good as previous week, but excellent at \$17,500; management expectant of going well into summer because of strong advance sale.

"Is Zat So?" Charnin's 46th Street (73d week). With aid of cut rates takings a bit over \$7,000; new arrangement with cast and pooling with house may take holdover into another summer.

"Kongo," Biltmore (8th week). Except for midweek matinee business continues to hold up nicely;

last week well above \$9,000 mark, and indications are for summer stay.

"Kitty's Kisses," Playhouse (3d week). Last week was first full week for intimate musical comedy; takings \$9,000 or slightly over; moderate money to date.

"Laff That Off," Wallack's (30th week). Advertised "now an established hit"; cut rates have figured in takings from start; \$5,000 to \$6,000 weekly average seems enough with house, and show under same management.

"Love 'Em and Leave 'Em," Apollo (16th week). Moved over from Harris, playing several weeks on "Stella Dallas" (picture) contract; takings last week around \$6,000 mark; Apollo gets White's "Scandals" middle of June.

"Love in a Mist," Galety (7th week). Went up a bit last week; draw is on lower floor, with balcony and gallery in cut rates; approximately \$9,000 is satisfactory.

"Lulu Belle," Belasco (15th week). Claimed not to have had an empty seat since opening; takings are over \$21,000 weekly, which figure expected to hold, even through summer.

"No, No, Nanette," Globe (36th week). Business profitable, with estimated takings last week \$16,000 to \$17,000; Ziegfeld's "Follies" listed about June 21.

"Not Herbert," 49th Street (11th week). Moved here from Klaw last week; under booking arrangement show can make profits at \$5,000, which is approximate pace.

"One of the Family," Eltinge (22d week). Tickets will be on sale up to June 19 or a week later; business between \$5,000 and \$6,000—apparently profitable at this time.

"Pinafore," Century (7th week). Doesn't seem to be attracting much attention and not expected to stick much longer; estimated under \$15,000.

"Pomeroy's Past," Longacre (5th week). A lower floor draw; agencies handling it was a moderate buy; business last week quoted over \$8,000—about an even break.

"Sex," Daly's 53d Street (4th week). Cut ratings upstairs and in the rear of first floor; jumped to over \$12,000 last week; capacity.

"Song of the Flame," 44th Street (20th week). Seat sale expected to extend to July 4; some cast changes but not material to performance; last week around \$24,000; still making money.

"Square Crooks," Maxine Elliott's (12th week). Cut rates keeping this show going, together with co-operative arrangement with players; dropped to a bit over \$4,000—just about an even break.

"Student Prince," Jolson's (76th week). Doubtful if holdover hit will last much longer; show cut down, with takings of \$10,500 last week not profitable.

"Sunny," New Amsterdam (35th week). Spring weather hasn't hurt this Dillingham smash, and it will probably go through summer at capacity, too; over \$43,000 every week; no show getting anywhere near that gross.

"Sweetheart Time," Imperial (17th week). Final week; will go on tour next season; business averaged between \$14,000 and \$15,000, but down to \$10,000 lately; house probably goes dark.

"The Cocoanuts," Lyric (24th week). All the musicals except "Sunny" have eased off within the past month or so; pace here last week \$23,000; claimed o. k. and summer continuance expected.

"The Girl Friend," Vanderbilt (11th week). Went upward last week, estimated around \$11,000 or \$12,000 over previous week; with players on summer salary basis, ought to continue for some time.

"The Great Temptations," Winter Garden (1st week). New revue offered by Shuberts; has makings of good show, according to out-of-town reports; opened Tuesday night.

"The Half Caste," National (8th week). Final week; averaged around \$8,000; will not play sub-

way circuit, but will open in Philadelphia; house will go dark.

"The Gorilla," Selwyn (repeat engagement). Went off last Saturday; return engagement brought little business and lasted one week; house to get Rahman Bey, Egyptian fakir next week.

"The Jazz Singer," Cort (36th week). Another week to go according to producer's plans; George Jessel will leave cast May 29 in any event; over \$10,000 last week; under that mark week previous.

"The Last of Mrs. Cheyney," Fulton (28th week). Another three or four weeks indicated though may stay longer; takings something over \$15,000 but show expensive to operate.

"The Patsy," Booth (22d week). Going along at good pace and sure to hold over into early summer at least, with a chance to go through; gross grooved around \$9,000.

"The Shanghai Gesture," Beck (16th week). After another week will move to the Shubert for indefinite continuance that will probably take non-musical gross leader well into next season; \$24,000.

"The Sport of Kings," Lyceum (3d week). Second week little improved over first with indicated pace around \$3,000; unless business picks up may drop out any time.

"The Vagabond King," Casino (35th week). Ought to be able to hold its own against summer musicals on reputation; off like most others but making plenty at \$25,000.

"The Wisdom Tooth," Little (14th week). May not stand up in warm weather; pace recently has eased off to about \$7,500 or about an even break in this small house.

"Tip Toes," Liberty (31st week). Has made an excellent showing to date; recently somewhat off but at \$19,000 should turn a neat profit.

"Vanities," Earl Carroll (40th week). Will probably terminate run during June with a new "Vanities" due in July; recent gross estimated between \$16,000 and \$17,000.

"What Every Woman Knows," Bijou (6th week). Standing up amazingly well for revival of the kind; trade holds to better than \$10,000 a very good figure for this house.

"Young Woodley," Belmont (29th week). Has accomplished virtual season's run and may stick for some weeks yet; estimated takings last week over \$7,000 and still profitable in small theatre.

"Outside Times Sq.—Little Revivals" "June and the Paycock" moved from Mayfair to Mansfield Monday instead of closing; "The House of Usher" at Mayfair; "The Importance of Being Earnest" (revival), moved from Comedy to Ritz Monday; "Cyrano" and "Servant in the House," Hampden's; "The Climax" (revival), opened Monday at 46th Street, also named to get "One Man's Woman" next week; Princess theatre company from Madrid, Spain, opened at Manhattan opera house Monday; "Bad Habits" closed at Greenwich Village; "Cherry Pie" (revue), Cherry Lane; final week for "Orpheus," Provincetown; "The Dybbuk" and "Romantic Young Lady" alternating final two weeks, Neighborhood; "The Cenci," Lenox Hill Players.

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EQUITY ELECTION MAY 25
Equity's annual general meeting will be held at the Hotel Astor May 25 for the special purpose of electing officers and councillors for the coming theatrical year.

There is no opposition ticket in the field.

ALL-CHICAGO CHORUS
Chicago, May 18.
"The City Chap" which will reopen the Woods (dark) will have an all-Chicago chorus.

Girls with a yen for the stage are being encouraged to come forward and show their qualifications.

SEASON ENDING SLOWLY

(Continued from page 41)
"Lamb" is fairly good at \$9,000; "Kongo" is profitable at the same figure; "Alias the Deacon" also satisfied at \$8,500; "Great God Brown" got around \$7,000 after moving; "The Patsy" set at \$9,000; "Wisdom Tooth" and "Young Woodley," \$7,500, and either may go out soon; "Square Crooks" \$4,000, but others are lower.

"Garrick Galettes" was the only premiere last week. At \$8,500 it started very well for the Garrick; "Kitty's Kisses" reached \$9,000, only fair for the Playhouse; "The Sport of Kings" was unable to climb over the \$3,000 mark.

"The Gorilla" could not make the grade for a repeat date at the Selwyn and dropped out last Saturday. The house will offer Rahman Bey, an Egyptian fakir, next week. "Bad Habits," a Village revue, also stopped suddenly. This week "Sweetheart Time" closes the Imperial; "The Half Caste" closes the National; "Dearest Enemy" closes the Knickerbocker; Raquel Meller closes the Empire, and "By the Way" will probably leave the Central dark. "The Climax," revived at the 48th Street Monday, will probably also stop, as "One Man's Woman" is due into the house Monday, the only premiere next week.

Cowl Best on Subway
"Easy Virtue" was best on the subway circuit, getting \$13,200 at the Riveria; "Blossom Time" played the Shubert, Newark, for the sixth time for a gross of about \$10,000; "The Enemy," at the Broad there, \$6,600; "The Creaking Chair" rated over \$8,000 at Werba's Brooklyn; "Magda" tried to repeat at the Bronx Opera House, but could only get \$4,000 as against \$10,000 recently.

Cut Rates Lead 100 Percent
The score between the attractions holding buys and those on sale in the cut rates stood at 14 to 23 this week. In the list of the buys there was but one new attraction, "The Great Temptations," scheduled to open at the Winter Garden last night, the brokers taking 500 a night for this show for the first four weeks. In the cut rates practically everything except the outstanding hits were offered.

The list of buys included: "Lulu Belle" (Belasco), "A Night in Paris" (Casino de Paris), "The Last of Mrs. Cheyney" (Fulton), "Garrick Galettes" (Garrick), "No, No, Nanette" (Globe), "Tip Toes" (Liberty), "Pomeroy's Past" (Longacre), "The Cocoanuts" (Lyric), "The Shanghai Gesture" (Martin Beck), "Cradle Snatchers" (Music Box), "Sunny" (Amsterdam), "Iolanthe" (Plymouth), and "The Great Temptations" (Winter Garden).

In cut rates the following attractions were available: "Love 'Em and Leave 'Em" (Apollo), "Young Woodley" (Belmont), "Kongo" (Biltmore), "The Patsy" (Booth), "The Bunk of 1928" (Broadhurst), "Vanities" (Carroll), "By the Way" (Central), "The Jazz Singer" (Cort), "Sex" (Daly's), "Square Crooks" (Elliott), "One of the Family" (Eltinge), "Is Zat So?" (46th Street), "The Climax" (48th Street), "Not Herbert" (49th Street), "Love in a Mist" (Galety), "Alias the Deacon" (Hudson), "Sweetheart Time" (Imperial), "The Student Prince" (Jolson), "The Great God Brown" (Klaw), "Dearest Enemy" (Knickerbocker), "Pomeroy's Past" (Longacre), "The Sport of Kings" (Lyceum), "The House of Usher" (Mayfair), "The Half-Caste" (National), "Kitty's Kisses" (Playhouse), "The Importance of Being Earnest" (Ritz), "Greenwich Village Follies" (Shubert), and "Laff That Off" (Wallack's).

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NEW YORK THEATRES

New Amsterdam Theat., W. 43d St. Evenings, 8:30
Mats. Wed. & Sat., 2:30
Bringer, Dillingham & Bedford, M. Dk.
CHARLES DILLINGHAM presents
MARILYN MILLER
And her Star **"SUNNY"** Aristocrat of Musical Comedies

FULTON Theat., W. 46 St. Eves. 8:30
Mats. Wed. & Sat., 2:30
CHARLES DILLINGHAM presents
INA CLAIRE
In a Comedy by Frederick Lonsdale
"The Last of Mrs. Cheyney"
with Roland Young and A. B. Matthews
Staged by Winchell Smith

CORT Theat., W. 48th St. Eves. 8:30
Mats. Wed. and Sat., 2:30
George Jessel in
"The Jazz Singer"

NEW 4TH EDITION
EARL CARROLL VANITIES
JOB COOK, FRANK TINNEY, JULIUS TANNEN
DOBOHY KRAFT, Most Beautiful Girl in World
EARL CARROLL Theat., 60th St. and 7th Ave.
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IRVING BERLIN'S GREATEST MUSIC
& U.S. KAUFMAN'S Cleverest Book
LYRIC Theat., W. 42 St. Eves. at 8:30.
Mats. Wed. & Sat., 2:30

Tip-Toes
with QUEENIE SMITH, ALLEN KEARNS, ANDREW TOMBERG, HARRY WATSON, JR.

BELASCO Theat., W. 44 St. Eves. 8:30
Mats. Thur. & Sat., 2:30
DAVID BELASCO Presents
LENORE ULRIG
as **LULU BELLE**

Martin Beck Theat., 45 St. & 8th Av.
Mats. Wed. & Sat.
A. H. WOODS Presents
FLORENCE REED in
THE SHANGHAI GESTURE
by JOHN COLTON

MUSIC BOX Theat., W. 46 St. Eves. 8:40
Mats. Wed. & Sat.
CRADLE SNATCHERS
A Sparkling, Clever, Scintillating Comedy
with **MARY BOLAND**
And a Wonderful Cast

VANDERBILT 48 St. E. of B'way, Eves. 8:30
Mats. Wed. & Sat., 2:30
LEW FIELDS' NEW MUSICAL COMEDY HIT
"THE GIRL FRIEND"
With EVA PUCK & SAM WHITE

MOROSCO Theat., W. 45th St. Eves. 8:30
Mats. Wed. and Sat., 2:30
THE DRAMATIC HIT
Pulitzer Prize Play
CRAIG'S WIFE
By GEORGE KELLY
with **CHRYSTAL HERNE**

The WISDOM TOOTH
LITTLE West 44th St. Evenings, 8:40
Mats. Wed. & Sat. at 2:35

PLYMOUTH Theat., W. 45 St. Eves. 8:30
Mats. Thurs. Sat., 2:30
POPULAR MATINEE THURSDAY
WINTHROP AMES presents
GILBERT & SULLIVAN'S
IOLANTNE

PLAYHOUSE 48 St. E. of B'way, Eves. 8:30
Mats. Wed. Sat., 2:30
SUMMER MUSICAL DELIGHT!
KITTY'S KISSES
Get a Look at 100 of 'Em
With Billy Wayne & Ruth Warren

LEO CARRILLO
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BREAKING ALL RECORDS
LAST WEEK, DAVIDSON, MILWAUKEE, ABSOLUTE CAPACITY
THIS WEEK, VAUGHN GLASSER'S THEATRE, TORONTO, Selling Out Every Performance.
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210 West 46th Street, New York**

PLAYS OUT OF TOWN

THE HOME TOWNERS

Chicago, May 18.
Farce comedy by George M. Cohan. Presented at the new Four Cohans theatre. Staged by John Meehan, with settings by Joseph Wickes.
"Vic" Arnold.....William Elliott
"Vic" Arnold.....Robert McWade
"Vic" Arnold.....William Walcott
"Vic" Arnold.....Chester Morris
Joe Roberts.....Walter Plimmer, Jr.
Lottie Bancroft.....Georgia Caine
Bell Boy.....Spencer Bentley
Maid.....Doris Freeman
Beth Calhoun.....Miriam Hopkins
Mort Calhoun.....Ben Johnson
Nellie Calhoun.....Florence Earle
Stone.....Walter Colligan

Some division of opinion exists in Chicago whether "The Home Towners" is a great play or just a good one. But everyone agrees that the job George M. Cohan did in rebuilding the old Grand Opera house into the new Four Cohans theatre is eminently successful. The new theatre is built on long, straight lines in the severe simplicity of modern architecture. The horseshoe and peculiar seating arrangement are entirely missing. There is no single point of resemblance between the old and the new beyond that both had the same foundation and the same building shell.

Perfect acoustics, good capacity (1,118 seats), back-stage equipment and dimensions to handle big productions and lighting, quick scene changes (as in "The Home Towners"), makes the Four Cohans aces for any show seeking a stand in Chicago. Location in the busy end of the loop counts heavily, too.

A fast, furious second act, with the comedy approaching the hectic level of farce, is the principal strength of "The Home Towners." The first and third acts do not lag nor lack interest, and have several moments of sheer, gripping drama

when the home-town vision comes into conflict with the big-city viewpoint. But these two acts are not what the second act is.

The cast is about flawless, from the youngster impersonating a Waldorf-Astoria bellhop to William Elliott and Robert McWade, who divide the main burden. McWade has the richer role as the man from South Bend, Ind., a well-meaning meddler who dopes out the girl his old college pal is going to marry in a gold digger and her family spongers. It leads to the break with his life-long friend. Elliott seems younger and smoother in this part than in the short-lived piece with which he made his first professional appearance in eight years last summer at the Garrick. Always a first-class trouper, he is more than likeable in "The Home Towners," and, with McWade foiling, like two old-time experts who have long since mastered all the tricks.

Georgia Caine was keen as the South Bend wife. A good, reliable actress with class, looks and experience, reading her lines as a well-bred lady from South Bend who has a stubborn husband would read them. Miriam Hopkins handled the feminine lead with nice shading, and capably discharged the emotional scenes. Chester Morris, a good-looking young chap, had the one remaining role of any length or importance. He rates in the class, likewise.

The South Bender comes to New York to act as best man at his friend's wedding. Arrived, he thinks he has correctly analyzed his friend's fiancée and her father, mother and brother. He tries to warn the friend, and they come to grief. Righting the situation created when the South Bender, in his sullen anger at having been repulsed and slapped by

his friend, insults the whole family is the work of the rest of the play.

It's good entertainment. Plenty of laughs. It's clean George M. Cohan stuff. The cast is excellent. It should tarry in Chicago for a good-sized run.

Harry Hiddings is in charge of house and show as well as general western representative for Cohan. Charley Thanhauser from the Palace and Al Eckhart from the Cubs park are in the box. Hal.

WE AMERICANS

Atlantic City, May 18.
Sam H. Harris presents a new play by Milton Herbert Gropper and Sam Siegel. Staged by Sam Forrest.
Mrs. Levine.....Clara Langner
Morris Levine.....Lillian Wilck
Phil Levine.....Lillian Wilck
Samuel Korn.....Zvee Scooler
Abramowitz.....Marvin Seltzer
Mrs. Abramowitz.....Morris Strassberg
Goldberg.....Sam Mann
Mrs. Lefkowitz.....Ethel Henin
Mr. Pasternick.....A. David Goldwyn
Mrs. Pasternick.....Morris Strassberg
Mrs. Horowitz.....Helena Rapoport
Chaim Horowitz.....Herbert Folsie
Finkel.....Milton C. Herman
Mrs. Finkel.....Rosalind Bernard
Mrs. Albert.....Josephine Webb
Albert.....Julius Bennett
Adams.....Joseph M. Holicky
Clarence Williams.....Lackaye Grant
Anna Debovsky.....Sylvia Hoffman
O'Dougal.....Lawrence Leslie
Shefka.....Ludmilla Toretzka
Jefferson.....Herbert Saunders

"We Americans," which had its premiere performance on any stage at the Apollo last night, is a play humanizing the most vital issue of the day—the making of a citizenry which by its strict adherence to the ideals of our American forefathers has developed the United States into the greatest and most influential country in the whole world.

The story is laid in the East Side of New York at the present time and concerns a poor and typical Jewish family. The parents, in their efforts to bring up their children with a good education, neglect their own welfare. As a result, when the children reach maturity, they are ashamed of their parents because of their illiteracy. The parents, who came to this country, could make no headway on the road to success, handicapped as they were by ignorance.

Beth, the daughter, rebels against her home life and announces an intention of leaving her sordid surroundings to avail herself of an opportunity offered by her employer in Cleveland. She fully expects to marry her employer as soon as he gains his divorce. The parents, at a gathering held at their home, learn from the neighbors that the same condition prevails in other families as well. They accordingly act upon the suggestion of Samuel Korn, a school teacher who is in love with Beth, to attend night school to improve themselves, both mentally and physically.

It is while attending one of these sessions that the parents are the recipients of a telegram stating that the daughter found it necessary to leave Cleveland, but could not find it possible to come home and face her parents. A surprising climax is reached through the transformation of the various Jewish families and their emancipation from the bonds of ignorance, particularly that of the Levines.

The play looks very promising. There is a rich vein of humor that predominates the entire production, particularly characteristic of the Jewish race. The second act that depicts one of the scenes in the night school is one that evoked many a sally of laughter. While there is no outstanding star in "We Americans," yet the entire cast is a well balanced one. Honors for acting go to Edward G. Robinson and Clara Langner in the roles of Mr. and Mrs. Levine.

Special mention should also be made of Zvee Scooler, portraying the role of Samuel Korn, the school teacher and Lillian Wilck as Beth Levine, the wayward daughter. The comedy part was equally divided between Sam Mann as Goldberg and Morris Strassberg as Horowitz. The play, although as yet a bit long, running twenty-five minutes over the regulation period of time, was well received by the large audience. It is the type of production that seems to have appeal for all classes. Vince.

Edna Hibbard's Divorce

Chicago, May 18.
Edna Hibbard has applied for a divorce from J. C. Seager, Jr., New York business man.

Report here says that upon Miss Hibbard being favored with a decree, she may marry Lester Bryant, the local manager.

Robt. Ames' 4th Wife

Los Angeles, May 18.
Robert Ames, stage and screen actor, will try matrimony a fourth time, he announced when told that his third and present wife, Vivian Siegel, musical comedy prima donna, is suing him for divorce in Chicago.

Ames let it be known that as soon as the divorce decree is final he will marry Alida Cruze, non-professional.

PLAYS ON BROADWAY

SPANISH PLAYERS

Maria Guerrero and Fernando Diaz de Mendoza with the Princess Theatre Company from Madrid presenting a week of repertoire at the Manhattan Opera House under the management of Walter O. Lindsey. Opening night program, "Donna Maria La Brava" ("Lady Maria the Brave"), written by Edouardo Marquina in 1900, and dedicated to the two stars. In four acts.

(Donna Maria La Brava)

Still they come—these eminent foreign artists. They have been a long list in the past few years, headed by such brilliant names as Duse, Maurice de Feraudy, Vladimir Nemirovitch-Danchenko, Firmin Gomer and his Odeon troupe, the Moscow Art and its offspring, the Moscow Art Musical Studio, that great single, Raquel Meller, and now the best of the Spanish companies, of the Princess theatre, Madrid, headed by Maria Guerrero and Fernando Diaz de Mendoza.

The big thing about all these importations is that they're good. Perhaps they don't mean 10 cents to the average American playgoer in New York, fed largely on farces, sexy drama and revues, but before their countrymen they evoke enthusiasm heretofore reserved for Napoleon brandy and other such delicacies.

Perhaps Maria Guerrero was what some folks here would call an old-fashioned actress—but she played her part to the hilt and it didn't take a bright fellow to understand that she was a bereaved mother. As she uttered a cry for vengeance at the first act conclusion, it was no petty repressed emotionalism of the modern stage but a full-throated, bellowing, earnest entreaty that justice be done for the murder of her boy.

As the plot went on, she suspected one of the king's envoys, and later this envoy assumed for her the guilt of another murder. Although the sturdy mother, battling like a stoic that an innocent man might not die for her wrong, confessed her own crime, it was too late and the heart that sped the sword was laid waste by the envoy's execution.

It was a bitterly emotional play, then, and the leading woman, Senorita Guerrero, gave the part everything. Even those who didn't understand Spanish appreciated her, and that also went for the male star, Senor de Mendoza. The rest of the cast was thoroughly competent.

Walter O. Lindsey, in handling the troupe and the press work, before the opening, thoroughly campaigned both the artistic social element of New York and the Spanish population. It is claimed there are only comparatively few wealthy Spaniards in New York, but inasmuch as the Manhattan is large enough to let the minimum scale run to \$1, it is easy to see that the wealthy element will not be entirely depended upon. The advance ballyhooing, done in good fashion, brought out a dress suit crowd for the opening and also a large aggregation of American actors. The really interesting thing of the night were the first, second and third balconies—Spaniards, all of them—and so enthused over the performance that their shouts, huzzas and handclaps descended like a treat torrent over the rest of the audience.

The company plays each night this week, with a Saturday matinee, and Benavente's "La Malquerida" (done here as "The Passion Flower") was given Tuesday night, while "Cancionera," by one of the brothers Quintero, will be the Friday bill. Prices are from \$5 down. Opening night was topped at \$11.

There was a good money audience and the start-off of this newest of the foreign groups was most propitious, a continuation of the triumphs they have recently gained in Cuba. They're going home when the brief engagement here is concluded. Blak.

HOUSE OF USSHER

Clarence Derwent presents a modern drama by H. V. Esmond, featuring himself and Rosalinde Fuller. Staged by himself. Revived after a brief stay at a semi-professional theatre, opening at the Mayfair Monday, May 17, 1938.

Grace Usher.....Will T. Chatterton
Gregory.....Nellie Malcolm
Hunt.....Thomas McElhany
Constance Usher.....Rosalinde Fuller
Rupert Herrington.....Roland Hogue
Emily Grison.....Jeanne Powers
Rev. Hugh Corwin.....Ferdinand Huet
Jacob Usher.....Clarence Derwent
Pembroke.....John Saunders

Quite unimportant little engagement this, except that it brings to Broadway in an outstanding role a thrilling new ingenue, Rosalinde Fuller. Than that, scarcely anything can happen to the theatre of more momentous potentiality.

"The House of Usher," which has so solid and respectable a title, odoriferous of a high British mystery by Robert Louis Stevenson, turns out to be a rather clatrapappy modern and underdone talk-act by H. V. Esmond. This reporter has never had the distinction of hearing of Mr. Esmond. Perhaps, since Clarence Derwent produced and directed it and is playing the chief role in it, he is also the author of it. This is but a guess.

Bits of plot hop in, run a course, and are dropped completely, not even concluded as of themselves; counterplots are thrust in, apparently for time-paddling—surely they have no other virtues.

The whole thing is so purposeless, the plotting so woefully unskilled, that it is a pity to see excellent players waste themselves by giving form, voice and action to such stuff.

But, to return to a far more pleasant and exciting topic, there was Miss Rosalinde Fuller.

Miss Fuller has been seen here—about before, but never in a big part. This is a bad part, written mostly in one key, and that not a pleasant one, but it is big. So one may study her intelligently.

She has feminine charm, youth, physical mellifluous, easy and tony manners, a fascinating restless animation and, over all, a heaven-sent speaking voice that makes the heart beat faster. That voice should carry far and carry her far. There are only two young actresses in America who can rival it—Lenore Ulric and Jeanne Eagels. It is not hoarse like Ethel Barrymore's; it is not sweet like Jane Cowie's; it is ringing, reverberating, penetrating. But it is melodious and intoxicating.

Derwent plays the old Usher, and does it rather well. It is a makeup part, and he looks like Louis Mann, quivers like David Warfield and works like George Arliss. Derwent is effective when he remains cold blooded, the poised man of iron and steel.

The rest of the playing is of upstanding calibre, especially that of Nellie Malcolm, who stands gloriously by her lines, except that they shouldn't be the lines of a Jewess. There may have been a Jew like Jake Usher somewhere—once, but there never was a Jewess like Grace Usher even once.

The single set is a nice little interior, not reflecting the drawing-room of a man of millions, but adequate to express the atmosphere.

This place was opened at the ill-fated Fifth Avenue theatre, where it played a few days and was stopped by a fire. Derwent took it over and steered it into the little Mayfair, where, at the prices for this attraction, \$2.75 top, he could attain a gross capacity of somewhat less than \$5,000; and, sadly, the gross will not be capacity and will be considerably less than \$5,000.

It is hard to say how long an engagement which could run indefinitely on a weekly gross of probably \$3,000 can carry on. But whatever the length of the run, if any, it seems a rather unfortunate certainty that "The House of Usher" will not be ranked as a success. Latit.

PLAYERS IN THE LEGITIMATE

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Management LYLE ANDREWS

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New Hotel St. Regis Shop Opens June First

RADIO RAMBLINGS

In these somewhat static days, the radio dance bands remain the good old standbys of consistently favorable ether entertainment. Next to the concerted orchestral instrumentation, the solo instrumentation like piano and violin always clicks in the radio transmission.

When a play like WEA's "Uncle Tom's Cabin" was essayed as on Friday night, even the otherwise sterling A. T. & T. technical aides could not overcome certain natural deficiencies. Still more apparent was the poor transmission in Paul Gallico's broadcast description of the Stribling-Risko fisticuffs which the "Daily News" sports writer transmitted through the WMSG microphone.

WIIN had a dance band marathon from 9.30 until 1 a. m. starting with Charles Strickland's jazz from Pallasades Park and concluding with a cabaret dance band tour. The Strickland brand of syncopation is tinny and lacks verve and inspiration.

WEAF's dance broadcasts of the Pelham Heath Inn band (Lou Raderman, director), the Buffalodians from the Monte Carlo restaurant (utilizing Ross Gorman's former period) and the Irwin Abrams band from the Casa Lopez, were instrumental highlights the past week-end. From WJZ, the Larry Stry syncopation via the Ambassador Hotel grillroom was an equally impressive recital of dance music.

Louis Katzman with his Whittall Anglo-Persians again proved noteworthy on their regular Friday night WEA hour. WMCA's bill took one up to Woodmansten Inn for the dance music, plus some extraneous

plugging on behalf of the revue. The Hardman Hour was a break in the jazz idea, this high class musical program proving ever pleasing. Thence to the Hofbrau and Frivolity cafes, and back to the Hotel McAlpin, leading into the midnight hour from the hotel's grillroom. Ernie Golden is temporarily away, because of a minor operation, and returns on the month end simultaneously with the roof garden's opening.

The Arcadia ballroom plugged itself via the George Hall and Bill Pike bands from WGBS. The Clarence Williams jazz trio and the Arrowhead Inn also were on from the Gimbel station.

Concert music of the string type figures among radio's favorites with the Hotel Commodore string ensemble (WJZ), Olcott Vall's ensemble (WMCA), and Jacques Jacobs' concert orchestra from the Hotel Shelton (WOR) among the outstanding organizations of this type. Each is a regular feature weekly, Vall repeating often within a week.

Among Saturday's WJZ features were Dorothy and Ethel Ponce, and a female trio on behalf of the Snider Hour, while the Salaam Temple band from WOR proved the highlight for the Newark station. Abel.

HERE AND THERE

Nat Martin and his recording orchestra are at the Kursaal, a new City Island (N. Y.) roadhouse.

WEAF and a hook-up of five stations will broadcast B. A. Rolfe's dance music from the Palais D'Or, New York. Rolfe will also be featured by Edison records as the ace recording artist.

Jimmy Carr and band open at the Follies Bergere, Atlantic City, May 28.

Radio's 'School' Play

Violet Kemble Cooper of the legit stage makes her second radio "appearance" May 29 in Sheridan's "School for Scandal" before the WEA "mike."

The WEA Players are a permanent radio stock company maintained by the station directed by Katherine Emmett. She formerly directed the Shakespearean Players, another permanent WEA ether stock troupe.

BESTOR TAKES BIVENS

Fort Wayne, May 19. Don Bestor and his Victor recording orchestra, touring the mid-west theatres, current at the local Strand, has signed Burke Bivens, a Beaumont, Texas, boy for his band. Bivens has been with Art Landry's band, as the "hot" clarinetist, and is famous for his "Swamp Blues" composition. Bivens will also be co-arranger with Bestor for the band. Mrs. Bestor (Frankie Klassen) rejoins the band next season.

COMMANDERS SAILING

John D'Allesandro, tenor with Irving Aaronson and his Commanders, left the band Saturday at Fox's, Philadelphia, to start by himself as a picture house solo attraction. Ralph Napoli, a Pittsburgh boy, has replaced D'Allesandro in the band. The Commanders sail June 30 on the "Mauretania" for a Paris engagement, and may open in a London production before opening at the Kit-Cat Club, Dec. 2.

Exploiting Sam Coslow

Sam Coslow, songwriter-radio entertainer, is a new picture house entry, opening this week at the Rialto, Washington, D. C. Coslow is to be exploited as another Jack Smith, the latter being now in London.

SUMMER SUBSCRIPTION

to "VARIETY"
\$1-3 Months

Send remittance with name and address

"Cutting" Disc Royalty

Some music publishers, selfishly and foolishly, are acquiescing to accepting cut-rate royalties from some of the mechanicals and that includes the biggest. The music men figure that if they get a "stomp" on for a penny or half-cent royalty, it is more than they might get if they held out for the full amount.

That theory is a fallacy because if the mechanical company didn't think the song material worth while, giving it to them for nothing, particularly the big ones who are offenders along with the lesser concerns, would be no inducement.

Furthermore a practice of this sort nullifies much of the effort now being expended for a revised copyright bill which would place the full control of a copyright in the owner's hands for his licensing and selling as he pleased, sans a compulsory two-cent royalty figure.

MANY NEWSPAPERS ANXIOUS TO RADIO

14 Hearst Dailies Have Applications Pending—Theatres Also

Included in the 610 applications filed to date with the Department of Commerce for licenses to operate broadcasting stations are 14 of the Hearst papers. Individual applications were filed by H. Polachek for Boston, Albany, New York City, Baltimore, Washington, D. C.; San Antonio, Los Angeles, San Francisco, Seattle, Detroit, Rochester, Syracuse, Chicago and Milwaukee. Other publishers are also seeking to get on the air, these including newspapers in practically every section of the country.

Theatres, too, are applying for licenses, among these being Sam S. and Lee Shubert as well as the Bucyrus Opera House in Bucyrus, O., and several other small theatres.

In spite of the crowded condition of the air in and around Chicago a dozen odd firms want to be licensed there. Guyon's Paradise Ballroom and Marks Bows theatres are included there.

The list is constantly growing with but little chance that any licenses will be granted unless, when the much sought after legislation is secured the Government should withdraw the existing licenses and scrap the vast sums invested in the equipment. This, however, is not the Government's policy of doing things.

Incidentally an odd interpretation is put on the action of the American Telephone and Telegraph Company by members of Congress. This company has re-incorporated as the Broadcasting Company of America. The Dill bill if passed would forbid any broadcasting company from being tied up with any cable or wire companies. This was done, it is said, to avoid further complications.

Congressman Sol Bloom (D.) of New York puts still another angle on this change of name, the Congressman believing it is in answer to his questioning during the recent hearings when W. E. Harkness of the telephone company refused to give any figures on the earnings of the broadcasting department of the A. T. & T. Co. Mr. Bloom now sees that should that question be again put the company can reply on broadcasting operations alone and not have to involve any earnings from the telephone end.

Chi Labor's Defiance

Chicago, May 18.

Upon receipt of information from Washington that license for the Chicago Federation of Labor's broadcasting station now under construction at the Municipal pier would be denied on the ground that there are already too many radio stations in Chicago, Edward Neckels, secretary of the federation, announced that the federation would defy the expected edict and broadcast from the station.

It is to be known as WCEL and will be on a wave length of 391 meters.

Radio's New Musical With All Professionals

Lewis F. Levinson, the Vanderbilt theatre publicity man, is the originator of a new form of radio entertainment, known as the Radio theatre.

It debuts June 6 from WEA and a hook-up of allied stations.

"A Carnival at Seville" is the first of a series of theatrical entertainments specially adapted for radio broadcasting. It will have an all-professional cast, including Stanley Howlett ("Beau-Strings"), June Cochrane ("Girl Friend"), John Alexander Rogers (Provincetown Players), Desmond Gallagher ("Kongo"), Rosalinde Fuller ("House of Usher"), Edgar Perkins and Luisa Ceballos.

MacIn Marrow of the Philharmonic scored and directed the musical end, with Levinson as author-producer. A Philharmonic woodwind unit will furnish the musical accompaniment.

A series of eight different radio programs have been created for alternate Sunday night broadcasting through the WEA chain.

WALKER MOORE ON FLOOR

Walker Moore, last appearing in "The Virgin," has taken to the cabarets as master of ceremonies.

He opens at Woodmansten Inn, New York, with Betty Smith's revue at that roadhouse.

A. F. of M. Ruling on Traveling Orchestras

A salient ruling on traveling orchestras as decided at the 31st Annual Convention of the American Federation of Musicians at Salt Lake City last week, has it that:

(1) After entering the jurisdiction of a local, a traveling band cannot accept miscellaneous engagements, and are restricted to playing only such engagements as they had contracted for before entering that jurisdiction, unless the local gives consent.

(2) Traveling orchestras playing vaudeville or picture houses cannot play miscellaneous engagements in the jurisdiction of any local without special consent; nor can such orchestra contract for such miscellaneous bookings before they enter the local's jurisdiction. This law is primarily intended to limit bands playing theatres to accept single dance jobs which would otherwise fall to the lot of local organizations which cannot compete with a show band's prestige and publicity.

RADIO HURT CABARET?

Chicago, May 18.

A meeting of stockholders was called last week to inquire what was wrong at Rainbo Gardens. It is understood that the show and the radio station in conjunction (WQJ) were blamed and that Ed Beck, the producer, and Jerry Sullivan, the announcer, were let out.

LEADING ORCHESTRAS

JO ASTORIA

and his
HOTEL ANTILLIA ORCHESTRA
Coral Gables, Fla.

ACE BRIGODE

and His 14 Virginians
Hotel Congress, Chicago
Personal Management: Joe Friedman

DETROIT

JEAN GOLDKETTE

Orchestras

VICTOR RECORDS

VINCENT LOPEZ

And His
Casa Lopez Orchestra
CASA LOPEZ
West 54th St., N. Y.

NAT MARTIN

AND HIS ENTERTAINERS
"Versatility Plus"

Appearing indefinitely at
THE KURSAAL
City Island, New York

SAM SMOLIN'S

and HIS RADIO ORCHESTRA
EAST MARKET GARDENS
AKRON, O.
BIGGEST HIT IN TOWN

CHARLEY STRAIGHT

AND HIS
Rendezvous Orchestra
En route—Orpheum Circuit
6 Weeks Muebach Hotel
Kansas City, Mo.
June 7 to July 18, Inclusive
Using Conn Instruments Exclusively

MR. AL TUCKER

and his
SOCIETY ORCHESTRA
Keith-Orpheum Circuits
Direction: Bernard Burke

DON BESTOR

And His Orchestra
Victor Records

Management:
Music Corp. of America
Chicago, Ill.

In the South, It's

FRANCIS CRAIG

and HIS ORCHESTRA
Columbia Records Nashville, Tennessee

MAL HALLETT

America's Greatest Modern Dance Leader
AND HIS ORCHESTRA
Featured for 5 Consecutive Seasons
on Broadway
PERMANENT ADDRESS: Lawrence,
Mass.
Mgt.: CHARLES SHRIMMAN

Katz & His Kittens

Are You Ready Kittens?
"Meow-ee-ee" It's Go
VICTOR RECORDS

EARL J. CARPENTER'S

MELODY SEXTET

Club Deauville, New York
Personal Representative "TAP8,"
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AL SCHEMBECK

and His
SOCIETY NOVELTY
ORCHESTRA
CLUB MIRADOR, NEW YORK
Spanish and American Dance Music

THE SEVEN ACES

"All Ten of 'Em"
Columbia Recording Artists
31st Week at
HOTEL PEABODY
The South's Finest
MEMPHIS, TENN.

JOE THOMAS

And His
SAX-O-TETTE
with ARCHIE NICHOLSON
Now on Tour with the DUNCAN
SISTERS in "TOPSY AND EVA"
Columbia, San Francisco
Until June 5

PAUL WHITEMAN

Kit-Cat Club
London
Direction: WILLIAM MORRIS

JOE ROBERTS

VAUDEVILLE ARTIST

With His

NE PLUS ULTRA

SILVER BELL BANJO

THE BACON BANJO CO., Inc.
Groton, Conn.

IRWIN ABRAMS

Director of his orchestra which has been signally honored in being selected to follow the original Vincent Lopez Orchestra into the Casa Lopez, New York, are ably filling Lopez's shoes as radio favorites. During Lopez's absence en tour, Irwin Abrams' dance music is being picked up from the Casa and nationally broadcast. Mr. Abrams is one of our sincerest boosters.

"WHO'S WHO ARE YOU?"
"JIG WALK"
"CAMILLE"
"ONLY YOU AND LONELY ME"

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**Berlin's "on Run"—Shipping 900 Music Bundles
Daily—Irving Berlin's Name and Publicity
Largely Responsible for Current Splurge**

An unprecedented prosperity on behalf of one music publishing firm is the case of Irving Berlin, Inc., which is doing 50 per cent of the industry's popular sheet music business, according to one large music jobber's estimate.

Leo Feist, Inc., is second with 22 per cent. The remaining 28 per cent of the sheet music sales is divided among the other publishers, including some of the biggest like Remick, Shapiro-Bernstein, Watson, etc.

Harms, Inc., chiefly a production music house, falls without this estimate for that reason.

The Berlin "run," as it is defined in the trade, is unusual in its proportions but considered "one of those things" in the industry which points out similar successful cycles in the case of Feist, Inc., with whom it has happened time and again, Remick's, Shapiro-Bernstein, Watson, and most of the rest.

The number of song hits one firm

ARTIST ARRANGEMENTS FOR DANCE ORCHESTRA

Something New in Really
"Hot" Arrangements
Other Arrangements Made to
Order

Send For Particulars

Elwood M. Wilson
1661 Park Road, N. W.
WASHINGTON, D. C.

Weil's Snappy Lid

Chicago, May 18.
Milton Weil, Chicago music publisher, dangled the loop frequenters and blockaded sidewalks by sauntering forth wearing one of those snappy checked hats usually effected by burlesque comedians.

Weil claims that he's going to wear the outrage, notwithstanding.

Friends are organizing a bodyguard to conduct Milt to and from his offices.

and You," rated by the industry as inferior song material but will most likely be well up in the running along with the other Berlin ballad sensations in view of the public interest in Berlin's name, even before the Ellin Mackay romance.

The profession itself has also acknowledged it time and again, introducing all Berlin songs with a mention of the author's name which lent both the singer and the composition additional prestige before rendered. Such acknowledgement from all sources, public and profession alike, has reacted most favorably.

It has reached the stage where a new form of "kind applause" by a singer is to mention "Irving Berlin's so-and-so" when the song is only a Berlin, Inc., publication and not Irving's composition, as the impression is indicated at times.

The Berlin, Inc., stockroom has a specially commissioned American Express Co. agent to check parcels because of the large number of orders filled. A day's business is known to run up to 900 bundles of music, which is plenty of music, as the industry knows.

WIEDOEFT'S SALARY \$650

Rudy Wiedoeft, the saxophone soloist, is getting \$650 a week when he opens June 15 at the Princess cafe, London.

Oscar Levant, American jazz pianist, will accompany the reed virtuoso and also introduce the art of American jazz piano syncopation as a solo attraction at the London cafe.

CABARET REVIEWS

DOVER CLUB

(2d Review)

Jimmy Durante, Eddie Jackson and Lew Clayton have had a big season at the Dover Club on West 51st street. They opened there early in the fall when padlocked out of their 58th street joint. At the Dover, however, they have been unmolested, doing a steady grind business from midnight on, drawing through their unquestioned talents as entertainers.

It's a perfect floor combination, the three boys. Each is so loyal to the other in addition they are a model for all of the show business. An effort to split this trio some months ago came to naught; they stuck and are sticking.

A general complaint against the Club Dover is that you don't notice the time passing. It's nothing for a guest to go in at one and come out at six, to be surprised by the daylight. When Jimmy, Eddie and Lew are doing their stuff, you can't count the laughs. The way they work and the frequency of their appearances have no parallel in cabaret entertainment. Nor do they follow a routine in the "turns." Whatever one starts the others fall in with.

Jimmy Durante is the crack comedian, capable of making his comedy high or low, according to the gang present; Eddie Jackson has no peer as a coon singer and strutter—the boy is a wonder at it and an entertainer of the nth degree, while Lew Clayton stands in the same class as a straight man, besides which Lew continues with his exceptional hoofing.

On top of themselves and other performers (genuine) the boys rang in the laughable Mlle. Fifi. Just a gag, it got over. Some can't decide whether Fifi is a dumbbell, amateur or just wise. She is neither. Fifi merely found a good place to eat. She'd rather get food than a stake. Her next thought after that is salary. She's around \$60 now and still squawking.

And now on top of all of the rest, the boys have another ringer, Dorothy De Haven, a corking looking blonde they have made up as a cabaret Meller, Spanish mantilla and everything, with Dorothy knowing as much about Spanish dancing as the courteous cashier does. But Dorothy may give Fifi a race, as the blonde is there otherwise, and Fifi is a brunet, heavily made up to keep the impression alive she's French. Also Fifi in opposition has a Spanish shawl she paid \$15 for but says Norma Talmadge gave it to her.

One night on the side lines at the Dover and you can get more inside than even the boys know—and they know a lot.

To pep it up with the two "nuts," Fifi and Dorothy, they now have Ben Gane (no relative of Billy Gane), the washroom boy, doing a Spanish double with Dorothy and an Apache with Fifi. That's a panic if you know about it and terrible if you don't. Ben Gane (he wrote his own name) (and pleaded for the mention) (yet still a washroom boy with instincts) also tells a couple of gags.

The on the level entertainers are headed by Brad Mitchell, billed as "King of the Blues." Mr. Mitchell is no slouch at the blues delivery, with the fact best told that he has been with the boys since they opened on 58th street. He would get over anywhere. Jane Pennington is a nice little number singer, and Clare Bower an attractive dancer.

There's a demand for the band's dance music at the Dover. The band kids along with the boys, have a couple of comedy numbers of their own, and they should all be performers as well as musicians when leaving the Dover. They are Harry Donnelly (piano), John Zuckman, sax; Barney Berenzwang, trumpet; Irving Sherman, banjo; John Sylvester, cornet, and Ralph Jardon, drums.

Three hostesses, all nice, are Fay Burke, cute (but smart), Helen Merit, and Edna Destello.

That's quite a crowd for a cabaret that could stand up alone with the three boys, and easily. It shows

there is no disposition to cheat at the Dover.

The mob makes it right along. With some the Dover is a habit. It's one of the few night places that can show a healthy balance sheet on this term.

About July 1 the boys will call it a season until September.

Eddie says he's going to take the car and the wife for a two months' auto ride, but he doesn't say who's going to drive. Probably the wife. Eddie has been troubled with his teeth of late. Thinks he must have eaten something his teeth weren't familiar with.

Time.

PALAIS D'OR

On the site of the Palais Royal where Paul Whiteman came to first important attention in the metropolitan district, B. A. Rolfe and his orchestra of 14, another crack symphonic syncopating aggregation, is clicking pretty with its ultra jazz. Rolfe, a veteran showman, whose power in theatricals dates back to the old Bluebird-Metro film productions of which company he was president, is now lending his talents to the field of dance music.

Rolfe holds a unique position among trumpet players, his unusual skillful technique at attaining the highest known registers distinguishing him among instrumentalists.

WEAF is recognizing this outfit by running a direct wire into the Palais D'Or to pick up its dance music thrice weekly for lunch and twice weekly for nightly sessions.

The Chinese-American restaurant, an 800-900 capacity room, is one of the biggest money makers in its class on Broadway, and the leader of this type of eatery. Operated by a Chinese syndicate, the secret of its success lies in mass production.

The show itself, augmenting the Rolfe orchestra last week, was a "Spanish Fantasy" that is filling in a week at the cafe, to plug a wait in their picture house itinerary. Otherwise it is Arthur Spizzi's first picture house unit which is routed over the Spizzi circuit of picture houses. This compact little revue is followed this week by another Spizzi unit (Oriental Land), which will utilize the Palais D'Or as a break-in stand.

The "Spanish Fantasy" has the Three Andreini Brothers as a nucleus. This nice-looking instrumental trio, featuring mandolins and guitars, could hold their own by themselves on occasion, and, in fact, officiate thusly in the film theatres. They comprise their own act as do Malinoff and Gray, dance team, and Moreley and Leeder, novelty songsters at the piano, all merging later into a co-ordinated finale.

Thursday night (when this show was reviewed) was the occasion of a formal opening, whereupon the Edison phonograph people presented Rolfe with a one-year recording contract for Edison disks. This is (Continued on page 47)



"Maurie Sherman is the king of syncopators."
CHICAGO EVENING AMERICAN.

"Maurie Sherman is entitled to the title of 'Chicago's Own.'"
CHICAGO EVENING POST.

"With frank enjoyment, Mrs. Coolidge listened to Maurie Sherman's singing of a 'blue' song."
CHICAGO DAILY NEWS.

"Mrs. Coolidge commented the excellent music of Maurie Sherman's orchestra" on the occasion of President and Mrs. Coolidge's last visit to Chicago.
CHICAGO EVENING JOURNAL.

"Maurie Sherman has one of the best orchestras we ever had in THE COLLEGE INN."—Frank W. Bering, Vice-President and General Manager, New Hotel Sherman, Chicago.

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Now Featuring

Maurie Sherman

(IN PERSON)

DIRECTING HIS RENOWNED BAL TABARIN ORCHESTRA

Direct from the Winter Dancing Season of the Bal Tabarin—Hotel Sherman

Broadcasting Nightly Over Station "WLS"

Maurie Sherman's Associated Artists

Jimmy Fallis, Saxophone and Clarinet
Julie Von Gende, Saxophone and Clarinet
Herb Nettels, Saxophone and Clarinet
Joe Plotke, Drums
Jack Ermatinger, Banjo

Julie Cassard, Bass Viol

John Lawler, Cornet
Emery Granger, Cornet
Al Dietzel, Trombone
George Frewert, Piano
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RENOWNED FOR ITS FRENCH CUISINE AND PASTRY
PIROLLE'S SPECIAL TABLE D'OTTE DINNER \$1.10
SUNDAY FROM 12 M. TO 9 P. M.

LUNCHEONS DAILY SPECIAL DISHES POPULAR PRICES

BEN POLLACK

and HIS CALIFORNIANS

OPENED MAY 1st, VENETIAN ROOM, SOUTHMOOR HOTEL, CHICAGO

A TREMENDOUS SUCCESS

Thanks to LOU BOLTON and MURRAY BLOOM

Lou Clayton Dismissed; End of Dover Mess

Lou Clayton, 34, living at the Carleton Terrace Hotel, was discharged in the Court of Special Sessions yesterday (Monday) on a charge of assault when the complainant, Agnes Cunningham, hair dresser, of 201 West 11th street, failed to appear.

Clayton was arrested at the request of Miss Cunningham on January 14 at 105 West 51st street, outside the Dover Club, upon the girl's complaint.

When the case was called for trial on three occasions the District Attorney asked the complaint be dismissed.

The facts as reported inside at the time were that the Cunningham girl with another young woman said to have been her sister were in the Dover Club with a male companion. Upon one of the girls creating a disturbance, the escort is said to have left, whereupon the two women insisted upon remaining.

Clayton, in charge of the club at that hour, later requested the girls to leave in order that the waiters could close the place. They refused

No "Big" Night Club Business Any More

Variety's recent summary that the night life of the future will be centered around the "nice" hotels and restaurants, was confirmed by the cafe men themselves who have confessed themselves "licked" by circumstances.

There is no room now in New York that is doing "great" business. After the star attraction's \$3,000 weekly is paid, plus the band and the overhead, there is nothing left for the money men.

In the case of a few attractions owning their own room in part, the situation is different. Their talents are charged against the "piece" in the place that they own, and the attractions receive theirs as a result of weekly profit-sharing.

and one of them fled to the street, asking an officer on post to arrest Clayton, alleging to have been struck by him. The officer entered the club and made the arrest.

PALAIS D'OR

(Continued from page 46)
mentioned as prelude to the interest evidenced in the Andreini trio by the Edison executives present. The boys would click on the records, selling their stuff well and having the advantage of an itinerant form of performance which is another recommendation for record sales' purposes.

Mallinoff and Gray showed up well on the dance floor. Miss Gray is a cute girl and her partner knows how to handle her. They did two numbers.

Moreley and Leeder are hotshots regsters to their own piano accompaniment. Their song material is distinguished by its newness. A "mommer" song has not been heard around and may be restricted. It is excellent material. "Farmer Gray" is done a la Irish, Jewish, Spanish and Italian, and that lends distinction to an otherwise trite doggerel.

The Rolfe jazzists for a specialty did something on that order with "Wimmin!" done as English fop, "Dutch" and Jew, the latter a show-stopper. These specialties are held-overs from their vaudeville days of not so long ago.

Rolfe evidences an unusual spirit of co-operation, and the personal touch, plus their type of syncopation, should count for much in sustaining the capacity pace at the Palais D'Or.

DAVIS AT ROADHOUSE

Will Have Woodmansten Show on
Couvert Percentage

Benny Davis has been signed to feature and stage a floor show at Woodmansten Inn, Pelham, N. Y., beginning tomorrow (Thursday).

In addition, Davis's wife, Dorothy Gumpert, Tot Qualters, Robert Rhodes and other principals have been engaged. The Lew Gold orchestra remains.

The arrangement with Davis is for four weeks with an option, on a guarantee with percentage of the cover charges.

From Theatre to Cab

Philadelphia, May 18.

Charles Kerr and his orchestra open at the Madrid Club Saturday, switching from the Globe, local picture house.

Club Mosconi's Owners Teaching Dancing

The Club Mosconi, with the Four Mosconis owning and operating their own night club, is set for next fall. The idea will be a departure for supper clubs, the dancing Mosconis figuring to contribute their services as an attraction in tutoring the dance hounds.

Marc Lachman is associated. Lachman, as night club publicist, has observed that the flappers are the mainstay of the cafes. With dancing figuring so importantly, the Mosconis will utilize that as a sales point.

Bob Murphy has left the Imperial cafe, Brooklyn, N. Y. He is framing a picture house act.

OBITUARY

DAVE CHRISTY

Dave Christy (Lyman Van Valer), 73, minstrel, balladist and actor, died May 15 at 432 West 22d street, New York, of a complication of diseases.

In his active days Christy was with many big shows. In 1882 he was with Harrington and Hart and with McIntyre and Heath in 1885-86, also appearing with Lester and Allen and the San Francisco minstrels for several seasons.

In 1889 he became a legitimate actor, playing in "The Old Homestead," "The Heart of Maryland," "San Toy." In 1913 he was with "The American Girl" and also was

Brooklyn Lodge Elks (22) and the I.A.T.S.E.

Two brothers, William and Harry Nolan, survive. The funeral was held in Bayonne.

J. C. MULVIHILL

J. C. Mulvihill, 53, died last week at his home in Syracuse, N. Y., following an illness of some length. Before taken ill the deceased had been the stage manager at Keith's, Syracuse; also previously stage manager of several legitimate productions.

JOHN PRIEST

John D. Priest, 41, organist at the Colony, New York, May 10, in Columbus Hospital, 163d street and Amsterdam avenue, following an intestinal operation. He was considered by his contemporaries as one of the really fine organists.

Mrs. Florence Priest and a daughter, Elizabeth, survive.

John Wazruska, 55, carnival man, who joined the Wolf Carnival Co. in Minneapolis 10 days ago, dropped

IN MEMORY OF

Mary (Precious) Timponi
Died May 21, 1932

My loved and lost whom I could not save,
My youth went down with you to the grave;
I keep your memory near my heart,
My beautiful, brilliant, guiding star,
Till long life o'er I too depart
To the infinite night where perhaps you are.

Broken Hearted
FLORENCE

death of heart disease during the carnival's stand in Oelwein, Ia., last week. Carnival employees arranged for the funeral there.

The father, 84, of Holbrook Blinn, actor, died last week in San Francisco. For 50 years he had been attached to the United States Customs Bureau, San Francisco. The widow, son and a daughter, Eleanor, survive.

The mother, 77, of Maxfield Parrish, painter, died May 10 in Los Angeles.

Henry Winchell, 59, theatre manager, Huglot Park, L. I., died recently and was buried in Pittsfield, Mass.

DEATHS ABROAD

Paris, May 10

Elmer Certain, 38, American colored musician, of Jacksonville, Fla., died of tuberculosis, at American Hospital of Paris.

Roland Gael, French song writer, Ellen Key, 77, Swedish authoress, at Sundsholm.

Jules Paillard, brother of Armand Berthez, manager of the Capucines Theatre, Paris.

Maurice Level, 52, French playwright and journalist.

Ernesta Stern (Baroness de Hirschel, well known in French literary circles as Marie Star, authoress, died at her villa at Cap Martin, south of France.

Gilbert Julius Hirsch, 39, journalist, of New York, died at the American Hospital of Paris.

Maxime Brionne, Paris chansonnier and journalist, after a long illness.

CABARET BILLS

Current Programs in Cabarets and Cities as Below Listed

NEW YORK

Ambassador Grill
De Vega & D'Alva
Larry Stry Bd

Art Studio Club
Glorious Rev
The Glorias
Helen Morgan
Alice Ridnor
Ben Glaser Bd

Avalon Club
Harry Delson
Myrtle Gordon
Frankie Meadows
Morley & Leeder
Flo Sherman
Joe Carroll
Tony Shayne
Jack Harvey
Inter-State 5

Bert Lewis Club
Bert Lewis
Peggyann Burt
Mary Shaw
Jane Carpenter
Bert Proham
Hazel Lee
Rena Anello
Dina Roberts
Cleolette Lyon
Buff-Harmonists

Cafe de Paris
Ben Selvin Bd
Theo Illiescu Gypsies

Caravan Club
Jane Grey
Peggy O'Neill
Estelle LeVelle
Virginia Rhodes
Phyllis Fair
Betty May
Arthur Gordon
Pete Dale
Jerry Friedman Bd

Casa Lopez
Vincent Lopez
Irwin Sie
Emil Boreo
Arthur Ball
Gale & Record
O'Brien Sie

Castilian Gardens
Helen Leslie
Margie Ross
Jean Carpenter
Les Stevens Orch

Castilian Royal
Gladya Sloane
Beth Pitt
Bigelow & Lee
Sleepy Hall Bd

Chateau Stanley
Will Oakland
Chateau Band

Chlo's
Cecl Cunningham
Minnie Mae Moore
Noel Francis
Doris Dickinson
Laurette Adams
Dorothea Stanley
Marie Salisbury
Marguerite Helliwig
Crandall Sie
Hilda Allison
Ruth Cameron
LeRoy Smith Bd

Club Alabama
Geo McCellan
Jean Starr
Abbie Mitchell
Freddie Washington
Al Moore
Johnny Vag
Clarence Robinson
Elida Webb
Alma Smith
L Caldwell Bd

Club Barney
Hale Byers Bd
Ellnor Kerns
Borrah Minnevitich
"Bubbles"
Drusilla
Kendall Capps
Edith Shelton

Club Beauville
Melody Six
4 Aces

Club Lido
Chick Endor
Billy Mann
George Walsh

Tommy Parcell
Davis-Alex Orch
Connie's Inn
Maude Russell
Margaret Sims
Wheaton & Walker
Aida Ward
Alta Oates
B Mitchell
Connie Bd

Cotton Club
Lew Paton
John Larkins
Mary Stafford
"Boney" Chadwick
Eddie Burke
Mildred Hudgins
Albertine Pickens
Jazz Synchronators
County Fair
Eddie Worth Bd
Entertainers
Dove's Club
Jimmy Durante
Eddie Jackson
Lew Clayton
Ryan Sisters
Ethel Craig
Margaret Helliwig
Doris Dickinson
Brad Mitchell
R Jordan's Orch

Ed Hutchinson Rev
Lionel (Mike) Ames
Masked Countess
Jeanette Gilmore
Shirley Dahl
Bessie Kirwan
Carl Byal
Sir Tashar's Arab's
Buffalodians Orch

Moulin Rouge
Vaude Acts
Jim Morgan Bd

Parody Club
Joe Frisco
Gypsy Byrne
"Mickey" Ruth
J & B Miller
C & M Ross
Verona
Louise Kane
Athlon
Margaret Davies
S B Leviathan Bd

Felham Heath Inn
Lou Rademmer Bd

Silver Slipper
Dolores Farris
Beryl Hallie
Broderick & Leon
Dolly Sterling
Ed Edwards Bd
S. Tucker's Play's
Sophie Tucker
Ed Elkins Bd

Imperial
Walt Windsor Rev
Gladya Burgett
Eugene Kern
Carmencita
Beth Pitt
Alice Rector
M Spielman Bd

Rockwell Terrace
Chas Cornell Rev
Buck & Therin
Ethel Wolfe
Artie Williamson
Mae Russell
Harry Lassar Bd

Parody Cafe
D & G Mason
Kid Murphy
Slim Greenleaf
Flossie Sturgis
Pop Hunter
Bobbie Marcellus
Gladya Mints
Clint Wright's Orch

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Vanity Fair
Auricle Craven
Frank Sherman
The Jennings
Mary Isabel Colbr
Vanity Serenaders
Virginia Cooper
H Osborne Orch

Club Avalon
Bert Gilbert
Leonette Ball
Gladya Kremer
6 Avalon Peaches
Sol Wagners Orch

Deauville
O'Connor Sie
Shirley Buford
Martha Martell
Helen Doyle
David Quixano
Marque & Marquette

Montmartre
Edna Lindsey
Bernice Parker
Rose Wynn
Alfredo & Gladya
Gladya Blair
Al Downs
Bronze Melba
Bob O'Link's Orch

Hollywood Barn
Florence Schubert
Myrtle Lansing
Marion Kane
Reed Sisters
Johnny Ryan
De Costa & Louisa

Silver Slipper
Hilda Ferguson
Rasch & Andrae
Barbara Blair
Louise Mack
Charles Mardel
Elizabeth Mack
Irmannette
Dorothy Mack
E McKnight's Orch

Follies Bergere
Evelyn Nesbit
Dorothy Braun
Babe Nazworthy
Betty Gillen
Pasadena Orch
Minerva

Martin's Cafe
Francis Renault
Thelma Carlton

Greenwich Village
Sam Rubin
Jack Goldstein
Bergratton Orch

Cafe Lafayette
Jane Green
H Owens Orch

Cotton Club
Frisco Nick
S Mitchell
Martha Ritchie
Mildred Washington
6 Georgia Peaches
Elkins Orch

Club Abham
Carolynne Snowden
Sunburn Jim
Ivy Anderson
Marshall & Pertle
Lawrence Ford
Sidney Reeve
Sunie Hoy
P Howard Orch

Tom Jacobs Lodge
Mel Callah
George Lloyd
James & Carson
Irene McKinney
Claire Leslie
Dave Shell Orch

Janet Stone
Marie Vilani
Patrice Gridler

Walter Kolk
Mayflower Garden
S Tupman Orch

Spanish Village
O'Donnell Orch

Swanee
Meyer Davis Orch
Nola Daye Girls
Elwood Wilson

White Foodle Club
Plame Moore
Hazel Hickey
Jean Dare
Flo Bristol
Helen King
France La Mont
Bert Dagmar
Billy O'Connell Bd
Baron Wilken's
Colored Show Orch

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ATLANTIC CITY

Silver Slipper
Hilda Ferguson
Rasch & Andrae
Barbara Blair
Louise Mack
Charles Mardel
Elizabeth Mack
Irmannette
Dorothy Mack
E McKnight's Orch

Follies Bergere
Evelyn Nesbit
Dorothy Braun
Babe Nazworthy
Betty Gillen
Pasadena Orch
Minerva

Martin's Cafe
Francis Renault
Thelma Carlton

Greenwich Village
Sam Rubin
Jack Goldstein
Bergratton Orch

Cafe Lafayette
Jane Green
H Owens Orch

Cotton Club
Frisco Nick
S Mitchell
Martha Ritchie
Mildred Washington
6 Georgia Peaches
Elkins Orch

Club Abham
Carolynne Snowden
Sunburn Jim
Ivy Anderson
Marshall & Pertle
Lawrence Ford
Sidney Reeve
Sunie Hoy
P Howard Orch

Tom Jacobs Lodge
Mel Callah
George Lloyd
James & Carson
Irene McKinney
Claire Leslie
Dave Shell Orch

Janet Stone
Marie Vilani
Patrice Gridler

Walter Kolk
Mayflower Garden
S Tupman Orch

Spanish Village
O'Donnell Orch

LOS ANGELES

Greenwich Village
Sam Rubin
Jack Goldstein
Bergratton Orch

Cafe Lafayette
Jane Green
H Owens Orch

Cotton Club
Frisco Nick
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WASHINGTON

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Sam Rubin
Jack Goldstein
Bergratton Orch

Cafe Lafayette
Jane Green
H Owens Orch

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Frisco Nick
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NEW YORK FAIR DATES

Albany, N. Y., May 18.

The New York State Department of Farms and Markets, Berne A. Pyke, commissioner, has given out the list of agricultural fairs to be held in New York state this year, as follows:

New York State Fair, Syracuse, Aug. 30-Sept. 4. J. Dan Ackerman, sec., Syracuse.

New York State Ass'n. of County Agricultural Societies, annual convention at Albany, Feb. 15, 1927. G. W. Harrison, 131 North Pine avenue, Albany, sec.

New York State Ass'n. of Town Agricultural Societies, annual convention at Albany, Feb. 15, 1927. Clyde E. Shults, Hornell, sec.

Albany Fair, Altamont, Aug. 30-3. Roy F. Peugh, Altamont, sec.

Allegany County, at Angelica, Aug. 31-Sept. 3, night shows Sept. 1 and 2. R. R. Richardson, Angelica, sec.

Cuba Fair, Cuba, Aug. 17-20. D. P. Snyder, sec.

Broome County, at Whitney Point, Aug. 10-14, night show, Aug. 11-13. T. Rufus Tracy, Whitney Point, sec.

Binghamton Expo., at Binghamton, Sept. 14-18, night show 15-17. Henry S. Martin, 140 Prospect avenue, Binghamton, sec.

Cattaraugus County, at Little Valley, Sept. 15-18. H. F. Lee, Little Valley, sec.

Cayuga County, at Moravia, Aug. 24-27. A. A. Morse, Moravia, sec.

Chautauqua County, at Dunkirk, Sept. 6-10, night shows, same date.

Arthur R. Maytum, Fredonia, sec.

Chemung County, at Elmira, Sept. 21-24. M. B. Heller, City Hall, Elmira, sec.

Chenango County, at Norwich, Aug. 24-28, night show 25-28. F. A. Paquette, Norwich, sec.

Afton Fair, at Afton, Aug. 17-20, night show 18-19. Harry G. Horton, Afton, sec.

Clinton County, at Plattsburg, Aug. 23-27, night show 23-27. Stewart J. Frazier, Plattsburg, sec.

Columbia County, at Chatham, Sept. 6-10, night show 6-9. W. A. Dardess, Chatham, sec.

Cortland County, at Cortland, Aug. 16-20, night show same dates.

F. J. Bentley, Cortland, sec.

Delaware County, Delhi, date undecided. Mary Brown, Delhi, sec.

Delaware Valley, at Walton, Sept. 1-3. Harry McCabe, Walton, sec.

Dutchess County, at Rhinebeck, Aug. 30-Sept. 3, night shows same dates. Benson R. Frost, Rhinebeck, sec.

Errie County, Hamburg, Aug. 30-Sept. 4. J. C. Newton, Hamburg, sec.

Essex County, at Westport, Aug. 24-27. Dr. W. D. Way, Westport, sec.

Franklin County, at Malone, Sept. 14-17, night shows 14-16. S. M. Howard, Malone, sec.

Fulton-Hamilton, at Gloversville, Aug. 31-Sept. 4, night shows same dates. C. V. Musgrave, R. D. 3, Gloversville, sec.

Genesee County, at Batavia, Aug. 24-28, night shows same dates. Fred B. Parker, Batavia, sec.

Greene County, at Cairo, Aug. 16-19. G. W. Squires, Cairo, sec.

Herkimer County, at Herkimer, Sept. 6-11, night shows same dates. A. T. Smith, Herkimer, sec.

Jefferson County, at Watertown, Sept. 6-10. Alfred E. Emerson, Dexter (R. D.), sec.

Cape Vincent, at Cape Vincent, Aug. 30-Sept. 2. M. G. Fitzgerald, Cape Vincent, sec.

Lewis County, at Lowville, Aug. 24-27. M. M. Lyman, Lowville, sec.

Livingston County, at Avon, date undecided. William H. Clark, Avon, sec.

Hemlock Lake Union, at Hemlock, Sept. 22-25. Mettie L. Beach, Hemlock, sec.

Caledonia Tri-County, at Caledonia, Aug. 10-14, night shows same dates. A. Miner Wellman, Caledonia, sec.

Brookfield-Madison, at Brookfield, Sept. 6-9. Kenneth L. Crumb, Brookfield, sec.

Four County Fair, at De Ruyter, Aug. 3-6. J. C. Stillman, De Ruyter, sec.

Monroe County, at Brockport, Aug. 18-21, night shows same dates. Harold G. Dobson, Brockport, sec.

Rochester Expo., at Rochester, Sept. 6-11, night shows same dates. Edgar F. Edwards, 309 Powers building, Rochester, sec.

Montgomery County, at Fonda, Sept. 6-9, night shows same dates. Seeley Hodge, Fonda, sec.

American Institute, at New York, Oct. 25-30. O. H. La Barre, 322 West 23d street, New York, sec.

Niagara County, at Lockport, Sept. 20-25, night shows same dates. J. K. Silbey, Lockport, sec.

Oneida County, at Rome, Aug. 16-20. E. D. Beville, Rome, sec.

Vernon, at Vernon, Sept. 22-25. George L. Bowers, Vernon, sec.

Boonville Fair, at Boonville, Sept. 6-11, night shows same dates. Frederick A. White, Boonville, sec.

Ontario County, at Canandaigua, Sept. 15-18, night shows, 15-17. Floyd D. Butler, Canandaigua, sec.

Naples Union, at Naples, Sept. 7-9. E. J. Haynes, Naples, sec.

Gorham, at Reed's Corners, date undecided. Charles Miles, Canandaigua, R. D. 1, sec.

Orange County, at Middletown, Aug. 16-21, night shows same dates. Alan C. Madden, Middletown, sec.

Orleans County, at Albion, Sept. 15-18, night shows same dates. C. W. Howard, Albion, sec.

Sandy Creek, Richland, Orwell and Boylston, at Sandy Creek, Aug. 17-20. Dr. J. R. Allen, Sandy Creek, sec.

Otsego County, at Cooperstown, Sept. 13-16, night shows, 14-15. B. G. Johnson, Cooperstown, sec.

Morris Fair, at Morris, Sept. 21-24. D. F. Wightman, Morris, sec.

Oneonta Union, at Oneonta, Sept. 6-10, night shows, 6-7. Charles D. Townsend, Oneonta, sec.

Richfield Springs, at Richfield Springs, date undecided. Fred Bronner, Richfield Springs, sec.

Queens-Nassau, at Mineola, Sept. 14-18. Lott Van de Water, Jr., Hempstead, sec.

Rensselaer County, at Schaghticoke, Sept. 6-9, night shows same dates. Farnum P. Caird, Troy, sec.

Rensselaer County, at Nassau, Aug. 24-27, night shows, 24-26. Charles C. Poyner, Nassau, sec.

Rockland County, at Orangeburg, Sept. 6-8. W. J. Elliott, West Nyack, sec.

Rockland County, at New City, Sept. 2-4. W. J. Elliott, West Nyack, sec.

St. Lawrence, at Canton, Aug. 24-27. A. G. Akin, Canton, sec.

Oswegatchie, at Ogdensburg, Aug. 31-Sept. 3, night shows same dates. R. P. Johnson, Ogdensburg, sec.

Gouverneur, at Gouverneur, Aug. 17-20. B. A. Dodds, Gouverneur, sec.

Raquette and St. Regis Valleys, at Potsdam, Sept. 7-10. E. E. Baum, Potsdam, sec.

Saratoga County, at Ballston Spa, Aug. 31-Sept. 3, night shows, 1-2. James B. Bunyan, Ballston Spa, sec.

Cobleskill, at Cobleskill, Sept. 27-Oct. 1. William H. Golding, Cobleskill, sec.

Schuyler County, at Watkins, date undecided. C. E. Titus, Watkins, sec.

Seneca County, at Waterloo, Aug. 17-21, night shows, 17-20. J. Willard Huff, Waterloo, sec.

Steuben, at Bath, Sept. 28-Oct. 1. James M. Farr, Bath, sec.

Hornellsville Fair, at Hornell, Aug. 24-27. Clyde E. Shults, Hornell, sec.

Southern Steuben, at Troupsburg, date undecided. Dr. E. L. Simpson, Westfield, Pa., sec.

Suffolk County, Riverhead, Sept. 21-25. Ellis T. Terry, Riverhead, sec.

Sullivan County, at Monticello, Aug. 31-Sept. 3. Leon P. Stratton, Monticello, sec.

Tioga County, at Oswego, Sept. 7-10, night shows same dates. S. M. Lounsberry, Oswego, sec.

Tompkins County, at Ithaca, Aug. 3-6, night shows same dates. William E. Pearson, Ithaca, sec.

Union, at Trumansburg, Aug. 11-14, night shows, 12-13. C. Owen Carman, Trumansburg, sec.

Ulster County, Ellenville, Aug. 24-27, night shows same dates. William S. Doyle, Ellenville, sec.

Warren County, at Warrensburg, Aug. 10-13. Fred J. Hayes, Warrensburg, sec.

Washington County, at Hudson Falls, Aug. 24-27, night shows, 25-27. George A. Ferris, Hudson Falls, sec.

LIVESTOCK BAN AT MEX. BORDER

U. S. Quarantine to Avert 'Hoof and Mouth' Disease

Washington, May 18.

Though the danger is still considered remote the Department of Agriculture has placed quarantine regulations on the Mexican border against all livestock, hay, straw and feeding material originating in the portions of Mexico south and east of the Tehuantepec Railway which crosses the Isthmus of Tehuantepec; in order to prevent another outbreak in this country of the hoof-and-mouth disease.

Tent shows playing the border territory may later experience some difficulties if this first outbreak of the disease in Mexico should spread, according to department officials.

The epidemic in the western and southern States several summers ago caused several circuses to temporarily close.

FOOT DOCTOR'S CIRCUS BUY PROVES PHONEY

Glib Bird Talks Chiropodist Out of \$2,250 in Show Deal

San Francisco, May 18.

James Brown, local chiropodist, was working on the feet of a fair patient, Peggy McCrory, when in breezed a convincing person answering to the name of A. B. Clark. Miss McCrory he greeted with the familiarity of an old friend, who introduced him to the doctor.

Clark talked fast about a circus he had for sale. He painted the glory and the gains of circus life. Dr. Brown fell hard and wrote a check for \$2,250, paying for a one-fourth interest in Clark's circus.

Last week Brown made his way to the district attorney's office and poured out this tale of woe:

"He told me I would find the circus in Garnerville, Nevada, and that the \$2,250 I gave him was to pay for a quarter interest. Not only can I not find the circus—I can't even find Garnerville. There's no such town in the State."

The police are now seeking Mr. Clark.

Music Amplifiers in Park; Melodies Carried All Over

Washington, May 18.

Though opening in the midst of a 24-hour downpour of rain, Glen Echo, Washington's amusement park, got away to a good start. New roller coaster, caterpillar, etc., replace rides.

Amplifiers have been installed carrying the music from the carousel in the Midway and Old Mill. This is said to be the first time in an amusement park that music from a central point has been carried over other attractions.

CIRCUSES

John Robinson

Marion, O., 20; Kenton, 21; Findlay, 22; Tiffin, 24.

Hagenbeck-Wallace

Staunton, Va., 19; Harrisonburg, 20; Winchester, 21; Hagerstown, 22.

Sells-Floto

Trenton, N. J., 19; Long Branch, 20; Plainfield, 21; Perth Amboy, 22.

Gentry Bros.

Slaterville, W. Va., 19; New Martinsville, 20; Bellaire, 21; St. Clairsville, 22.

101 Ranch Shows

Columbus, O., 19; Zanesville, 20; Wheeling, W. Va., 21; Fairmount, 22.

Ringling, B. & B.

Allentown, Pa., May 19; Reading, 20; Williamsport, 21; Clearfield, 22; Pittsburgh, 24-25; Canton, O., 26; Columbus, 27; Dayton, 28; Cincinnati, 29.

Cambridge Valley, at Cambridge, Aug. 17-20, night shows, 18-19.

Thomas Wilson, Cambridge, sec.

Palmira, at Palmira, Sept. 23-25. W. Ray Converse, Palmira, sec.

Wyoming County, at Warsaw, Aug. 1-7, night shows same dates. Ernest C. Perry, Warsaw, sec.

Silver Lake, at Perry, Aug. 17-20, night shows same dates. Charles E. Chase, Perry, sec.

Yates County, at Penn Yan, Aug. 25-28, night shows same dates. I. Seymour Purdy, Penn Yan, sec.

Dundee Fair, Dundee, Oct. 5-7. H. L. Woodruff, Dundee, sec.

INSIDE STUFF ON THE OUTSIDE

Parks Looking for Novelties

Summer parks with the "official openings" set for Decoration Day, are still on the look out for novelties. So far few have dug up anything that looks like a sensation.

Although the theatres this fall went hook, line and sinker to the old fiddlers' contest and the Charleston contests some of the parks where this sort of thing hasn't worn out its popularity will use them.

Pictures are considered too ancient for local magnetism. "Beauty contests" will be favored in some localities, although this phase of exploitation unless worked with a newspaper tieup where attempted is regarded as an idea that has been worked overtime.

CARNIVALS

(For current week (May 17) when not otherwise indicated)

Alabama Amus Co., Nicholasville, Ky.

Barlow's Big City Shows, De Kalb, Ill.

Bernardi Expo, Santa Fe, N. M.

O. J. Bach Shows, Watervliet, N. M.

Blue Ribbon Shows, Minneapolis.

Boyd & Linderman, Richmond (Barton Hts), Va.

S. W. Brundage, Quincy, Ill.

Buck's Empire, Forda, N. J.

Capital Am Co, Altoona, Wis.

Clark & Dyer, Beebe, Ark.

Coleman Bros Shows, Hartford, Conn.; New Britain, 24.

Conklin & Garrett, Nantaimo, Can. 20-24.

Copping's Show, Arnold, Pa.

Corey Greater Shows, Clearfield, Pa.; Portage, 24; Southfork, 31.

J. L. Cronin, Chillicothe, O.

A. F. Crounse Shows, Corning, N. Y.

Dalziel, Sarnia, Ont., Can.

Debnert Expo, Newport, Ky.; Cincinnati, O., 29.

De Kreko, Brookfield, Ill.; Harvey, 24; Blue Island, 31.

Diamond Jubilee Shows, Isleton, Cal.

Dixieland Shows, Wood River, Ill. Louis, Ill.

Dodson's World's Fair, E. St. Louis, Ill.

Elite Amus Co, Akron, O.

Enterprise, Terre Haute, Ind.

Mad Cody Fleming, Brookville, Ind.

Fisher Shows, Fremont, O.

Florida Amus Co, Beckley, W. Va.

Galler's Expo, Portsmouth, O.

General Amus Co, Maple Heights, Ohio.

Gerard's Greater Shows, Tarrington, Conn.

Golden Rule Shows, Lock Haven, Pa.

Gold Nuggett Shows, St. Charles, Va.

Greater Sheesley, Cincinnati, O. (12th and Central).

Great Western, Owensboro, Ky.

International Amus Co, Montreal, Can.

Isler Greater, Wyomer, Neb.; Hamburg, Ia., 24; Red Oak, 31.

Johnny J. Jones, Pittsburgh (north side).

Joyland Expo, Ada, Okla.

Ketrow Bros Shows, Greenville, O., 28.

Abner K. Kline, Roseberg, Ore.

M. J. Lappa, North Adams, Mass.

C. R. Leggett, Winfield, Kans.

Leonard Amus Co, Saginaw, Mich.

Levitt-Brown-Huggins, Everett, Wash.

Lippa Amus Co, Alpena, Mich., 22.

Majestic Shows, Philadelphia.

May & Dempsey, Frankfort, Ind.

Metropolitan, Tampa, Fla.

Michaels Bros, Louisville, Ky.

Miller Bros, Baltimore (last week).

Miller's Midway Shows, Idabel, Okla.

Ralph R. Miller's Shows, Milan, Tenn.

Miner's Model, Catasauqua, N. J.

Monarch Expo shows, Nyack, N. Y.; North Tarrytown, 24.

Morris & Castle, Wichita, Kans.

Murphy Bros Shows, Pittsburgh.

Outdoor Amus Co, Revloc, Pa.

C. E. Pearson Shows, Gillespie, Ill.

Nat Reiss Shows, Pittsburgh.

Rice Bros Shows, Lynch, Ky.; Harlan, 24.

Matthew J. Riley, Plainfield, N. J.

Rock City Shows, Jackson, Ky.

Rubin & Cherry, Detroit, 17-29.

Sandy's Shows, Universal, Pa.

Snapp Bros Shows, Alexandria, La.

Southern Tier, Cortland, N. Y.

Universal Shows, New York City.

Wade & Howard, Tiltonsville, O.

H. B. Webb, Vincennes, Ind.

Wise Shows, Kingsport, Tenn.

Wolf Amus Co, Eagle Grove, Ia.

World-at-Home Shows, Norris-town, Pa.; Coatesville, 24.

Wright's United Shows, Mechanicsburg, Pa.

Wunder's Tip Top Shows, Philadelphia.

World of Fun (K. F. Ketchum), Albany, N. Y.; Glens Falls, N. Y. 24.

Zeidman-Pollie, Huntington, W. Va.

FREE FILMS-VAUDE IN WESTERN PARKS

Early Season's Openings With Free Gate Also—Fire-works at Omaha

Omaha, May 18.

Krug Park is open. Among the things "free" are picture shows and fireworks, the latter on two days only. The main dance orchestra is directed by Herbert Fairman.

Cleveland, May 18.

Luna Park in its new summer swing, is using the "free gate" as a special draw, also free vaudeville, three shows daily.

Another public tag is the 75c combination ticket which gives \$1.65 worth of rides and shows. Gen. C. F. Zimmerman is manager.

Cincinnati, May 18.

Coney Island opens May 22. The Chester Park Dance Palace opened May 16, with Irving Rau and Royal Ohlan orchestra the musical feature.

Pantang Park, Harrisburg, Pa., is relying upon dance orchestras to attract customers up to Decoration Day. Last week the musical card was Marlin Burd and His Cadets. Willow Brook, East Middletown, Pa., is also playing bands but on one night stands.

Walnut Gardens, Indianapolis, opens May 23.

The opening of the seventh season Columbia Park, North Bergen, N. J., was well attended despite counter attractions in Pailsades Park, and the 101 Ranch in Jersey City. Otto Astabach is park director.

J. Wazeruska Drops Dead

Oelwein, Iowa, May 18.

John Wazeruska, 55-year-old drifter, who joined the Wolf Carnival Co. at Minneapolis May 5, in hope of permanent employment, dropped dead at the show here of heart disease.

He claimed to have been an old merry-go-round operator, and said his home was in Chicago, where he had a sister with whom he had not communicated for 25 years.

Carnival employees arranged the burial.

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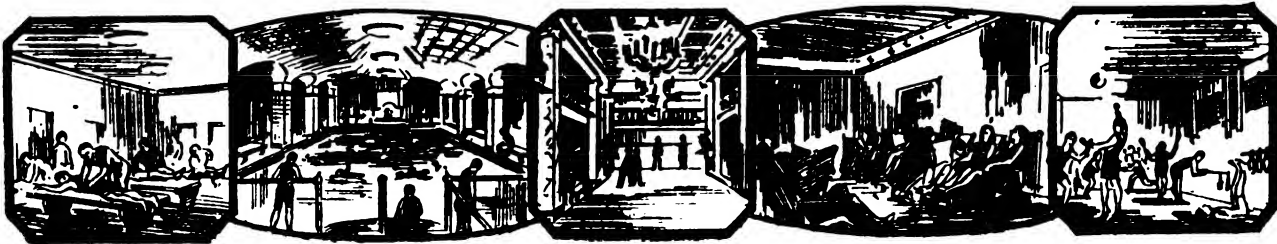
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Ted Lewis, described in one of the Chicago dailies as a "greater all-around entertainer than Governor Small," is at the Palace again. His appearances at that house are frequent. Last summer they held him for four weeks during the heat. He's in for a fortnight now, with it probable the Orpheum Circuit plans to bring him back later in the summer. Lewis is a reliable box-office stimulant. Sunday matinee the Palace was a lot nearer capacity than it has been since the weather started to calm down. It's essentially the same routine down to the crossing of a "t" and the dotting of an "i".

Aurora Troupe, cycling equilibrist, opened. They represent the zenith of class and achievement in their field. Absolutely topnotch for vaudeville or anywhere else a high-class dumb act is wanted. Tony and George closed. Loop.

The Greater Chicago Press Club is moving into new quarters at 71 West Monroe street. The club is undergoing a pruning out designed to eliminate the large number of non-newspapermen who have gained membership in the last 15 years.

W. T. Gaskill, one-night road star,

phant house prior to two successful stock engagements, one by Don Dixon and the current Fred Weber company, has been sold by Ralph Skillen to a group of Oak Park citizens. Before her marriage Mrs. Skillen, professionally Diana DuShay, managed the theatre.

The Fred Weber company will close for the summer June 5 with an expected reopening late in August.

ROCHESTER, N. Y.

By H. D. SANDERSON

Lyceum—"Pardon My Glove."
Eastman—"Skinner's Dress Suit."
Piccadilly—"Sea Horses."
Regent—"Dancer of Paris."

Opening night for the Lyceum's summer stock made theatrical history here. Billie Burke and Louis Wolheim, leading in a "pre-Broadway" offering of Zola Aiken's "Pardon My Glove" drew many notables. Anne Nichols' "Just Married" next week.

Eric Clarke, manager of the Eastman, this week makes his debut as a columnist for the "Democrat and Chronicle" and Rochester "Herald." "Viewing the Silent Drama" is the title.

Raymond Fagan and his orchestra are back in Rochester.

A. J. Aubrey of New York has been appointed director of Sea Breeze Park and Natatorium, opening May 29. Charlotte Boyle Clune, Olympic swimming champion, will have charge of the Natatorium and will give daily exhibitions.

Eastman Kodak Company has declared the regular quarterly dividend of 1 1/4 per cent on preferred stock and \$1.25 on the common, with an extra dividend of 75 cents on common.

PORTLAND, ORE.

By SAM H. COHEN

Liberty—"The Untamed Woman."
Majestic—"The Johnstown Flood."
Rivoli—"A Social Celebrity."
People's—"The Reckless Lady."
Blue Mouse—"The Exquisite Sinner."
Columbia—"The Torrent."
Pantages—"Pan vaudeville."

Jack Sullivan, Fox manager in Los Angeles, was here acting for Jimmy Grainger in attending to sales matters, as well as taking a lease on a new film exchange building. James Lynn will be branch manager.

"Behind the Front" broke the house record at the Highway.

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BROADCASTING DAILY FROM STATION WSWs



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SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—Wilcox Stock, "Easy Come, Easy Go," first time here, current. Next week, "Music Master." First time played by other than David Warfield.
Eckel—"Winds of Chance."
Strand—"Mlle. Modiste."
Empire—"A Social Celebrity."
Harvard—"Let's Get Married."
Regent—"Chip of the Flying U."
Swan—"Don Q."
Swan—"Pride of the Force."

George Wainwright's banjo quartet, musical combination at Syracuse University, at Keith's first half of week. As amateur musical offerings go, the Wainwright act is unusually well done. May be routed during the summer.

The Strand virtually "killed" the Keith-Albee observance of Victor Herbert Week, scheduled for next week, by playing "Mlle. Modiste" currently.

The Strand, Oswego, operated by the Schines, will be closed for three months during the summer to permit remodeling. The capacity will be doubled, and a stage suitable for the presentation of legit. shows and vaudeville built. The house when the changes are made will have a 2,200 capacity, and a combination policy, at least part of the week. While the theatre is closed its picture policy will be followed at the Richardson, also under lease to the Schines. The Richardson next season will have Columbia Wheel burlesque and road attractions.

The Elmira Water, Light and Railroad Company, owner of Rorick's Glen park, has rejected a summer opera plan proposed by Adrian Perrin, of New York. The railroad company believes that heavy costs involved would make the venture unprofitable.

Donald L. Eastman, Watertown representative of the Syracuse "Post Standard," has resigned to become manager of the Liberty, Watertown,

owned by Carl Phillips. He replaces Fred Perry, who has become publicity director for Robbins Enterprises.

The Arcadia Theatre Corporation has taken over both the Arcadia and the Bache Auditorium in Wellsville. Lawrence Woodin, son of William L. Woodin, of the corporation, becomes local manager. Pictures will be the policy.

The Lyceum theatre, Elmira rival landmark, has been sold by the estate of William Bernstein to the Second National Bank of Elmira for approximately \$65,000. Tentative plans call for the remodeling of the structure for business purposes. The Bernstein interests were influenced to sell by the inability to secure road attractions for the theatre. Bernstein purchased the theatre in 1923 from O. S. Hathaway. Losses in operation forced the closing of the house last fall. Originally known as the Elmira Opera house, the theatre was erected in 1867.

NEW ORLEANS

By O. M. SAMUEL

St. Charles—"Spring Fever" (stock).
Crescent—Marcus Show.
Strand—"Social Celebrity."
Liberty—"Sea Horses."
Tudor—"Miss Brewster's Millions."
Loew's State—"Soul Mates."

Robert Hayne Tarrant, New Orleans impresario, has Mexican Tipica Orchestra for concerts in October.

With the legislature in session, local managers are trying to defeat legislation inimical to the theatre. A standing-room measure is causing concern. It will probably be defeated.

New Orleans' finest suburban theatre, Tivoli, opens May 28, Saenger-booked.

DETROIT

By GEORGE WINTER

Lafayette—"The Student Prince" (2d week).
Shubert-Detroit—"Gay Paree" (2d week).
Garrick—"The Grand Duchess and the Waiter" (Stock).
Bonstelle Playhouse—"Lord and Lady Algy" (Stock, William Faversham, guest star).
Temple—Keith vaudeville.
Cadillac—Burlesque (Stock).
Adams—"The Blind Goddess."
Capitol—"That's My Baby."
State—"Brown of Harvard."
Madison—"The Palm Beach Girl."
Broadway-Strand—"The Beautiful Sheld."
Fox-Washington—"Tony Runs Wild."

The Cadillac is experimenting with a season of burlesque stock. The principals are from several Mutual shows that played here in the regular season.

B. C. Whitney's "Saint Joan" (Julia Arthur), after its matinee and evening performance at the New Detroit next Saturday, goes to the storehouse. The company will disband after a long tour on the Pacific Coast.

PITTSBURGH

By JACK A. SIMONS

Academy—"Oh, Daddy!" (Stock burlesque).
Harris—Vaudeville.
Sheridan Square—Vaudeville.
Aldine—"Beverly of Graustark."
Grand—"The Wilderness Woman."
Cameo—"King of the Turf."
State—"The Love Toy."
Olympic—"The Blind Goddess."

Due to the unfavorable weather the Johnny Jones carnival was two days late in opening here last week but drew big crowds the balance of the week. It is here for another week.

A. E. Kochenderfer, production manager of the Aldine, came to Pittsburgh last week to put on a special Mother's Day presentation conceived by Louis K. Sidney. The number featured Dorna Lee and went over big.

Edward Kelly, formerly connected with Supreme Photoplay company, has joined the Motion Picture Theatre Owners of Western Pennsylvania. He will act as or-

ganizer and assistant for Fred Herington, secretary.

Jack Boglovits has succeeded Samuel Wheeler as manager of the local office of the Standard-Federated exchange. Mr. Wheeler returned to his former position as city salesman.

TOLEDO

By V. K. RICHARDS

Keith's—Vaudeville and films.
Rivoli—Vaudeville and films.
Empire—"Brown Skin Models."
Loew's Valentine—"The Danger Signal."
Palace—"Poisoned Paradise."
Pantheon—"Ranson's Folly."
Princess—"The Palm Beach Girl."
Temple—"Johnstown Flood"; Paul Ash presentation.

Musical stock was a "flop" at the Empire. "Summer Follies," scheduled to occupy the burlesque house for eight weeks, closed Saturday night after a two weeks' run. "Brown Skin Models," colored musical, booked in this week, will be final attraction until autumn.

Temple will begin a summer policy of semi-weekly changes May 24.

OMAHA

By ARCHIE J. BAILEY

Brandeis—"Three Wise Fools" (Stock).
World—Pantages vaudeville and "The Little Irish Girl" (film).
Empress—Musical stock.
Moon—Vaudeville and "A Border Sheriff" (film).
Rialto—"The Rainmaker" (film), and Slesie and Blake.
Strand—"Wet Paint" (film).
Sun—"The Volga Boatman" (film).

The Cleman-Waish stock opened at the Brandeis Saturday with "Three Wise Fools." Dora Cleman and Boyd Irwin as the leads.

"The Cohens and the Kellys" was held over a second week at the Sun and played to big business.

ALBANY, N. Y.

By HENRY RETONDA

Capitol—"Dancing Mothers," stock.
Leland—"Torrent."
Strand—"Blind Goddess."
Clinton Sq.—"High Steppers."
Albany—"With This Ring."

A. J. Herman, First National, elected president of the Film Board of Trade at annual meeting. J. H. Morgan of Educational, vice-president; Jane M. Holloran, secretary and treasurer, and Herman, Morgan, J. H. McIntyre, Famous; J. H. Krause, Associated, and Isidor Schmetz, Fox, to the board of directors.

Love Nest, cabaret, in New Scotland avenue, outside the Albany city limits, has reopened, after being shut down a few months, under the management of Paul Carroll, who conducted the Colonie, roadhouse, on the Schenectady-Albany road.

Palace at Lake Placid, N. Y., reopens June 1.

The Palace and Winter Garden at Jamestown, N. Y., have been purchased by the Southwestern New York Theatre Corp. Palace seats 3,000, vaude and pictures, while the Winter Garden accommodates 1,500.

W. H. Linton, one of the pioneer exhibitors in New York State, has opened his new Olympic, Utica. It seats 900 on the main floor and 500 in balcony. Evans W. Linton, son, is treasurer and father is manager. "Three Faces East" opening. Policy first-run films. Ten-piece orchestra under the direction of Leland C. Wires. Joseph Enfield and Raymond Conrad, organists. Olympic is on the site of the old Hippodrome, formerly conducted by Mr. Linton. Little more than a year ago Mr. Linton completed the construction of a theatre on the same site and only a few days after it had been opened fire destroyed the building.

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With better than the average small time bill in support, the ex-Mrs. Chaplin-Mildred Harris (New Acts), opened to a noon-day quarter-filled gathering, sans flowers, sans applause, sans customers, sans anything to justify her "topping" even a "grind" house unless it be a questionable draw with that class of amusement shoppers, who crave to see them "in the flesh."

Adair and Adair gave the bill a "so-so" start with acrobatic bar work.

Cook and Hamilton, with a special landscape drop in "one" of their windy day theme, blow fans set back of tormentor, blowing the woman's flimsy dress so the story gets a somewhat different flirtation opening. It is built nicely through its 12 minutes of comedy and two special song numbers into a wholesome applause finish.

The Follies Girls, third, are nice youthful blonde and brunet, who click on single and double dance numbers, despite their efforts to stick over song numbers.

Smith and Dutton follow in "one" with a lot-down hodge-podge of music, talk and acrobatic dancing. Only the last named sent them off to nice score.

After the Harris calamity Harry Van Fossen became "old reliable" in the next-to-shut. It took nothing

short of a seasoned sure-fire to put the show back on its feet. Van Fossen labored against heavy odds the first five minutes but scored a well-earned decision and the bill's comedy hit.

Music Land, seven winsome answers, closed with instrumentation and singing numbers. They are the most talented group of the feminine gender to troupe coastward this season. A mighty sweet "stick-out" as a picture house possibility. They flashed as varied a display of voice and music as the local rialto has given ear to, to a total of applause which had every pair of slappers present doing double duty.

Walt.

Homer Curran, of San Francisco, has been in Los Angeles for the past few weeks, negotiating for the lease of a house which he will operate in conjunction with the Shuberts, as well as his partner, Herman Wobber, who owns the Famous Players-Lasky distribution rights for Northern California.

The Shuberts are in a pooling agreement with A. L. Erlanger on the Mason and Biltmore here, but Curran contemplates operating on his own, using Shubert productions in his San Francisco and a local house if he secures one.

It is said the plan that Curran has in mind is to get New York successes of the Shuberts and produce them on his own here with a cast recruited on the coast. In this way it is figured that no violation of the Erlanger-Shubert pooling agreement will be incurred, as the production will not be road shows sent from the east, but simply coast propositions, such as Henry Duffly did with shows produced here during the past season.

Curran is looking at several theatres, and is said to have begun negotiations with West Coast Theatres, Inc., to obtain the Belmont, 1,700-seater, at First and Vermont. It is half way between Hollywood and downtown Los Angeles, on a traffic artery, easily reached from any part of the Los Angeles territory.

Harry M. Miller has Sam Messenheimer and his Metro-Goldwyn-Mayer stringed orchestra for a series of Sunday night concerts at his Cafe Lafayette here.

The last sign of Sid Grauman's association with the Metropolitan, which he built and operated, was removed when a corps of stone-masons, in accordance with an agreement made with him at the time of the sale, began to remove marble slabs bearing the words "Grauman's Metropolitan" from the walls of the three lobbies. Prior to this and after Publix bought Grauman's interest in the Metropolitan, Million Dollar and Rialto, his name was gradually reduced from all advertising matter until eliminated. Electric signs were changed recently and then parts of walls and other permanent fixtures bearing his name were removed.

"Rose-Marie" will close at the Biltmore May 29 and leave for a return date at the Curran, San Francisco. Irene Bordoni in "Naughty Cinderella" at the Biltmore May 30.

"Topsy and Eva" (Duncan Sisters) is scheduled to follow Kolb and Dill's "A Pair of Fools" at the

Mason. "A Pair of Fools" opened May 16.

Jeanne Eagels in "Rain" at the Biltmore June 13.

The Playhouse, leased by Louis O. Macloon, was the only house to close because of the "Sunshine Girl." "Young Blood," last attraction, played two weeks and ended May 15.

The title of Marion Davies picture now being made for Metro-Goldwyn-Mayer release will be "The Haunted Mill," instead of "The Red Mill," which was the stage play title.

H. B. "Rasty" Wright, managing director of Loew's State, has been elected a member of the Southern California Academy of Criminology. His first duty will be to make a speech at the June 1 meeting of the sleuth-hounds.

Henri C. Lebel replaced Betty Silverman at the organ of the Pantages here.

Frederick Scholl was signed as chief organist for the new Carthy Circle (pictures).

Bell and Coates, playing in Fanchon and Marco presentations around here, left May 12 for Fort Worth and San Antonio, where they will play eight weeks of Publix time before returning to the coast.

Jules Buffano, pianist at the Figueroa, pictures, brought his own stage and pit orchestra of 10 into the house Saturday. He succeeded Eddie Janis, shifted on another unit of the Far West Theatres, Inc., which controls the Figueroa.

The first white kid to be born on a movie lot first saw the light of day at the Metro-Goldwyn-Mayer Studio last week. It was named Bessie, after Bessie Love, but was soon changed to Billie, after William Haines. The mother and father are working in a picture and the new-born movie actor was immediately put on the payroll.

The kid is a recent addition to the goat family used in a new backyard opus.

Max Haasman, 20-year-old son of the Finnish Consul to Java, arrived here to attempt a picture career.

The Carthy Circle, latest house in the Far West Theatres chain, opened to a \$5 top audience Tuesday night with "The Volga Boatman" as the feature picture. The theatre is the first in the state to carry out a California motif and conforms with the other public buildings in Carthy Center, a suburb that features the old California type of architecture. Dwight Gibbs was the architect of the 1,600-seat house, which cost \$450,000.

A high tower, flooded with light, was one of the features of the opening night. The interior was decorated in vivid blue and gold, with Spanish style predominating. With a dull gold proscenium, a Frank Tenney Johnson drop, two western murals by Johnson, a painted chandelier with 32 light units, a tower room with Southern California relics, a group of miniature historical scenes in the balcony niches, seven Alison Clark murals in the lobby, and various pieces of statuary created for the theatre, it was the aim of Fred Miller, the head of Far West, to perpetuate the history of the Golden State in the new house.

Carl Ellnor and his Concert Orchestra are the musical features of the house, working in the pit on hydraulic lift. Jack Laughlin is in charge of producing the prologs for the pictures, which will be long-run features.

Arthur Kay, musical director for "Patsy" and El Capitlan, was guest conductor at the regular Sunday noon concert at Loew's State, May 16, while Rube Wolf, regular conductor, was on his vacation.

Miss Faustina Lucero, selected as "Miss California" for the Sesquicentennial celebration in Philadelphia, was signed as a dancer at \$100 and expenses a week for the 18 weeks she is to appear at the exposition. Hortense Daniels was also signed at a similar salary to sing. The pair will travel with J. Arias, their manager, who will also take his orchestra on the trip and expects to play other dates beside the celebration.

SAN FRANCISCO

By WALTER A. RIVERS

Lawrence Montfort, until the suspension of Vanderbilt's San Francisco "Herald" dramatic editor of that publication, has gone to the

other side of the theatrical fence and is now publicity director for Pantages theatre here. Montford succeeds Hal Reed.

Speaking of Pantages, here's one to the credit of young Rodney Pantages. A certain assistant manager of a rival vaudeville house said to him:

"How much did you get at the box office last week?"

"Thirty-five thousand dollars," answered Rodney.

"Why, that's impossible," exclaimed the curious one.

"So is your question," came back the scion of Alex.

"The Lost Battalion," film, is booked to show at the Capitol, opening May 22, under auspices of the American Legion.

"The Nervous Wreck" has not caught on as well as was expected at Duffy's President and gives way to "Applesauce."

Phil Weinstein, film salesman, has been appointed special representative at large for Metro-Goldwyn-Mayer, covering the entire western territory. The appointment was made by Dave Bershon, district manager.

Fred Voight is out as manager of Associated Exhibitors office in San Francisco. His job is being filled by the district manager.

"Rose-Marie" is coming back to San Francisco when finishing in Los Angeles. Homer Curran has arranged to house it in the Wilkes, next door to his own playhouse. It will open May 31 and have for opposition in the Curran, "Patsy."

Louis Macloon has pulled a cropper with his "Lullaby," starring Mabel Julienne Scott. He brought it from Los Angeles with high hopes, but it died for two weeks at the Curran. Business was negligible. Miss Scott impressed the critics, but the show didn't interest the paying public.

Anthony Tremp, who handles each year the San Francisco Business Exposition, is reported to be dickering for the exposition to be held in Reno, Nev., next year.

Everett Glass has been selected as director of the Wheeler Hall series of plays to be given during the summer at the University of California. The productions are to be under the management of the Committee on Music and Drama. Plays tentatively selected are: "The Goose Hangs High," "Three Wise Fools," "The Young Idea," "The Circle" and Dunsany's "Gods from the Mountain."

As a press stunt for "Desire Under the Elms" a warrant for the arrest of Dean Worley, manager of the Wilkes, was obtained by State Labor Commissioner Walter G. Mathewson from Police Judge Golden charging Worley with violating the state labor laws. He was accused of employing Margaret Donaldson, 15, to play a role in the O'Neill opus. It was contended the Donaldson girl was playing in the show without a permit from the labor commissioner.

Only one paper "fell" for the story, carrying about two inches in which Mathewson was quoted as saying, "And neither she nor any other minor will get a permit to appear in that play, because, in my opinion, it is immoral."

NEWARK, N. J.

By C. R. AUSTIN

Shubert—"The Two Orphans." Broad—"Magda."

Proctor's—Vaudeville and "The Big Show."

Loew's State—"The Devil Horse" and vaudeville.

Newark—"Skinner's Dress Suit" and vaudeville.

Mosque—"A Social Celebrity."

Bransford—"The Greater Glory" and vaudeville.

Fox Terminal—"Tony Runs Wild"

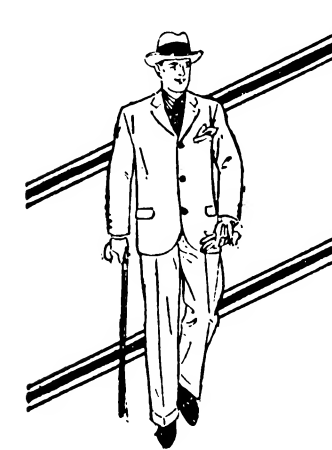
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and HAL KEIDEL

Not too fast

There's a lit-tle kid, A curl-y-head-ed kid Sings the cut-est sweet re - frain,
When you're feeling sad, And things are break-ing bad, Sing a lit-tle nurs-'ry song, —

Morn-ing, night and noon, The lit - tle shav-er's tune, keeps a run-nin' through my brain, —
Blues'll fade a - way, And go a - way to stay; Nev-er seem to lin - ger long, —

Geel but it's the sweet-est thing, — When the lit - tle kid - let sings, His
If you try this lit - tle rhyme, — Ev - 'ry-thing will turn out fine. So

CHORUS

1 Hi - Did-dle-Did-dle And the cat and the fid-dle, And the cow jumped o - ver the moon, — Now
2 Hi - Did-dle-Did-dle And the cat and the fid-dle, Did a Charles-ton o - ver the moon, — Now
3 Hi - Did-dle-Did-dle And the cat and the fid-dle, And the cow starts sing-ing a song, — And
4 Hi - Did-dle-Did-dle And the cat and the fid-dle, And the cow had a terrible fight, —
5 Hi - Did-dle-Did-dle And the cat and the fid-dle, And the cow went out on a spree, — Now
6 Hi - Did-dle-Did-dle No, it is - n't a rid-dle, It's a tune that's bound to bring joy, — Now

how in the div-il can a cat and a fid-dle And a cow jump o - ver the moon? —
what in the div-il made the cat and the fid-dle, Do a Charles-ton o - ver the moon? —
how in the div-il can a cat and a fid-dle, And a cow keep sing-ing all wrong? —
"Wow, what the div-il says the cat to the fid-dle, And the cow says, "Better sit tight!" —
how in the div-il can the cat and the fid-dle, And the cow get a - long without me? —
you know you can't be jol - ly when you are mel-an-choly, Don't let your troubles an - noy —

But just like the kid I start to croon, Moth - er Goose's fav-rite tune, The
Four and twenty black - birds baked a pie, Pop goes in a pint of Rye, —
Then the lit - tle blue - birds shout with glee, All they lack is har - mo - ney, The
Cat beg-ins to meow, the fid-dle says "How" Can I get your milk right now, —
had a lit - tle quart, it's all gone now I know where and here is how, —
When your clouds are gray, the sun don't shine, Start to sing this lit - tle rhyme, And

cow and the fid-dle, with the cat in the mid-dle, Has me Hi - Diddle, Did-dling too. — too. —
Hi Did-dle Did-dle, pus - sy cat grabs a fid-dle, Does the Charleston up in the sky. — sky. —
cow plays the fid-dle, And the cat tells a rid-dle, When they Hi - Did-dle, Did-dle for me. — me. —
Hi - Did-dle Diddle says the cat to the fid-dle, Why, you start in the mid-dle of the cow. — cow. —
Hi - Did-dle Did-dle, now my quart in the mid-dle, of the cat and the fid-dle and the cow. — cow. —
right off the grid dle you will see gloom skediddle, 'Cause it's Hi - Diddle Did-dle - in' — time. — time. —

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By HARDIE MEAKIN

Belasco—Dark.
National—"The Last Warning"; next, "New Brooms" (Cochran stock).
Poli—Dark.
President—Dark.
Wardman Park—"She" (Alma); next, "Straight vaudeville" (Nashimova).
Earle—Vaudeville, pictures ("Old Homestead").
Strand—Films.
Gayety—Dark (Columbia).
Mutual—Films.
Pictures
Columbia—Adolphe Menjou in "A Social Celebrity"; next, Charles Ray in "Paris."
Metropolitan—"Old Loves and New" and Rudy Wlodeoff; next, "The Volga Boatman."
Palace—Raymond Griffith in "Wet Paint"; next, Douglas McLean in "That's My Baby."
Rialto—"Watch Your Wife" and Dale Sisters; next, Rin Tin Tin in "The Night Cry" and presentation.

Leonard Hall, d. e. of the "News," and Harry Hite, picture editor of the "Post," journeyed to New York to attend the opening of the Gilda Gray film, "Aloma of the South Seas."

Elias Breeskin, concert violinist, has founded the Pittsburgh Symphony Society and put it over in splendid style. The orchestra is made up of 90 men, and after all had given their services free for the beginning of the orchestra is now

set for the coming season with a number of concerts.

The dance places are beginning to close for summer. Mayflower Gardens closed Saturday night. The Better 'Ole and La Java also hung up their shutters until autumn. Meyer Davis has transferred the Swanee from the basement of the Earle Theatre building to the roof of that building.

Two of Washington's legit treasurers are the latest to leave the business flat and go into "trade." Some time ago Frank Schmid gave up his post at the National to go into his father's pet store. This followed close to 15 years spent in the box offices of the town.

Now Mike Shipman has left that same National, after 12-odd years in the box office, and, with Schmid, is opening a pet store to run in opposition to the one owned by Schmid's father.

"Incidentally, this same week marks the first anniversary of the walkout of Ed Evans, who had been peddling publicity for the Strand (Loew vaudeville) to join with Bill Moore brother of Tom of the Rialto (pictures), to sell the same commodity Ed had been peddling on a salary-gas.

Ed has stuck it out, but Bill, it is said, wanted theatre profits out of the gas station, and is now trying to get those profits in real estate.

NEW ENGLAND

Louis Boas, operator of a chain of theatres in Massachusetts, has acquired the Philbin, Clinton, Mass. Joseph Woodhead has been retained as manager.

Clifford A. Schaefele is manager of the Bangor, Me., theatres, opened by Maine Theatres, Inc. He formerly was manager of the Park, Rockland, Me.

The Larcom, Beverly, Mass., owned by Ramadell Brothers, was damaged by fire to the extent of \$1,000.

A haul of \$2,000 was made by professional safe-rackers in the Olympia theatre, Worcester, Mass., a week ago Monday, when they obtained the Saturday and Sunday receipts of the Olympia and Family theatres.

As the result of another effort to present "Greed," which was barred in Hartford, Conn., some time ago, Mayor Stevens and a special committee viewed the photoplay to decide whether it should be shown. Exhibitors are still awaiting decision of the "official" censor.

Ringling Brothers' Circus will not show in Hartford, Conn., this year. Sells-Floto and 101 Ranch will play June 4 and July 6, respectively.

Riverside Park, Springfield, Mass., opened Saturday. McEnelly's Victor Recording orchestra is playing at the Crystal ballroom.

KANSAS CITY

By WILL R. HUGHES

Mainstreet—"High Steppers" (film) and vaudeville.
Liberty—"The Still Alarm" (film) and Huston Ray.
Royal—"The New Klondike" (film).
Newman—"The Bat" (film) and "Venus in Greenwich Village."
Pantages—Vaudeville and films.
Globe—Lole Bridge Musical stock.
Fairland Park—Palm Beach Follies.

The Shubert and Orpheum folded up for the season this week.

Work has been commenced on the new Loew's-Midland. The house will be the largest in the city, having a capacity of 4,000.

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MILWAUKEE

By HERB ISRAEL

Davidson—"Stronger than Love."
Pabst—German stock.
Palace—Vaudeville.
Miller—Vaudeville.
Majestic—Vaudeville.
Empress—Stock burlesque.
Gayety—Stock burlesque.
Alhambra—"Oh! What a Nurse."
Garden—"Isle of Retribution."
Merrill—"Monte Carlo."
Strand—"Just Suppose."
Wisconsin—"Mile. Modiste."

State Fair Amusement Park opens May 22.

Jack LaMont and Chubby Drisdals have closed with Fox and Krause burlesques. LaMont goes to Hot Springs while Miss Drisdals will appear in a cabaret revue in Atlantic City.

Four orchestras were used on the Wisconsin Roof last Saturday night to meet the competition of the Coon-Sanders orchestra appearing at the Arcadia, another pop price ballroom. Both played capacity.

"Able's Irish Rose" came back to visit Milwaukee after showing here 11 weeks last year, and played to about \$8,500 in the little Garrick. The Davidson stock, with "Spooks," did \$18,000 at \$1 top.

With the payment of \$125, all of the assets available for creditors, Leo Landau, former manager of the Garden and Alhambra, was discharged from bankruptcy. No creditors appeared when Landau's case was called and the \$125 went to pay bills of trustees, counsel and referee.

O. J. Wooden has sold his lease on the Radio, small neighborhood house, for \$10,000. The lease had five years to run and was bought up by a Milwaukee exhibitor.

BUFFALO

By SIDNEY BURTON

Majestic—McGarry Players, "The Show-Off."
Buffalo—"Devil's Circus."
Hip—"Social Celebrity."
Loew's—"New Commandment."
Lafayette—"Fate of a Flirt."
Garden (Mutual)—Stock burlesque.

Variety's story on the reported expected sale of Shea's Court Street to the Shuberts, widely reprinted by the Buffalo dailies, was denied by Michael Shea by long-distance phone from New York. Shea is quoted as stating that Variety's story was unauthorized by him and that he could not understand where the rumor originated. He added that the Court Street would remain under his control until the new theatre to be built by him adjoining the Buffalo was completed. (Mr. Shea sent Variety in New York no denial, however.)

Stanley Comstock, Peggy Joyce's latest acquisition in the marital line, spent several days in Buffalo last week during the engagement of his fiancée at the Lafayette Square. Both were copiously interviewed by the sob sisters of the local dailies.

The Garden closed the local Mutual Burlesque season Saturday, reopening Sunday with stock burlesque.

DENVER

By A. DE BERNARDI, JR.

America—"Hogan's Alley."
Auditorium—Music week festival.
Broadway—"Naughty Cinderella" (Irene Bordoni).
Colorado—"Volga Boatman."
Denham—"Nearly Married" (stock).
Empress—"Fortune Hunter."
Rialto—"Let's Get Married."
State—"Whispering Smith," first half; "Rose of the World," 2d half.
Victory—"Social Celebrity."

Jack Eaton, manager of the State, Denver, and J. S. Hommel, local exchange manager for P. D. C., have leased the America, Colorado Springs, for 10 years, with option to purchase.

The Majestic, Pueblo, has been sold by the Bishop-Cass Booking & Amusement Co. of Denver to Paul H. Hoppen.

Ned Wayburn, New York dancing master, was a Denver visitor Saturday and Sunday, arranging details for a "Follies" show to be given by the Junior League, charitable organization, week of June 14. He will direct final rehearsals, starting June 10.

A shakeup in the personnel of the Victory and Rialto, Denver's Public houses, is scheduled for next week. It is reported, C. Wiles Hallock, publicity representative, is to be replaced by someone from the east, and Jay A. Haas, manager, is said to be seeking a transfer back into the exploitation department of P. P. pictures. Other changes have been hinted.

More than 600 musical events are scheduled for the week by the Denver Music Week Association.

BALTIMORE

By BRAWBROOK

Auditorium—"They Knew What They Wanted" (Murphy's Rep.).

Ralph Murphy's Rep. at the Auditorium offering this town the most ambitious stock project it has enjoyed since the hey-day of George Marshall at the late Lyceum. Murphy staged "Ladies of the Evening" and, in one outstanding character, bettered the Belasco casting. The reference is to Lilian Foster, who assumed the Beth Meryl role. This week Murphy is staging "They Knew What They Wanted," and bringing down Francis Verdi for the Bennett-Carrillo role. Frederick C. Schanberger, Jr., is managing the project for Murphy.

Nelson Robins has relinquished his position as dramatic critic and editor of the Baltimore "Post" for the summer. The reason: more attractive berth as manager of the English Channel swim of Baltimore's female contestant, Lillian Cannon. Robins, Mr. and Mrs. Cannon and two Chesapeake Bay dogs are now on the high seas en route for France.

Fawn Grey, the dancer, at the Century Roof last winter and later appeared prominently in the local press with her divorce proceedings, is now featured at the Embassy Club, under the Academy of Music lobby. Miss Grey appears in conjunction with Jack Sherr and his Embassy Club Orchestra.

MINNEAPOLIS

Metropolitan—"Pigs."
Shubert—"Hedda Gabler" (Bainbridge Players).
Palace—"Not Tonight, Dearies" (McCall-Bridge Players).
Gayety—"Joyland" (Fox & Krause Co.).
Hannepin-Orpheum—Vaudeville (Anna Fitzlu-Trini) and pictures.
Pantages—Vaudeville (Mitzl and Dancers)-pictures.
Seventh Street—Vaudeville (Mlle. Donatella and Co.)-pictures.
State—"Mile. Modiste."
Garrick—"The Dancer of Paris."
Strand—"For Heaven's Sake."
Lyric—"Desert Gold."
Aster—"Siberia."

McCall-Bridge Players close at the Palace Saturday, reopening Sunday in Duluth for a summer run. The company returns to the Palace in August.

The Royal Swedish Navy band played a return engagement at the Armory here May 10 to an audience of 5,000.

Tom Andrews of Milwaukee and Harry Hirsch, manager of the local Gayety, were unsuccessful in their efforts to purchase the Minneapolis and St. Paul boxing franchises. Capt. Billy Fawcett, publisher of "Whiz-Bang," sold the local franchise to Billy Hoke and James McCarthy.

CINCINNATI

By MELVIN J. WAHL

Cox—"Here Comes the Bride."
Grand—"A Woman Disputed Among Men."
Palace—Vaudeville and "Checkered Flag" (film).
Empress—"Shufflin' Sam from Alabama."
Photoplays—Lyric, "The Torrent"; Capitol, "The Volga Boatman"; Walnut, "Old Loves and New"; Strand, "Strongheart"; Family, "Sporting Life."

Aldrich Bowker, Elizabeth Taylor, France Bendtsen and Boyd Agin make their reappearance here with the Stuart Walker stock at the Grand.

The Amusement Devices Co., applied for a charter, with capital of \$100,000. The company will install several new devices at Coney Island and other amusement places. The

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application was submitted by Fred Wesselmann, Rudolph Behrens, Walter Overbeck, Mary Dermo and Agnes Lochtefeld.

Movie theatres in Cincinnati presenting vaudeville were notified they must comply with the code of building regulations applying to regular theatres. There must be fireproof scenery, a sprinkling system, fire doors and the required number of exits.

Music Hall will be renovated at a cost of \$600,000 and probably remodeled into a modern convention and exhibition hall. The seating capacity will be increased to 6,000.

Cincinnati's new \$100,000 dance palace, the Calico Cat, opened last Friday with the Al Kats and his Kittens featured orchestra.

National Players (stock) transferred to the Shubert last week, deserting the Cox, closed for renovation.

ATLANTIC CITY

By VINCE

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Savoy—"The Love Bandits."
Stanley—"The Blind Goddess."
Strand—"The Man Upstairs."
Virginia—"The King of the Turf."
Colonial—"The Cohens and Kellys."
Capitol—"The Pleasure Buyers."
City Square—"The Reckless Lady."

David Belasco will present Fanny Brice in "Fanny" at the Apollo week of May 31. This will be followed by White's "Scandals" and Ziegfeld "Follies."

Edna Wallace Hopper will make a personal appearance at the Stanley the entire week of May 31. Tom Brown's orchestra is the added feature this week, with the Ritz Quartet billed to follow next week.

"Countess Maritza" will open a summer engagement at the Garden Pier July 3 and will remain for an indefinite period. Keith's vaudeville will open the summer season at the Globe theatre on June 21.

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Duthie Agnes A
Earle Marian
Edwards Jack
Edwards Julia
Evel H
Futle F O
Gould Howard
Grace Elizabeth
Green Bert Dixie
Green H A
Halsey Beth C
Harney P
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Hill Joe
Jarnot Bernice
Lane Malcolm
Lawrence Ray
Lewy F E
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Lathabee Hassan B
Lorraine Peggy
Leroy Dot
London David
Lange Howard
Melino Frank
Miller B La Vero
Munk Otto
Mack Frank
Miner Art
Newman W
O'Brien Lucille
Perry Harry
Penman Jim
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Ryan Wally
Rothchild Irving
Schreck Geo C
Suzette Mile
Siggie
Sherman Dan
Steinbach Bruno
Stanley Chas W
Seabury Ralph
Savoy Paul
Vincent Syd
West Rosalie
Wright Geo M
White Anita
White H Pierre
Wynne Ray
Wilson Geo P
Yates Bob
Young Joe

BILLS NEXT WEEK

(Continued from page 35)

Ray & Dot Dean
Lillian Morton
Horns F & M Bros
Brooks Philson & L
(One to fill)
Keith's (16)
Eva Clark
Weaver Bros
Natchova
Will Mahoney
Louise Wright
Paul Yocan
The Youngers
The Rios
(21)
Rooney & Bent Co
Leo Hill
Dare & Wahl
Harmold & Bands
Harte Geo M
Jules Furst Co
(One to fill)

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Metropolitan (Pe)

(16)
Rudy Wiedoff
"Old Loves New"
(23)
Quartette
"Volga Boatman"
Rolo (Pe) (16)
Dale Sls
"Watch Yr Wife"

WASHINGTON, PA.

State (K)
2d half (20-23)
Nanette & Nina
Russell & Marconi
(Three to fill)

WATERBURY, CT.

Palace (K)
2d half (20-23)
Tan Arakis
Wright & Marion
Hayes Marsh & H
Donarest & Doll
Rhyme & Reason

WATERLOO, IA.

Pinza (Pe)
2d half (20-23)
Lester Howsen & C
Moss & Manning Sls
Hbrand (Pe) (16)
Amedeo
"Dancer of Paris"

WE'N-DERE, PA.

Pol (K)
2d half (20-23)
Togo
Ray & Harrison
Louise Glaum Co
Runaway 4
Visions

WINNIPEG, CAN.

Capitol (KW)
1st half (24-26)
Regan & Curless
Ruth Sls
Allen Norman
Palmer's Canines
(One to fill)
2d half (27-30)
Saxe & LaPlante
Presslar & Klass
Mark Goff Orch
V & T (One to fill)

KOSHER HOTEL

(Continued from page 2)

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concession on the roof, and the gym
itself is also one of the most com-
plete "workshops" in the metropolis.
To further foster Jewish interest,
an all-Yiddish musical program is
broadcast every Sunday, under
Joseph Cherniavsky's direction, by
direct wire via WBBH. The Libby
Hotel contains its own broadcast-
ing studio for other occasions.
The enterprise is a community
movement and its success is accord-
ingly assured. The Yiddish papers
have made much of it. One of them,
"The Forward," is said to have is-
sued a special rotogravure, "Libby's
Hotel and Baths Number."

5,000 LITTLE THEATRES

(Continued from page 39)

best evidenced when the fourth
annual little theatre tournament but
recently completed at the Bays,
New York. Most of the players
with the groups remained in New
York on a week's vacation to take
in the shows. Their patronage of
the hits was conspicuous by its
absence. Instead, the plays with
good actors and the Guild produc-
tions, etc., were favored. Some of
these happened to be hits but their
artistic end was the prime appeal.

The professional query as to what
prompts the little theatre players
to take their amateur acting so
seriously, is answered herein. A
general query on this popular ques-
tion, inspired by the apparent se-
riousness of all the players in the
recent tourney, was best answered
by proving how many of the con-
testants had turned down profes-
sional offers the past week. The
Neighborhood Playhouse and kin-
dered groups were interested in sev-
eral of the people (most of them as
pointed out in Variety's column of
professional possibilities) but the
pro offers were turned down, indi-

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First class in every particular,
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Single by day from \$3.00
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amount to almost double. It costs
a "ja-ron" up to \$100 to be denoted
as such.

The "closed" membership thing is
another instance of social distinc-
tion, the group of members com-
prising a clique and lending a clan-
nish aspect to their undertaking.
Being a local move for local sup-
port only, only the "best" people
are permitted to lend a hand.

The little theatre is booming and its
appeal is community as well as
educational. As an educational
feature, the various groups or-
ganized in state universities, nor-
mal schools, colleges and high
schools even exceeds the general
run of little theatres fostered by
mature community citizens.

The little theatre people see in
the movement nothing but the most
optimistic reaction for the profes-
sional theatre. This constant fos-
tering of theatrical interest, and
encouragement of the better things
of the stage, will mean ultimately a
desire to see truly great things that
only the professional stage affords.
In other words, the little theatre
is looked upon as an advance agent
for the big theatre—professional
stage.

"Just A Cottage Small"
It is at the crest of its
popularity. Positively the out-
standing Ballad success of many years
ask anyone that's singing it.

A SONG YOU'LL LOVE TO SING



A positive sensation
for anyone who can sing
a truly great ballad—

Great quartette
arrangement

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for band singers

Wonderful art slides for
moving picture houses

Greatest fox-trot in years
for dance orchestras

Ideal for moving picture themes
and moving picture presentations

Just A Cottage Small

(BY A WATERFALL)

WORDS BY B. G. DESILVA - MUSIC BY JAMES F. HANLEY



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VARIETY

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VOL. LXXXIII. No. 2

NEW YORK CITY, WEDNESDAY, MAY 26, 1926

64 PAGES

BREWSTER "THREW" FAN MAGAZINES TO FILM CO.

'BABE' RUTH IS BEST BARGAIN OF CENTURY AT THE BOX OFFICE

\$52,000 Yearly Salary Looked Upon as "Gag"—Only Player in History of Game Bigger Than Baseball—Another \$50,000 Income Outside Also "Gag"

Showmen are of the opinion that Babe Ruth's \$52,000 annual salary is the greatest buy for the New York American League Club and the American League in the history of the amusement business.

Comparing Ruth's annual income with the astute Red Grange, for instance, Ruth is being paid off in gags, in the opinion of the exploitation boys.

Ruth, of course, is subject to the authority of the National Baseball Commission, which has the power to remove a player's name from the eligible list if the player's demands become "excessive," but, in the judgment of close students of con-

(Continued on page 56)

Speeders Hear "Prisoner's Song" in L. A. Court

Los Angeles, May 25.

Whoever thinks that the traffic courts and motorcycle cops in the east are "tough" should come out here and learn something.

Send those New York "cowboy" taxicab drivers along, too; they'll get plenty of action.

You don't think so?

Listen.

The judges out here croon "The Prisoner's Song" on the bench.

At the moment the present but idle heavyweight champ, Jack Dempsey if you've forgotten, may have some additional times on his hands for he must face Justice Leroy Bailey in the Madera police court on a charge of reckless driving preferred against him May 25.

Just what the champ has to meditate upon is that Bailey recently put away Ralph De Palma for 10 days on a similar charge, and you'll admit Ralph can "wheel."

Also, Al Raboch has just completed a three-day sojourn for speeding at the request of Judge Chambers, who has almost lapped his field by running up an average of "sending away" 100 violators daily.

And Chambers doesn't let 'em be mean the deceptiveness of speedometers at leisure. He makes 'em do setting up exercises, sometimes called manual labor.

70 HRS., N. Y. TO L. A., PLANE AND TRAIN

Western Air Express Started Monday—\$90 Air Fare With \$20,000 Insurance

Los Angeles, May 25.

To New York in 70 hours started yesterday via Western Air Express, with 50 hours to Chicago on the same system of airplane to Salt Lake and train east.

A charge of \$90 is made for the air trip. It includes an insurance of \$20,000.

Sunday on the first trip two passengers were carried each way. Regular service started Monday.

Leaving here in the morning, air passengers arrive in Salt Lake two hours ahead of train time for the east. They are taken by trolley to Ogden, for train connection over the Union Pacific.

R. C. Diggins, traffic manager for U. P., says negotiations are on for the road to handle the air passengers under an agreement.

Harris N. Hanshue, president of the Western Air Express, says a passenger is only required to buy air transportation from here to Salt Lake, or reverse.

Joyce Hawley as Ballroom Catch Card

Pittsfield, Mass., May 25.

Joyce Hawley, who sat in Earl Carroll's stage wine-bathtub, will not appear June 2 at the Pittsfield Boat Club auditorium, as scheduled.

Announcements said Miss Hawley would demonstrate ballroom dancing.

Various members of the club, according to report, objected to Miss Hawley's presence.

Bigger-Better Bathroom

Los Angeles, May 25.

Bathroom scenes in pictures have established a new standard in plumbing fixtures, according to speakers at the 25th annual convention of the State Association of Master Plumbers.

Over 600 plumbers declared that bigger and better bathrooms in pictures have helped their business.

Champ Checker Player; "Knows His Onions"

Los Angeles, May 25.

Sid Grauman's latest exploitation idea is one of the freakiest pulled on the coast for a long while.

A classified ad appeared in one of the dailies asking for "champion checker players who know their onions."

About 35 crack king-jumpers applied for the job. Many were men who had nothing else to do and sat over cracker barrels all day making moves.

To get the best man, Grauman staged a private contest and eliminated all but one. The champion now sits in the forecourt of Grauman's Egyptian, attired in pirate garb, playing all comers—and beating them.

\$1 TOP LEGIT CIRCUIT MAY BE FORTHCOMING

A \$1 top circuit projecting dramatic and musical shows at \$1 top next season is in process of promotion by a syndicate headed by Joseph Oppenheimer, lessee of the Lyric, New York.

Oppenheimer and his associates have been working on the project since ascertaining the Columbia Burlesque wheel did not intend going in heavy for a Stair & Havlin policy.

Jack Mooney is on a field tour to line up houses.

The possibility of the pop priced legit circuit was given impetus by the signal success of stock companies in most of the locations listed which Oppenheimer and those behind the venture accept as an indication that such a venture would gain public support throughout the country.

The operators have two methods of manipulation under consideration. One is straight percentage and the other similar to the operating policy of the Mutual Burlesque wheel which has the house guaranteeing shows and sharing over \$4,000.

Extraordinary "Understanding" Between Publisher and Metro-Goldwyn-Mayer—Corliss Palmer's Contract With M-G-M for One Year at \$250 Weekly for Novice—No M-G-M Picture to Be "Panned" in Any Brewster Magazine

SWOPE'S CONSERVATIVE N. Y. MORNING TABLOID

Bernard Baruch Reported Backer—Swope Triumphed Over Arthur Krock

Herbert Swope, chief figure in the operation of the Pulitzer papers, the New York Morning and Evening "World" and the St. Louis "Post Dispatch," is negotiating for a new New York morning tabloid, which will be edited not according to the flamboyant and illustrated extremes of the three current ones, but along extremely conservative lines, somewhat a la the New York "Times" in the abbreviated size.

The principal financial backer is Bernard Baruch, the multi-millionaire financier, magnate in copper, sulphur and oil. Baruch is said to have been the "angel" of the recent deal, involving several millions, whereby mysterious interests bought the Butterick publications and placed them under the management of Joseph Moore, thereunto the financial manager for William R. Hearst and nominal publisher of the New York "American."

It was generally believed that Moore had been a dummy for Hearst in the purchase of the Butterick magazines, but it develops

(Continued on page 59)

Two Editors Quit—"Work" Too "Raw"

"Throwing away a \$1,000,000 property for a contract to appear in pictures at \$250 weekly for a year" is the manner in which these on the inside of the "deal" made between Eugene V. Brewster, publisher of the group of motion picture fan magazines, and the Metro-Goldwyn-Mayer Corp., sum up a peculiar situation.

Brewster entered into a deal whereby Corliss Palmer, the woman named by Brewster's wife in a suit for alienation of affections, was to be placed in pictures by the Metro-Goldwyn-Mayer company. In re-

E. V. Brewster's Letter

Eugene V. Brewster's letter to his editors, referred to below, appears in facsimile on Page 8 of this issue.

turn for this Brewster virtually placed the conduct of his magazine into the hands of the publicity staff of the picture producing and distributing company by which his "sweetheart" was employed.

Brewster even went so far as to set down in black and white over his own signature complete instructions under which his editors were to work in conjunction with the publicity staff of M-G-M, as a re-

(Continued on page 8)

Cissy Fitzgerald First Film Star

Los Angeles, May 25.

Cissy Fitzgerald was the first actress to be starred in a moving picture.

That was 30 years ago. She did her "Gaiety Girl" dance in a 26-foot Super-Jewel at Edison's studio, East Orange, N. J.

It became known when Miss Fitzgerald celebrated her 300th appearance in different films by working in her initial "Western," the current Tom Mix picture.

Miss Fitzgerald came over here from the Gaiety, London, and became a Broadway draw through Alan Dale crediting her with a flexible "wink."

Bathing Styles on Coast

Los Angeles, May 25.

Bathing styles for lady movie stars may consist of two-piece heavy suits extending from neck to knee, during the summer season.

Former bathing beauties graduated into the drama, are at the head of the movement to gradually have the fans forget their film origin.

IF IT'S
COSTUMES
COWNS OR UNIFORMS
LEARN TO SAY
"BROOKS"
1437 BROADWAY - TEL 5500 PEN.
ALSO 25,000 COSTUMES TO RENT

TRAVELING SALESMEN INQUIRE INTO JOLSON-CLUB MATTER

700,000 Members, One-Half Jews, Want to Know if Roy Jackson's Statement, 'We Don't Want Jews,' Was Authoritative for Westchester-Biltmore

The reaction from the news that Al Jolson had resigned from the supposedly exclusive Westchester-Biltmore Country Club, printed first in Variety, was a furore in New York hotel circles. Front page stories about the star's resignation following the statement to him that "we don't want Jews" appeared in the metropolitan dailies. It was stated by a member of the Hotel Men's Association that a depression in business was felt in the Biltmore and Commodore hotels, both of which have John McE. Bowman as managing director. The latter holds the same post in the Westchester-Biltmore Club.

An investigation has been started by the National Association of Traveling Salesmen into the Jolson resignation incident. Should the attitude of the club's manager, Roy Jackson, be confirmed, Bowman may find himself in a more embarrassing position than now, for the Commodore is a Mecca for traveling men, buyers, etc. While many resident Jewish New Yorkers patronize the Biltmore, the National Association has 700,000 members, one-half of whom are Hebrews. In addition, the "American Hebrew" has also started an investigation into the causes that led to Jolson's resignation.

An Inside Story
The inside story of the Westchester-Biltmore Club sounds paradoxical. When the big hotel, with golf links and bathing beach on Long Island Sound was built, it looked like a flop. The place was to have been very exclusive, the main reason why it got nowhere. The directors decided if the best of Broadway clientele could be interested the place could be put across.

A committee was appointed and interviewed showmen. The Famous Players-Lasky office executives are among those who then joined and are still members. It appears that when the club started to turn a profit, some of its officers are alleged to have planned a way to get rid of Jewish members.

The first move was to decline membership thereafter to Jewish applicants. Those of that faith then members heard about it, and about half the 200 Jewish members resigned.

When the committee was soliciting managers to join, one prominent and well liked producer was approached and virtually begged to join. For some reason he declined. Last summer he was invited to the club as the guest of a member. The latter advised the manager a guest's card would be waiting for him at the desk and that he would join the showman after the latter took a swim. When the manager asked for the card, the clerk referred him to Jackson. The latter stalled for a time, stating there were new rules about guests' cards, but finally is reputed to have come out frankly, stating Jews were not desired.

Fox's 'Specials' in London; 'Flood' Drawing Capacity

London, May 25.

The Capitol (pictures) has made a deal to present Fox "specials" for 12 weeks prior to their release as first runs.

The first film to go in under this arrangement was "Johnstown Flood." It started last week and has been playing to capacity.

PARIS

CORRESPONDENT
E. G. KENDREW
66 BIS, RUE ST.-DIDIER

TREVOR AND HARRIS SUE CABARET FOR SALARY

Given "Gate" After 1st Week—Asking \$1,000 from Ciro's—Decision Reserved

The West Side Municipal Court was crowded with friends of Teddy Trevor and Dina Harris to hear testimony in the civil action brought by the ballroom dancers against Ciro's for breach of contract. The action is for \$1,000, representing one week's pay. Judge Moses Eder reserved decision.

Louis Schwartz, Arkie Schwartz and Herman Gottlieb, officers of the club, testified the dancers were given "the gate" by the club Feb. 7, although they state their contract had another week to run.

The alleged contention of the club officers is that Teddy had imbibed too freely. This the latter vehemently denied, and produced a witness who is a columnist to bear him out on the dates of the alleged inebriety.

When Teddy and Miss Harris began their engagement at Ciro's they took it with the option of a 12-week run at \$1,250 weekly.

MANILA

By WALTER ROBB

Manila, P. I., April 19.

Until "The Ten Commandments" came to town, "Over the Hill" held the record here for the longest run and the biggest money. It ran a month at the Rivoli. But "The Ten Commandments," arriving in good time before Easter, got more money in 15 days to packed houses at the Lyric, another downtown theatre double the capacity of the Rivoli.

Few Lyric Theatre importations are flops. Since running "The Ten Commandments" they have taken big money with "Don 2, Son of Zorro," and turn 'em away with a double feature program, "Lies of Love" and "Miss Blue Beard," to say nothing of what they banked on "Dorothy Vernon of Haddon Hall."

To get over in the Philippines, a picture must be filmed around a star, preferably two of 'em; and three do no hurt. Although the inhabitants are themselves bronzed by the tropics, flesh cannot be too fair to please them, nor beauty too dainty or too much exposed. They like to get their money's worth—more if possible. Various importations of foreign films have been tried, but most have flopped dismally. Spanish pictures are getting the money; there is a lot of Spanish blood out here, Spanish traditions and culture, and, more important, the pictures brought in are good. They may not be, they are not, a matter of fact, as good as Fairbanks in a Spanish part; but they are uniformly good and that comforts the importer and the theatre box office.

Gallery Dearest

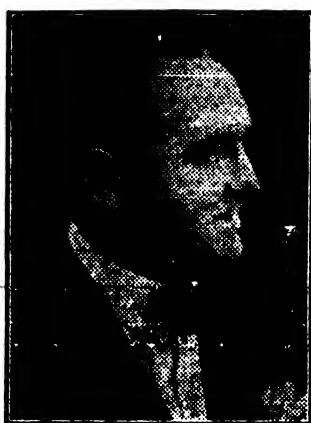
In our theatres the cheapest seats are the pit, the dearest the galleries. This is universal, in Manila and in the provinces. One sits in the galleries.

(Continued on page 53)

JANE COWL DUE JUNE 9

London, May 25.

Noel Coward's "Easy Virtue," to star Jane Cowl here, will premiere at the Duke of York's June 9.



They may forget that big demanding public; they may forget the Floredora Girls; they may forget WEBER and FIELD'S Music Hall and ANNA HELD'S milk Bath and EDDIE FOY'S sons; Charlie and the Spanish War and the last battle that they all claim they won, and maybe they will even forget Harry Ashton. But when it comes to advertising they will have to admit IRVING BERLIN was thinking of FRANKIE VAN HOVEN when he wrote "ALWAYS."

P. S.—Bon Voyage Alice Lloyd and Little Daisy.

FRANKIE VAN HOVEN
En-route Orpheum Circuit.
Direction EDW. S. KELLER

JOYCE HAWLEY BESTS LAWYER

Her Answers Enrage Carroll's Attorney

Herbert Smyth, Earl Carroll's attorney in the perjury trial now in progress before Federal Judge Goddard, asked Joyce Hawley why she took the now famous bath in a tub (allegedly filled with champagne) at Carroll's party.

Her reply was to the effect that one of Carroll's managers told her he knew she was "broke" and that if she didn't, someone else would. She claimed that Carroll's representative promised her between \$750 and \$1,000 and that the prospect of so much money dazzled her. Carroll, to date, has not paid her for the bath, she said.

Furthermore, Miss Hawley stated that there was wine in the tub, because she drank from it before entering. She claimed that she became intoxicated from that wine and that she was drunk when she stepped in.

This was the big development yesterday (Tuesday) of the Carroll trial. Irvin S. Cobb was earlier on the stand, and being called by Buckner, was a good witness for (Continued on page 42)

Sol Bloom's "Digestion" And Trick Stomach

Washington, May 25.

The Democratic Congressman from New York, Sol Bloom, has confessed to a Variety reporter as to that faint in the House lobby on Saturday last.

This is how it happened: Suffering for several days with indigestion, the Congressman had often heard that yeast cakes were an excellent remedy. He ate one. At noon he added a baked apple and some ice cream, then started on a bag of peanuts.

Then the Congressman returned to his office. Barely arriving there the bell announcing a vote on an important measure was heard. He ran the half mile or more through the subway connecting the office building and the Capitol to get under the wire for the vote—and that finished it!

Assisted from the floor of the House in the midst of great excitement and much free advice, two physician members of the lower body, one a wet and the other a dry, attended him, and, realizing a stimulant was needed, they compromised on spirits of ammonia.

The Congressman contends that it was not the run of the half mile in nothing flat that brought on the climax, but that it was the hot air in the House chamber that did it! And all of this happened on Mrs. Bloom's birthday.

SIDE-LINE COMMENT DURING THE EARL CARROLL TRIAL

By JOE LEE

As no one in Times Square drinks ginger ale and no one has drunk any real champagne since before Prohibition, the momentous point evidently in the Earl Carroll trial for perjury, now leaping along slowly in the Federal Court of New York, has failed to over-excite the denizens of Broadway.

Believing the mob who understand publicity up and downtown might be more concerned in what was mostly off of the record, a detailed story of the Carroll trial is deferred until the jury comes in, with the following substitute:

Earl Carroll in "Vanities" has been slipping over advertising in the form of ginger ale, perfume, cigarettes, furs and woman's wear, on the natives, at from \$4.40 to \$27.50, while on trial before Judge Henry W. Goddard for perjury, also put in a plug for merchandise or paper. A certain ginger ale was named, but even so, Silver King is still a dandy drink.

Big day for the "Daily Mirror" Friday. At an average of once a minute, that tabloid was mentioned. Some one spoke of the "Graphic" once. Even "Variety" broke in, when a witness mentioned it.

The courtroom looked like the opening of the first "Artists and Models," minus peanut and candy privileges. Only two women in a courtroom capacity at the Friday matinee.

Herbert Smyth, no relative to the famous whiskers, did the pinch hitting for Carroll. "Herbert" has a poor booking agent, for it seems to have been his first important publicity engagement in some time. It is claimed Smyth receives \$1,000 a day. If he had held out a little longer the big Lubricating man from Texas might have paid two.

Nothing the matter with the eyesight of Robert Coleman, dramatic critic of the "Mirror." He gave the spectators a thrill telling he saw Joyce Hawley entirely in the nude step into the bathtub. Coleman would make a dandy "Forest Ranger."

If you don't believe judges have a heart, get an eyeful of this. Judge Goddard had just sentenced a young chap to two years in Atlanta. As the prisoner was leaving the room a young woman (not planted) stepped from the rear, with two small kiddies tugging at her skirts, and a babe in arms, to bid her husband good-bye. Judge Goddard asked the court attendant if she was the man's wife.

The judge had the husband brought back, handed the wife a \$10 bill, suspended the two-year sentence and got the mob to kick in 75.

If Smyth doesn't work faster the Carroll trial may outrun "Able's Irish Rose." But who wants to work fast at a thou a day?

"It's a long lane that has no ash-can."

Listen, mates, to this: Mark Hellinger of the "Daily News" had a few ideas in the form of short sketches. He sold them to Carroll and Earl used them in one of his productions. All Mark wanted was a credit line which Carroll refused to give him, telling him to sue if he wanted to.

Mark was assigned to cover the trial for his paper; if you want to believe it Hellinger is giving Carroll a receipt in full. Mark explained the Carroll matter to his managing editor some time ago.

The mention of a number of old time drinks brought a yell from the mob. When a number of the once famous brands were repeated Judge Goddard remarked, "There will be a five-minute recess so as to purify the air."

Phil Payne, M. E. of the "Mirror," was the star witness Friday. Payne had a bad spot on the bill, following Arthur Irwin whom Smyth had just mowed down. Taking a look at Phil, Smyth, thinking he had another victim, started to tear and grandstand. He didn't get far for Payne stopped him and gave the

lawyer a few tips on the newspaper business.

The makers of bathtubs received a bad break. Not once during the trial did any one credit or mention the brand of the tub used at the party.

It is reported that a new sketch, "Labels mean nothing," will be inserted in one of Carroll's forthcoming productions, and in it Herbert Smyth will tell where he got his information.

The trial is held in room 331. Those testifying for Uncle Sam must wait in room 328, with no chance to watch the show.

Carroll, after telling Payne to go to the bathtub story as far as he liked, called up Phil, asking him to lay off him personally, but to keep up the story. Payne refused to do either. Carroll then wired Hearst which was a surprise to Phil, who in reading the message, found a confidential report about himself. It brought a laugh from him. As Smyth grabbed it from him Payne said, "I have a dandy report on Carroll, too."

Some of the boys are worrying over the overhead of the Earl Carroll's Federal Revue. It is reported Carroll will receive part of the expense money from the sale of the Hawley bathtub idea to "Nedick," the orange juice man, who will use it at Coney Island and at his stands along Broadway to boost the sale of his drinks.

A complete sell out at the Carroll trial Monday! Hundreds turned away. Some of the boys gave as a reason for the increase among the female sex that Coleman of the "Mirror" was still on the stand. The real reason for the "turnaway" seemed to be the dailies had ribbed up in during headlines that Joyce Hawley, who made Anna Held of the famous milk bath look like a piker, was going to tell her disrobing story.

All agreed the Monday "show" was weak, after heavily billed. Joyce Hawley's failure fooled the producers of the Federal show. No rain checks were given out.

No truth in the story the Carroll trial is in Joe Leblang's.

Several protests received, one from Edward L. Browning who dislikes publicity himself, too. He complained that Carroll was receiving more lines and better locations in the dailies than he did.

The other squawk, quoting the learned Herb Smyth, "Some time waiters are so dressed that you can't tell them from guests," brought a protest from Hickey & Freeman, Nat Lewis and other clothing makers of high class evening suits. They believe Herb is propagandizing for "back to the business suit when attending theatrical parties."

When Max Lief was asked "What did you have to drink?" he replied, "champagne." What did you have to eat? Frankfurters was his answer. (Lief is on "The News," now reformed.)

When the Earl Carroll perjury trial was resumed yesterday (Tuesday) the principal witnesses were Irvin Cobb, humorist, and Joyce Hawley, the alleged girl who was alleged as immersing her alleged (Continued on page 31)

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POLICEMEN IN GALLERY AND PIT GUARD 'YVONNE'S' PREMIER

Pre-opening Threat Results in Precaution for Musical
Which Is Boomed—"Aloma" Has Big First Night
—Five Shows Open

London, May 25.

Five late openings here and all but one may be said to have breezed over, although two seem restricted to a popular-priced draw.

"Yvonne," which made its appearance at Daly's, premiered to an audience governed by 40 policemen in the gallery and constables also in the pit (orchestra). This was a precaution in lieu of a threat received the morning of the opening to disturb the first night house.

The piece is very bad musical comedy, boomed and derided, outside of Hal Sherman, who was wildly applauded. The disturbances were subsequently blamed upon Carl Brisson who left the cast a week before the opening and the threat allegation was made, although the management took "Brisson's" word that he had nothing to do with it when that news was received. However, as Brisson draws his salary for the run of the show it seems to be an attempt to explain the failure beforehand.

"Aloma" had a glorious premiere at the Adelphi. It presented the unique spectacle of an audience resuming its applause following the playing of the National Anthem. This piece, according to the opening, is a personal triumph for Vivienne Osborne and Clay Clement.

Saint Martin's is housing "They Knew What They Wanted," which got away auspiciously through being acclaimed by the press, although the "wise mob" is predicting a limited run. The dailies concede the script to be a paramount example of playwrighting.

The revival of "Secret Service" at Prince's is the attraction which will have to get by on a low box office scale appeal. The show is hopelessly old-fashioned and was accorded a mixed reception of applause and booing, although the sympathetic handclapping predominated.

A brief run is indicated.

A melodramatic comedy taken from the French has come into the Lyceum under the title of "The Padre." The theme is along "the fighting parson" idea and is designed for simple folk. Hence, it should also be classed as a popular priced attraction.

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WANT WHITEMAN TO EXTEND ENGAGEMENTS

Band Holding Over at Kit Cat
—Mrs. Whiteman Appearing
This Week with It

London, May 25.

Paul Whiteman's engagement at the Kit Cat Club has been extended. Negotiations are on to have him continue at the Tivoli, where he is preceding the showing of "The Big Parade" (film) with his band.

Whiteman admits that his opening concert at the Kit Cat was ruined because of the placing of 30 men in a space designed to hold a dozen. It is also his contention that lax business in certain provincial towns, during his tour, was due to the fact that his concert management employed no advance man.

The orchestra conductor also makes a complaint that the Tivoli has been giving him no publicity. The fact remains that business has been steadily climbing at this house since the band entered, which explains the proposal that Whiteman continue in the theatre beyond his contracted time.

Vanda Hoff (Mrs. Whiteman) will dance at the Kit Cat, in conjunction with the band for three nights, May 27-29.

HYLTON SUES FOSTER FOR LIBEL OVER LEWIS

London, May 25.

In the absence of Harry Foster, who is in Paris, his solicitors have accepted service in the suit for libel and damages brought by Jack Hylton, the English band leader.

The action against Foster arises out of the proposal that Ted Lewis appear in the Kit Cat Club directing a Hylton band. It was alleged that Hylton wrote authorities protesting against Lewis, and upon learning of this the Kit Cat management severed business relations with Hylton.

Hylton categorically denies that he is inimical to American bands and contends that he did not oppose the entry of Ted Lewis.

Percy Reiss Dies

London, May 25.

Percy Reiss, 47, prominent agent here, died last Saturday (May 22) as a result of peritonitis which followed an operation for appendicitis.

ISOLA BROS. AT APOLLO

Paris, May 25.

Variety reported several weeks ago that Emile and Vincent Isola (formerly managers of the Opera Comique) were negotiating to take over the Apollo, but withdrew in favor of Maris Lombard, who changed the policy to vaudeville.

The Apollo as a music hall has not been brilliant and the house reverts to opera, the Isola brothers assuming control October next.

SUMMER CLOSINGS IN PARIS

Paris, May 25.

Several theatres will close for the summer season as usual. The series commenced last week with the Atelier (Theatre Montmartre), although some performances may be given by an independent management.

H. Lartigue, booking agent for the Empire, says it is not likely to close.

'BIG PARADE' LIKED, BUT ENGLISH PRESS 'RIDES' IT

Will Do Business Nevertheless
—Syd Chaplin's "Nurse" Approved at Trade Showing

London May 25.

Although the daily papers admit its excellence as a picture, and despite a splendid reception, the press insists on reading "we won the war" propaganda into "The Big Parade" (M. G. M.).

The picture opened at the Tivoli Friday (May 21) and will unquestionably do business.

Another film to be heartily welcomed was Syd Chaplin's "Oh, What a Nurse" (Warner Bros.). It had a trade showing at the Coliseum. Exhibitors were solid in approval.

From Australia to Arthur Loew came a cablegram declaring that the British colonial press in the Antipodes had taken up the "Big Parade" discussion in London, where Bernard Shaw rather put a quietus on the derogatory remarks by declaring that it was an excellent "pacifist" picture.

It is felt in New York that the Beaverbrook press is largely responsible for the outbreak. Lord Beaverbrook himself is concerned with several British film producing firms. On other occasions he has used his papers to air his opinions on the domination of American-made films over the British product.

John Powers, representing J. J. McCarthy in England, cabled McCarthy this week that the conclusion of each part is greeted with solid applause; business is capacity and that the film itself is well received by the audience, the comedy points being especially well liked. It was Powers' opinion that the word-of-mouth approbation will be great enough to quell the newspaper antagonism.

Meanwhile "The Big Parade" has received since its London opening more publicity than any other big film ever got, the attitude of the press being to get their objections known all over the world.

"NANETTE" IN MANILA

Young-Salisbury's English Company
of 15 Doing It—Too Hot

Manila, P. I., May 25.

A British group of 15 brought over by Jimmie Young and R. O. Salisbury are playing "Oh, Oh, Nanette," here, opening last week.

It is too hot for big show business. People are summering in the Bagulo Mountains.

Ella Erskine is in the title role, with Herbert Seligh opposite. Dorothy James, Silvia Lennox, Mr. Salisbury and Doff Dee are others who draw marked attention.

MARRIAGES IN PARIS

Paris, May 25.

Max Fischer, French critic, was married last week to Madeleine Cellat.

The marriage also took place last week in Paris of Robert Burnier, comedian, and Mlle. Nina Myral, vaudeville comedienne.

SAILINGS

June 12 (New York to London), Mr. and Mrs. Karl Hoblitzelle (Homerick).

June 8 (San Francisco to Australia) Jim Baggett, Rose Sheldon (Sierra).

June 5 (New York to Paris) Leo DeValery (France).

June 4 (New York to Paris), Kimberly and Page (Republic).

June 2 (London to New York), Lester Allen, Nellie Breen (Leviathan).

May 28 (New York to London) Hugo Riesenfeld (Olympic).

May 28 (New York to London) Jay Witmark (Olympic).

May 26 (New York to London), Mr. and Mrs. John William Edwards, Mrs. H. Rosen, Mrs. V. H. Morgan (Aquitania).

Reported by Paul Tausig & Son, 104 East 14th street.

May 22 (New York to London), Joe Boganny, Maurice Bernau (Leviathan).

May 22 (New York to Berlin), David Sholte (Andania).

May 26 (New York to London), Mr. and Mrs. Wm. A. Brady, Jr., Mr. and Mrs. Dwight Deere Wilman, Alice Lloyd (Aquitania).

May 29 (New York to Italy), Frank and Margalo Gillmore (Dullio).

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, May 11.

"Intimate Enemies," a new play in which Norman McKinnel was to star, and of which he is part author, escaped strike calamity by postponing; but "The Ringer," a crook play by Edgar Wallace, war correspondent, author, journalist and writer of detective fiction, scored a great success on the very night that negotiations broke off. The shutting down of the London edition of the "Daily Mail" prevented the printing in London—it appeared in the Manchester edition—of the most flattering criticism Wallace had ever known. It said that "The Ringer" was even better than "The Bat" and "The Cat and the Canary." It praised, in a headline too, Sir Gerald du Maurier's production. Gerald is a member of the Garrick Club; the "Daily Mail" usually praises the work of the Garrick Club members.

A few hours later, Edgar Wallace called me up.

The Whole Plain Blunt Truth

Talking of these revolutions, I must tell you a true story about Labor Day. A long procession marched, last Saturday, to Hyde Park. Much of it waggonettes containing children waving red streamers, and singing "The Red Flag" and "Show Me the Way to Go Home" with equal enthusiasm.

They were terrible little rebels, the naughty things! Nothing but the arrival of Jackie Coogan, the Prince of Wales or Charlie Chaplin would have stopped them—no, nothing in the world, except perhaps Felix the Cat. Women wore red handkerchiefs round their heads, bands played, and banners of all kinds were carried, including unofficial ones which said:

Sir Robert Houston left seven millions. We starve.

and

The Duchess of York has had a baby. Hurrah! Oh, it was most annoying. For all that lots of people knew, the revolution had really started. Yet if they had one of these on Derby Day, no one would go.

Standing on the corner of the pavement in the Aldyoh, however, were

(Continued on page 53)

WEAK SISTERS OUT— STRIKE DID THAT

London, May 25.

The recent strike had the effect of weeding out the weaker plays, with the new crop of attractions rapidly manifesting themselves.

Business has generally been good for the past three weeks, owing to continuous rain, but a heat wave and fine weather were ushered in last Saturday, with consequent depression in the box offices.

Even the Whit Monday (holiday) special matinees suffered in spite of the absence of special railway excursions to take the people out of town.

The consensus of opinion is that normal spring weather will improve conditions, especially when the tide of American visitors begins to rise.

Beatrice Lillie's Offer For Film Making

Los Angeles, May 25.

Cecil De Mille made a picture test of Beatrice Lillie, appearing here in "Charlot's Revue," and offered the English comedienne \$50,000 for a 10 weeks' contract.

Miss Lillie claims Charles Dillingham has made her an offer of \$60,000, and if she cannot top that ante she will accept it.

Layton-Johnstone's 'Knot'

London, May 25.

Layton and Johnstone opened last night (Monday) at the Piccadilly Hotel cabaret. They tied things into a knot and finished with a speech.

It was the start of an eight weeks' engagement for the couple.

LAURETTE TAYLOR—'RACHEL'

London, May 25.

Morris Gest left here today (Tuesday) for Paris en route to Moscow. Accompanying him are Ashton Stevens and three other friends.

While in the French capital Gest will discuss with Laurette Taylor her appearance in "Rachel." This latter undertaking is at the suggestion of David Belasco.

"DOWNHILL" AFTER "FAZIL"

London, May 25.

"Prince Fazil" will terminate its run at the New this Saturday (May 29) and will be followed by Frank Curzon's production of "Downhill."

ALLEN-GREEN RETURNING

London, May 25.

Lester Allen and Nellie Green will sail from this side June 2 to appear in Rufus LeMaire's new revue.

Hurlbut's "Engaged" at Globe

London, May 25.

Anthony Prinsep will do William Hurlbut's farce, "Engaged" at the Globe June 1, with Margaret Bannerman as the lead.

FRED KARNO'S 'BREAK'— SELLS-OUT COMES SUN

Years of Fruitless Work With
Karsino—Then Prince's
Cabaret Buys It

London, May 25.

After years of struggle topped off by encountering 14 consecutive rainy Sundays, Fred Karno turned over his Karsino at Hampton Court to the Prince's cabaret management Saturday (May 22).

On that date the new project got under way enjoying the first rainless day in three weeks followed by a hot and cloudless Sunday with Whit Monday (local holiday) immediately behind.

The Karsino has been renamed "Palm Beach." Its premiere had the Prince's cabaret girls, headed by the Midge Sisters, donning bathing suits to invade the Thames with fireworks being an evening display.

The island has a miniature golf course, outdoor dancing, hotel houseboats and a week-end cabaret. This is the place running a bus line from Prince's cabaret in town (a round trip of about 30 miles) for which a \$5 charge covers dinner or supper, cabaret entertainment, dancing and transportation.

3 American Debuts In London—Perfect

London, May 25.

Three American vaudeville debuts here yesterday (Monday). Each won solid approval.

At the Victoria Palace "Whispering" Smith did 10 songs and firmly established himself, while at the Coliseum Meehan and Newman also got over, especially Newman's acrobatic dancing while accompanying himself upon a harmonica.

Gilmore and Fisher barely escaped stopping the show at the Holborn Empire, which gave the Yankee vaudevillians a perfect average on the day.

Smith is also playing the Ambassador's and Prince's cabarets.

Shubert and Berlin in London

London, May 25.

Lee Shubert and Irving Berlin are in town looking over the various West End attractions.

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WEST COAST, INC., ADMIT FED. CHARGES; CLAIMS PRACTICES DISCONTINUED

Stipulations Filed with Commission in Washington
—If Approved, Federal Investigation Against West Coast May Be Abandoned—No Surety of Commission's Approval—West Coast Cites Percentage Interests in Other Corporations—Alleges It Stopped Methods Complained of Jan. 1, 1924

Variety Bureau,
Washington, May 25.

Under an agreement between counsel, subject to approval of the Federal Trade Commission, West Coast Theatres, Inc., has filed stipulations in answer to both complaints covering the charges of the commission against the theatre-owning company of California.

Setting forth that the agreement was reached in an endeavor to "eliminate, time and expense," Jacob Samuel, attorney for the theatre interests, just filed the two documents here with the commission.

It is admitted that West Coast Theatres, Inc., owns 90 percent of the West Coast Theatres, Inc., of North California. That this stock control has existed since 1923, with the first-named company directing all business operations of the latter.

It is also admitted that the latter company owns 50 percent or more of the capital stock of several other corporations owning theatres in California.

The West Coast Theatres, Inc., also owns 50 percent of the capital stock of the Venice Investment Co., 50 percent of the Hollywood Theatres, Inc.; 50 percent of the All Star Feature Distributors, Inc., and 60 percent of Principal Theatres, Inc., while the West Coast Theatres, Inc., of Northern California, owns 49 percent of the Educational Film Exchange of Northern California.

The above is admitted in the stipulation and affirms the charge of the commission that such control existed.

It is further set forth that "if certain managers and distributors should testify" they would voice the charge that by threats of withholding patronage West Coast Theatres, Inc., coerced and compelled distributors to give that company films at the latter's own price; that by the same methods films were withheld by distributors from competitors, thus denying those competitors an adequate supply of film.

Continuing the stipulation sets forth that this "relates to a period of time from Jan. 1, 1921, to the time of the investigation by the commission in January, 1924."

Stopped Practices

Now, however, it is stated, these same witnesses would testify "that since January, 1924, respondents have ceased using coercive methods as against said distributors, and that respondents since that time have obtained and are now obtaining their films, not by reason of their coercive methods, but by reason of fair prices offered and paid by respondents upon a competitive basis."

Further it is stated that if testimony were taken that in leasing films prior to January, 1924, unfair methods were resorted to the respondents.

(Continued on page 56)

ABSORBING SINGLE HOUSES

One by one the single independent picture theatre in New York and Brooklyn is being taken over, by the circuit groups.

Ultimate control is expected to become quite a factor in film bookings. Circuit heads by eliminating opposition feel certain of forcing the exchanges to lop off rentals either by the day or week.

SPEEDY DRIVERS UP AGAINST TOUGH JUDGE

Los Angeles, May 25.

Wanda Hawley, film actress, who pleaded guilty to driving 30 miles in a 20 miles zone, changed her plea to not guilty and asked for a jury trial at the time set for her sentence. A number of other screen players were caught in the big speeding drive that has sent several hundred to jail for from one to 60 days.

Mrs. Billy West, wife of the comedian and herself a film actress, spent one day in jail on speeding charges. Herbert Rawlinson was caught, as well as Phil Salvadore, lightweight boxer.

Local dailies have bitterly assailed Judge Chambers, who has been trying all of the cases, declaring that he and his policies are unjust and crowding already full jails.

Tom Foreman Back To Acting in "K. K. K."

Los Angeles, May 25.

James W. Horne has been selected by F. B. O. to direct "Kosher Kitty Kelly." In this picture Tom Foreman, who has been a director, will again return to the screen as an actor.

Others in the cast are Viola Dana, George Sidney, Vera Gordon and Stanley Taylor.

Patsy Ruth Miller Ill

Los Angeles, May 25.

Patsy Ruth Miller is seriously ill at her home. Following an operation for removal of her tonsils, she had hemorrhages.

It was necessary to remove her from the leading role in "Broken Hearts of Hollywood," which Warner Brothers put into production this week.

Pauline Starke may be used for this part.

Adoree-Glass, Maybe

Los Angeles, May 25.

Upon the granting of a final divorce decree to Renee Adoree from Tom Moore, rumors that she is engaged to Gaston Glass have not been denied.

U's "Cheating Cheaters"

Universal will make "Cheating Cheaters" shortly. It acquired the rights when taking over the Selznick assets a year or more ago.

MILESTONE AND LLOYD

Los Angeles, May 25.

Lewis Milestone, Warner Brothers' director, was loaned to shoot instructions or Harold Lloyd's next picture, "The Mountain Boy," for Famous Players-Lasky release.

Sennett Renews With Pathe

Los Angeles, May 25.

Mack Sennett is reported to have renewed his releasing contract with Pathe for another two years. He specified that for 1926-27 season 52 pictures will be made by his organization.

Abrams' Maine Farm; 96 Acres Golf Course

Portland, Me., May 25.

Hiram Abrams (United Artists) has completed the purchase of a 96-acre farm in Poland, just across the lake from the Poland Spring House, where he plans to make his home.

Mr. Abrams left Portland 20 years ago to enter the producing end of motion pictures. His family will take up their residence in their new home about the middle of next month.

The property purchased is what is known as Fawn Farm at Poland. It holds a 15-room modern house and a large stock of cattle. He will lay out a private golf course. His brother-in-law, Abraham Goldsede, owner of the Jefferson, Strand, Empire and Elm theatres in Portland, located the spot for Mr. Abrams.

Cincy Firms Consolidate

Cincinnati, May 25.

The largest studio in the middle west, it is claimed, will be established here by the Romell Pictures Inc., being incorporated with a capital of 3,000 shares of no par value common stock and 150,000 shares of preferred.

The incorporation includes the consolidation of the Romell Motion Pictures Incorporation and the Cincinnati Capital Motion Picture Machines. It takes over the studio properties and equipment of the Ben Strasser Production Co. The new studio will be established in the Central Turner Hall, 1407 Walnut street.

Alaska for Locale

Los Angeles, May 25.

Clarence Brown will not make the "Trail of '98," from the Robert Service story for Metro-Goldwyn-Mayer, until the fall. Locale of the picture is in Alaska and most of the exteriors will have to be made there.

Al Rhebock, director for M-G-M, is now scouring the Chilcoot Pass in Alaska for locations.

\$200,000 ADVANCE—PERCENTAGE FOR "THE MIRACLE" RIGHTS

Denial Marion Davies Holds Picture Privilege to Spectacle—First Made in Film 15 Years Ago—Shown in New York at \$2—Flopped

No one has secured the film rights to Prof. Max Reinhardt's "The Miracle," according to Joseph Menchen, who states that he controls the rights for motion pictures for the play and spectacle. Several weeks ago it was announced Marion Davies would do the picture and play the Madonna. This is denied by Menchen, as is likewise the older story that Gloria Swanson had the rights to picture the work.

Menchen stated that W. R. Hearst was in negotiation with him for the rights to "The Miracle" in 1924 and at that time stood in readiness to make an advance payment of \$360,000 for the rights. In the early part of 1925, however, Hearst called off all negotiations. Later Maurice Cleary, representing Miss Swanson, negotiated for a while, but this deal also fell through when the \$200,000 advance was called for.

Reinhardt at present has two ideals for the two principal roles in the event that a contract for the screening of the production should be made. They are first Rosamond Pinchot, daughter of the Governor of Pennsylvania, as the Nun, and Lady Diana Manners for the Madonna. The director would possibly not insist on the casting of the latter role in accordance with his wishes, but he does think that Miss Pinchot is ideal for her assignment in the play.

Menchen is asking for an advance of \$200,000 for the rights to the piece as against a percentage arrangement of 10 per cent of the first \$3,000,000, 15 per cent of the next \$2,000,000 and 20 per cent of all over \$5,000,000 of the actual box office gross that the picture might play to.

In addition there is one other actual requirement that the contracting parties would have to obligate themselves to and that is that Reinhardt either direct or supervise the making of the picture personally.

15 Years Ago

"The Miracle" was filmed almost 15 years ago. At that time it was pictured with the original cast from a scenario by Dr. Karl Vollmoeller, with Michel Carre turning out the working script and first presented at the Olympia, London. Menchen had the rights to the picture at that time. He made an arrangement with A. H. Woods to present the picture in this country. It was shown here in 1913 at the Park theatre (now the Cosmopolitan) with the Damroch orchestra of 100 and a choir of a like number of voices. The scale was \$2, and it was the first \$2 film ever to be exhibited in this country.

The showing, however, proved unprofitable, as the audiences were shy of pictures at that time where the admission was more than a quarter.

KIDDIES IN PICTURES

As a rule the making of a two-reel comedy at coast studios doesn't take over 10 days or so, with the cost running approximately \$10,000. However, Hal Roach seems to have the most expensive comedy organization in existence. In making the "Our Gang" picture, made mostly by youngsters, they costing around \$300,000 a year to maintain or about \$30,000 a picture. It takes an average of about five weeks to make one of the "Our Gang" pictures, as the juveniles appearing in these pictures must be handled different than adults with time required to shoot scenes considerably more than for grown folks. Then again, it is necessary for the children to have a certain amount of schooling which prevents the director from continually shooting. The Roach organization has two teachers on the payroll the year round and they look after the kiddies in the picture.

Working and Laying Off

The usual working time for the youngsters is two or three hours a day. It takes about 2 1/2 weeks of actual shooting to complete a picture. The same time is needed to prepare the picture for releasing, by cutting and re-takes, etc. There are very few re-takes but nevertheless the kiddies are on a 52-week payroll and though they work 2 1/2 weeks and have 2 1/2 weeks off, while picture is being prepared for release, they draw pay.

While the children are away from the lot they go to their regular schools. While on the lot they are under the jurisdiction of the teachers employed by Roach. In the summer time schooling is not required under the California law. But Roach keeps the youngsters at their scholastic duties throughout the year whenever they are on the lot.

Only One Director

Another task that Roach has had is a director for these pictures. Seems as though Robert McGowan is the only man at present who can handle the youngsters. Recently McGowan was taken ill with the result the company had to be laid off on full salary. He, however, expects to be able to start work again and the kids will have to labor during what is their vacation month on the Roach lot—July.

5 Warner Writers

Working on Scripts

Los Angeles, May 25.

Five Warner Brothers scenario writers are working on forthcoming productions. They are Bess Meredith, handling the script on "The Heart of Maryland," Dolores Costello's first starring vehicle with Millard Webb directing; Darryl Francis Zanuck is adapting Charles E. Blaney's melodrama "Across the Pacific" for Monte Blue; Graham Baker and Edward Clark are writing "Private Izzy Murphy" for George Jessell, and Mary O'Hara is adapting "The Door Mat" for Willard Louis and Irene Rich with James Flood directing.

NORMA SHEARER'S MILK DIET

Los Angeles, May 25.

Norma Shearer went on a milk diet rest cure following the completion of her last picture. Two strenuous productions were the reasons.

She will soon start on "Up Stage" for Metro-Goldwyn-Mayer, Monta Bell directing.

LOS ANGELES PREPARED FOR M. P. CONVENTION

Delegates Will Have Evenings Free June 1-5—County Fair and Carnival

Los Angeles, May 25.

Everything is in readiness for the annual convention of the Motion Picture Theatre Owners' Association at the Ambassador Hotel, June 1-5, inclusive. About 1,500 delegates are expected to arrive beginning May 29.

On that day special trains bearing from the New York territory will come in and the next few days the balance will arrive here from all parts of the country.

It is planned to hold business sessions every day in the afternoon. In the morning the delegates will be at liberty to visit the picture studios and watch the companies in action. Transportation will be furnished them free to all of the studios by the local committee, of which Glen Harper, secretary of the Southern California exhibitors, is the head.

The Association of Motion Pictures have selected two nights during the week on which they will act as host June 2. A County Fair will be held at the Breakfast Club, one of the most exclusive clubs in the Los Angeles section, which will consist of wild west stunts performed by various picture riders; also a general circus and carnival will be held. None of the so-called "suitcase promoters" will be permitted on the grounds.

Friday night a ball and vaudeville show will be given at the Ambassador Hotel Auditorium, which accommodates around 8,000. On the other evenings of the week the guests will be at liberty, with the possible exception of one night, when a banquet will be tendered them at the Ambassador.

Norman Manning is handling arrangements and program for the two events which the Association (Continued on page 56)

Grauman's "Don Juan"

Los Angeles, May 25.

Negotiations are now under way between Sid Grauman and Jack Warner for "Don Juan." Warner Brothers' latest John Barrymore release, to go into Grauman's Egyptian following the run of "The Black Pirate" and "Sparrows."

It is expected that the deal will be closed this week.

Clyde Cook in Feature

Los Angeles, May 25.

Another of the short subject comedy workers has been inducted into the feature ranks with the selection of Clyde Cook to play Texas Joe in "The Winning of Barbara Worth." Henry King is making it for Samuel Goldwyn.

The only other picture selected are Ronald Colman and Vilma Banky.

FORUM

THEATRE BEAUTIFUL
LOS ANGELES

Third Week

LILLIAN GISH
and
JOHN GILBERT

in
KING VIDOR'S
Production

"La Boheme"
A Metro-Goldwyn-Mayer
Production

Henkel's Orchestra

F. P. CASE ORDER, IF GRANTED, LIMITS FEDERAL TRADE SCOPE

Will Be Considered Famous Players Victory Through Application Made by Commission's Counsel—5,000 Exceptions to Be Confined of New Trial

Washington, May 25. Resorting to the unusual in court procedure, believed to be the first time such an order has been proposed by counsel for the Federal Trade Commission, that counsel now asks an order to be issued for what practically amounts to another trial confined to the 5,000 odd exceptions listed by attorneys for Famous Players-Lasky.

These exceptions, a report upon which was recently published in Variety, is the basis upon which F. P. makes its claim that the company did not have a fair trial before the commission under the charges of unfair trade practices and attempting to monopolize the picture industry in its three branches—production, distribution and exhibition.

The present motion for the issuance of the order outlined did not come entirely unexpectedly. E. V. Ludvig, general counsel for F. P., who is also on the board of directors, was in consultation with counsel for the commission the day the bulky document setting forth the exceptions was filed on May 4 last.

The chief counsel of the commission, Dayard D. Hainer, in his motion states that counsel for the respondents (F. P.) had contended that "a review and reversal of the rulings made by the trial examiner will not cure such alleged errors because the industry has grown so rapidly and people therein changed so largely in their relations to it that the same witnesses could not be procured."

Mr. Hainer thus asks that this be taken into consideration and urges (Continued on page 63)

8 CHICAGO HOUSES WITH STAGE BANDS

Chicago, May 25. Maurie Hillbloom and his orchestra are the latest collection of musicians to be dragged from the pit and placed on the stage.

They are at the National Theatres Corp.'s Stratford theatre. Eight of Chicago's de luxe picture houses now have stage bands as regular attractions: Al Short at the Capitol, Art Kahn at the Harding and Senate, Austin Mack at the Terminal, Ralph Williams at McVicker's, Paul Ash at the Oriental, Bennie Krueger at the Uptown and Maurie Hillbloom at the Stratford.

ROACH AND M-G-M

Los Angeles, May 25. It is reported Nick Schenck, representing Metro-Goldwyn-Mayer, has entered into an agreement with Hal Roach to distribute Roach's output upon his present contract expiring with Pathe in September. It is understood by both sides, say the report, that there is to be no publicity given to the deal at this time.

A local paper printed today upon Schenck's arrival that he is here to induce some of United Artists' stars, including Charlie Chaplin, to sign with M-G-M.

No credence is given that story. Nick is a brother of Joe Schenck, who is strongly with U. A.

There is a report that Chaplin was not asked if he wanted to subscribe for stock of the "reserved seat picture circuit," announced today in New York and to be called the United Artists' Circuit, Inc. Whether Chaplin feels slighted is unknown. As far as known here no one has been invited to subscribe to the new circuit.

"Ironsides" More Costly

Los Angeles, May 25. According to reports, "Old Ironsides" will cost Famous Players-Lasky \$2,000,000, instead of the \$800,000 appropriated for this production being made by James Cruze. It was intended to complete this picture by June 17, but, according to reports, it is quite possible it will not be done until October.

50c Commission Means Good Trade Nowadays

Casting agencies, farming out mob scenes, are doing a big business these days. From the agency viewpoint, it's a money-getter, the extras being very conscientious in remitting their 50-cent commission. Sometimes the producing firm pays off the \$4.50 to the extras and mails the "four bits" per head to the agent; as often it's up to the extra to come voluntarily and make good on his half dollar commission. This he does more promptly, the agents aver, than a larger money-getter.

"Firebrand," Barred by Hays, Bought by Schenck

Los Angeles, May 25. Joseph M. Schenck has purchased "The Firebrand," a play barred for picture use by the Will Hays office. He may use it for a John Barrymore picture. Barrymore shortly begins the making of two pictures for release through United Artists. At the conclusion of that contract he will return to Warner Brothers.

This is the second play to be bought for pictures after the Hays office had intimated it had better not be done. "Stella Dallas" was the other. As a coincidence, it is also being released through United Artists.

DeMILLE FILM ON JUDAS

Los Angeles, May 25. Cecil B. DeMille is to make a feature picture in place of "The Deluge," which is based on the life of Judas and entitled "Thirty Pieces of Silver."

It is said among those in the cast will be Elinor Fair, Victor Varconi, William Boyd, Julia Faye, H. B. Warner and Joseph Schildkraut.

Jeannie McPherson is writing an original story, with DeMille expecting to start work on the production in July.

Using "Florida" to Draw

Los Angeles, May 25. A new method of bringing customers into second-run picture houses was used at the Rialto, formerly a first and long run house belonging to Publix which has been subleased for a 25c. top grind house. Booking "The New Klondike," a Thomas Meighan picture, the house advertised it as "The Florida Bubble" in big letters and in smaller type underneath, "or The New Klondike."

The film has not been changed, not even to title but the fans figure they are getting a new picture at a low price. With the decline of "the land of the all-day sucker" (as it is called out here), the new title goes over big.

Society Woman Spent \$30,000 on Pastime Film

Mrs. Madeline Brandels, Chicago society woman, who started to produce short reel pictures for children as a pastime, has completed production on her latest feature, "The Shining Adventure," by Dana Burnett. Hugo Ballin directed. Cast includes Percy Marmont, Mabel Ballin and Bennie Alexander. Mrs. Brandels set her stop limit on the picture at \$30,000.

Prior to this, she produced short subjects with Marjorie Dawn and Zola Ray featured.

WILSON, FRESNO, DARK; LOST \$2,000 WEEKLY

Operated by Subsidiary Corp. of N. Am. Theatres—First of Emick's New Theatres

Los Angeles, May 25. The Wilson, vaudeville and picture house at Fresno, operated by Golden State Theatre Corporation, a subsidiary company of North American Theatres, Inc., of which Harry C. Arthur Jr., is vice-president, closed indefinitely last week.

E. H. Emick, president of Golden State Theatres, Inc., declared that they were closing on account of labor trouble and did not know when the house would reopen. The house is the first of the new theatres on the coast to be built by this company. Completed last February; it seats 2,000.

The house it is said did not show any profit from the start with weekly losses running around \$2,000. Prior to closing the house Arthur endeavored to make some sort of a booking arrangement with West Coast Theatres, Inc., but was unsuccessful. It is said the house was ordered dark with the possibilities of disposing of it through a sale in the near future.

Foreign Director 'Walks'—Or, Sails, in Anger

Los Angeles, May 25. According to reports, Dimitri Buchowetski, recently placed under contract by Metro-Goldwyn-Mayer to produce an original story, will not do so.

Buchowetski, after completing his Famous-Players Lasky contract went over to the Culver City plant. He had an original story that he wanted to do, but the Studio officials, it is said, wanted some other director for it.

Buchowetski, who gets temperamental at times, took a train for New York and boarded a ship for Paris, it is said.

Small Withdrawing As General Agent?

Los Angeles, May 25. Edward Small is reported about to withdraw from the general picture agency business to only handle from 10 to 12 stars and featured players in the future.

At present Small is representing around 200 film actors.

Variety's "Daily" at Coast Convention

Variety will issue a daily edition in Los Angeles during the national picture convention next week.

The dailies will be given away to the visiting picture men, also distributed to weekly Variety's regular subscribers in California.

The daily will be directed by Arthur Ungar, in charge of Variety's Los Angeles office, in the Chapman Building.

Variety has issued a local daily edition somewhat along the lines and form of the parent paper at various conventions.

FOX STRONG NON-BELIEVER IN ANY "TALKING PICTURES"

Chicago, May 25. "Talking movies" were disparagingly discussed by William Fox during his stopover in Chicago on his way back to New York after a round trip across the continent.

"I don't think there will ever be the much-discussed 'talking movies' on a large scale," he said. "To have conversation would strain the eyesight and the sense of hearing at once, taking away the restfulness

PICTURE PLAYERS FOR RENT; FACES GROWN TOO FAMILIAR

Metro-Goldwyn-Mayer Issues List of Available Actors for Other Film Producers—Seen Too Often in M-G-M Pictures—Giving Younger Set Chance

Mrs. Kahn's Retort on Pettitjohn's Comment

Washington, May 25. While Charlie Pettitjohn, the counsel for Hays organization, was addressing a Congressional committee on a measure affecting the film industry, Mr. Pettitjohn dove into the subject of players' salaries.

"You can't always believe what you read about salaries to picture people," said Mr. Pettitjohn. "The salary may be \$15,000 and the press agent sticks on another cipher."

"Then that would mean, would it not," retorted Mrs. Florence Kahn (congressional member from California), "that the press agents add nothing to the picture business?"

Lowell Sherman's \$5,000 For Ten Days on Film

Los Angeles, May 25. Lowell Sherman has been given a 10-day job which will net him \$5,000 from Phil Goldstone, who is making "Lost at Sea," to be released by Tiffany Productions.

Goldstone is an independent producer. He shoots his pictures through in about three weeks and always has a "name" to head the cast.

The shooting schedule figured that Sherman could do his work in eight or nine days, so a contract was made for 10 days.

The contract was arranged through Harry Spingler, personal representative for Sherman.

"DREAMS" DON'T DRAW

Los Angeles, May 25. James Cruze will not make "R. U. R." as previously announced by Famous Players-Lasky.

Exhibitors signified that they did not care for fantasies, "Beggars On Horseback" proving that dreams do not draw.

East to Testify In Chas. Duell Trial

Los Angeles, May 25. J. Boyce Smith, vice-president of Inspiration Pictures, left Sunday for New York, after having been subpoenaed by Sheriff Traeger to appear as a witness in the trial of Charles Duell, former president of Inspiration.

Smith will return immediately after he gives his testimony.

Tom Mix's Thriller

Los Angeles, May 25. Tom Mix will make "The Great K. and A. Train Robbery," from the popular novel by Paul Leicester Ford.

The story, over 30 years old, is a railroad thriller. Lew Soller will handle the megaphone.

Los Angeles, May 25. Metro-Goldwyn-Mayer is sending out notices to producers that a good portion of their featured players are available on rental.

A list compiled this week includes Pauline Starke, Alleen Pringle, George K. Arthur, Eleanor Boardman Mae Busch, Edward Connelly, Frank Currier, Joan Crawford, Douglas Gilmore, Dorothy Phillips, Gertrude Olmstead, Carmel Myers and Lars Hansen.

It is said that a great many of these people have been used too frequently in M-G-M pictures and that it is the intention of the organization to induct into the future productions its juvenile players who have had sufficient experience to merit a chance.

LESSER IS PAID BALANCE, \$700,000

Los Angeles, May 25. Sol Lesser was paid around \$700,000 in cash last week for turning over about 20,800 shares of stock he held in West Coast Theatres, Inc.

The deal which Lesser originally made when he sold to Hayden-Stone and Company, New York Bankers, was at \$55 a share. Around \$225,000 was given him as a first payment with the balance to be paid within a year. Recently when Hayden-Stone as well as Fox balked at the sale of their respective stock, an agreement was made whereby Lesser would accept \$40 a share and receive the entire balance in cash immediately.

This money was given him and his stock transferred to John R. Dillen and C. A. Buckley. The latter succeeded Lesser as secretary of West Coast Theatres, Inc.

It is said that Buckley is a First National man.

SCHULBERG AND STUDIOS

Los Angeles, May 25. Sidney R. Kent, Famous Players-Lasky executive, is expected here this week to attend the M. P. T. O. A. Convention and will probably remain here for about a month looking over studio activities.

June 7 Jesse L. Lasky will arrive here from the East and remain for a six month period. It is quite likely that Kent and Lasky will discuss production activities and determine the duties of B. P. Schulberg, production executive. It is understood Hector Turnbull, the latter's associate, will not return to his post here.

Showmen's New Hotel In Hollywood, Cal.

Los Angeles, May 25. Ground was broken this week for the new Roosevelt Hotel, a 12-story edifice, at a cost of \$2,500,000, by a group of picture producers and theatre men.

The hotel will be located opposite the site of Sid Grauman's new Chinese theatre at Orange Grove and Hollywood boulevard.

Among those interested in the project are Joseph M. Schenck, Sid Grauman, Louis B. Mayer, C. M. Toberman, H. A. Beaten and Lou Anger.

Fred Nible will be master of ceremonies at the ground breaking, with George E. Cryer honorary chairman of the activities.

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GILDA GRAY'S \$37,950 AT RIALTO AND 'DALLAS' \$56,522 AT CAPITOL SURPRISED

Personal Appearances and 7 Daily Shows of 'Aloma' Gives Rialto Running Start—'Stella Dallas' Holds Over at Capitol After 25 Weeks at \$1.65—Rivoli Down to \$18,600 with 'Rainmaker'—'Wet Paint,' \$29,400 at Strand

The outstanding surprise on the Main Stem last week was that Gilda Gray in making a personal appearance on Broadway is just as strong in New York as she is in any of the smaller cities. At the Rialto, where her feature, "Aloma of the South Seas," opened in a heavy rain, Miss Gray jammed the house all day. The feature picture, alone, ran almost an hour and a half with the result that but seven shows a day could be played as against the 10 daily that Harold Lloyd did here. And at the end of the week the box office total for "Aloma" was within a few dollars of \$38,000. The second week opened with both Sunday and Monday business indicating that Gilda and her picture will not take the drop that the Lloyd picture did in its second week, and it looks as though she will have a more even average during her engagement at this house.

The biggest money of the street went to the Capitol with "Stella Dallas," which played to \$56,522, and was held over for the current week. The Strand, with Raymond Griffith in "Wet Paint," managed to get their money at \$29,400, while at the Colony the eight-year-old "Outside the Law" came through with \$23,658. The Rivoli, having a combination bill of "The Rainmaker" and a Murray Anderson rave, trailed the field, showing \$18,600.

There were some changes in the run "houses." "Ben-Hur" in its final week at the Cohan, played to \$10,610 and moved to the Embassy last Sunday. At the latter house the final week, the 13th, of "La Boheme" drew a few dollars over \$5,000.

At the Criterion "Mare Nostrum" showed a slight drop and got \$8,440, while at the Times Square a double feature bill, consisting of two Producers Distributing Corporation productions, "Silence" and "The Prince of Pilsen," played to about \$5,000 in 10 performances.

"The Big Parade" at the Astor was far and away the leader of all of the specials. Business lifted about \$500 on the week, going to \$19,500.

This is the final week of "Outside the Law" at the Colony, Universal putting "Rolling Home" into the house next Sunday.

Estimates for Last Week

Astor—"The Big Parade" (M-G-M) (1,120; \$1.10-\$2.20) (27th week). Business went up a few hundred dollars here last week; \$19,500.

Cameo—"Mile. Modiste" (F. N.) (549; 50-75). Rain on Sunday of week before last kicked business here all to pieces; finished with \$3,798.

Capitol—"Stella Dallas" (Goldwyn-U. A.) (5,450; 50-\$1.65). First New York engagement at popular prices following a legitimate house run of 25 weeks; showed \$56,522, enough to warrant holdover for current week.

Cohan—"Ben-Hur" (M-G-M) (1,112; \$1.10-\$2.20) (22d week). Last week saw finish of run at this house; final week was \$10,608; opening Sunday at the Embassy, where the run will be continued, picture drew \$1,651.

Colony—"Outside the Law" (U.) (1,980; 50-75) (3d week). Eight-year old picture holding its own all things considered; last week showed \$23,658, which surprised a lot of the wise ones.

Criterion—"Mare Nostrum" (M-G-M) (608; \$1.10-\$2.20) (14th week). Dropped about \$150 under previous week at \$8,440.

Embassy—"La Boheme" (M-G-M) (600; \$1.10-\$2.20). Last week was 13th and finishing week for this production; final week saw business drop to \$5,100.

Rialto—"Aloma of the South Seas" (F. P.-L.) (1,960; 35-50-75-99) (2nd week). Gilda Gray on stage and screen proved as efficient on Broadway as in outlying cities; surprised some of the skeptics who felt that Broadway wouldn't fall for the personal stuff on "Gilda"; did \$37,950 and the beginning of the current week held up better than Lloyd in "For Heaven's Sake" on his second week.

Rivoli—"The Rainmaker" (F. P.-L.) (2,200; 35-50-75-99). "The Rainmaker" and the John Murray Anderson presentation brought slow response; \$18,600 on week; not so good and far below the average business.

Strand—"Wet Paint" (F. P.-L.) (2,900; 35-50-75). Raymond Griffith

PHILLY MARKED BY HOLDOVERS; RECEIPTS UP

"Brown of Harvard," \$4,000 at Arcadia—Stanley, \$27,000

Philadelphia, May 25. A batch of new pictures injected further interest in the downtown film situation last week. Hence, on the whole, business was reported as slightly "up."

The Stanley enjoyed an excellent week, with "Beverly of Graustark" not getting as much credit from the wise boys as Eddie Dowling, who is almost as strong a favorite here as he is in Boston. Dowling sang one song, did a recitation and told one funny story, a not very exciting combination, but the crowd went wild every night and attendance picked up nicely all week, for which he was probably largely responsible. Elizabeth Brown and Sedano, dancers, were also on the bill.

"The Bat" did quite well in its first week at the Stanton, and may linger longer than the two weeks figured upon. The Stanton's general policy is indefinite runs (four and six weeks) in winter and at the most two weeks' engagements in summer, but "The Bat" has a chance to make it three.

"La Boheme" continued at a fairly good clip and seems set for a five weeks' stay at the Aldine—another case of a picture exceeding the hopes of the Stanley company and beating the prophecies of "the boys." Much of the business was due to the strong women's matinee trade.

Another pleasant surprise was "Brown of Harvard," at the Arcadia. This college comedy was set for a single week only, but late last week, when attendance was so good, the run was prolonged a week, an occurrence that has been rare at this house of late. The Kariton died dimly again with "Her Second Chance," which lacked any strong box-office "name."

"Early to Wed," the Fox picture, was generally regarded as a lemon, but Edna Leedom and Dave Stamper were on the bill, and they undoubtedly helped considerably. Miss Juliet, impersonator, was also on the bill, which drew about \$19,000.

Holdovers are in order this week with "The Bat," at the Stanton; "Brown of Harvard," at the Arcadia, and "La Boheme," at the Aldine, among the pictures sticking. The Stanley has "Mile. Modiste" as its feature, with a Victor Herbert Week program. As the big added attraction there is Vera Fokina and her ballet. The Fox has "The Shamrock Handicap" as film feature; Joe Jackson as a comedy feature, the Eight Volga Boatmen, from "The Grab Bag"; James Clemons and Eileen Marcy, dancers, and a Victor Herbert overture. "Made for Love" is the Kariton picture.

Estimates for Last Week
Stanley (4,000; 35-50-75)—"Beverly of Graustark" (M-G). Picture fairly well liked, but appearance on bill of Eddie Dowling probably counted for more; combination got \$27,000, high for this time of year.

Stanton (1,700; 35-50-75)—"The Bat" (U. A., 1st week). Mystery picture drew good notices and fairly good business; little over \$11,000.

Times Square—"Silence" and "The Prince of Pilsen" (P. D. C.) (1,036; \$1.10-\$2.20) (2nd week). Double feature policy at legitimate theatre prices as innovation tried here beginning Tuesday night of last week; boxoffice showed \$5,000 on the five days that the features were shown; pretty fair.

Warner's—"Why Girls Go Back Home" (Warner Bros.) (1,380; 50-75). House seems to have slipped back into rut with regular program released last week; \$13,525.

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quoted; may stay three weeks instead of two, as expected.

Fox (3,000; 49)—"Early to Wed" (Fox). Picture panned but bill included Edna Leedom, Stamper and Juliette. Combination drew \$19,000.

Aldine (1,500; 32)—"La Boheme" (M-G, 2d week). Held up surprisingly, \$13,000 again claimed; should stick five weeks judging by trade to date.

Arcadia (800; 50)—"Brown of Harvard" (M-G, 1st week). So good that picture held over; got \$4,000.

Kariton (1,100; 50)—"Her Second Chance." Another flop, with only \$2,000 claimed, perhaps not that.

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NEGRI'S FILM TAKEN OFF IN PORTLAND, ORE.

Portland, Ore., May 25.

Tough week here. Houses did not get going, as a result of mediocre attractions.

The Liberty, with Pola Negri's "The Crown of Lies," did a nose dive. The feature played to such poor crowds it was pulled Tuesday. "The Scarlet Saint" rounded out the week. This house with a capacity of 2,200 is at the mercy of its film features as no stage acts or presentations are usually offered. However, this week was an exception as the U. of O. Five were on the bill.

"Siberia" at the Rivoli had an excellent week. The film proved popular because of its outdoor and historical nature. "My Own Pal," another Fox picture, brought a fair week's gross at the Peoples. "The doctor" is badly needed at this cinema showcase. It has not been hitting up to standard, for the last four out of eight weeks were "red."

Estimates for Last Week

Liberty—(2,200; 35-50)—"The Crown of Lies" (F. P.). Pola Negri considered "through" locally. Feature had fair opening but Sunday and Monday hardly enough to pay for news reel. "The Scarlet Saint" rushed in Wednesday, bolstering gate considerably; \$7,200.

Rivoli—(1,210; 35-50)—"Siberia" (Fox). Brought good intake. Exceptional at \$7,900.

Columbia—(822; 35-50)—"The Still Alarm" (U.). Pulled fine for week. Tie-up with fire department. Harry Linden's orchestra house asset. In three years as leader, has created exclusive following; \$5,300.

People's—(836; 30-45)—"My Own Pal" (Fox). First Tom Mix production to play house in years. This western star's pictures usually shown at Majestic, where they cash in big. At this side street cinema Mix drew better than average; \$3,600.

Majestic—(1,000; 35-50)—"Lucky Lady" (F. P.). One of those fair weeks here. Frank Lacey, energetic manager, pulls good general exploitation stunts but gives little co-operation as to stage attractions; \$5,200.

Blue Mouse—(850; 25)—"Red Dice" (P. D. C.). Rod La Rocque's name means money. House operates on two-bit top, besides eight-piece orchestra; \$3,100.

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Drill Week in Providence; \$8,500 Top for 2 Films

Providence, May 25. (Drawing Population, 300,000) The annual circus for crippled children given yearly by the Shriners at Rhodes, a local dance emporium out in the suburbs, stole some of the film houses' thunder last week. The national convention of Tall Cedars of Lebanon failed to help any, either. A dull week, on the whole.

Sunday vaudeville shows, also permitted under the recent law, are not doing nearly so well as the movies, it was revealed. It is still illegal to dance on the stage on Sunday, so the vaudeville have been unable to run their regular week-day bills complete.

Estimates for Last Week

Strand (2,200; 15-40)—"Paris at Midnight" (F. D. C.). Drew very well as first feature. Clara Bow in "The Runaway" helped in a picture which was, however, not quite brilliant enough for her; \$8,500.

Majestic (2,500; 10-40)—"The Palm Beach Girl" (F. P.). "High Steppers" (1st N.), pretty ordinary. Good at \$7,500.

Rialto (1,448; 15-40)—Return of "Phantom of the Opera" (U.); two months ago at the Majestic. Did small flop at \$4,100.

Victory (1,950; 15-40)—"The Circle" (M-G-M), exceptionally well done. Good drawer. "Dixie Merchant" (Fox), another racing picture. Good at \$7,000.

This Week
Strand, "Volga Boatman"; Majestic, "Wet Paint"; "Outside the Law"; Rialto, "The Sap"; "Silken Shackles"; Victory, "My Old Dutch"; "Phantom Bullet."

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Colleen Moore Buys Wilson's Story

Los Angeles, May 25. Jerome Wilson, former New York newspaper man, who has become a California scenarist, has completed a story, "It Could Have Happened." It has been purchased by Colleen Moore as a future starring vehicle for First National.

NEWMAN WITH LANPHIER, \$14,800; MAINSTREET, ACTS-FILM, \$10,500

Kansas City, May 25.

Newman (Publix) and the Liberty (Universal) in the same block are separated by only a single building. The latter house featured "The Still Alarm" on its screen last week. Saturday evening, the opening day, at 7.30 when the crowds were commencing to throng, there was the clang of fire bells and the street in front of the theatres was quickly jammed with fire apparatus. The firemen said the call came from the Newman, but there was no blaze there. They looked toward the Liberty, but found nothing to demand their attention but the huge signs of "The Still Alarm." The attaches of the Liberty disclaimed any knowledge of the alarm and the fire fighters returned to their stations. Just a coincidence?

The big smash on the street last week was at the Newman, with "The Bat" on the screen and the Publix

presentation, "Venus in Greenwich" with Fay Lanphier featured on the stage. Interest was just about evenly divided between the fair Fay and the thrilling picture. The opening Saturday was one of the best the house has enjoyed for some time.

At the Globe "The Volga Boatman" was given the greatest credit by the reviewers, but the greater majority of the fans have not yet become accustomed to the Globe as a first run picture house and consequently overlook many a good thing here.

Huston Ray, that clever youngster, whose piano playing accomplishments are recognized far and wide, was given the place of honor in the Liberty publicity, made his first appearance in Kansas City, but was unable to even get things started. The customers simply turned the house down last week in spite of the extra advertising for Mr. Ray, and the sensational "Still Alarm." This week Manager Carver is going to give his patrons an extra thrill with a Lingerie Pageant, and as he has already started the serving of ice cream and cake on the promenade, things may be different.

Estimates for Last Week

Newman—"The Bat" (1,890; 40-50). As though this thriller was not enough for the money management gave Fay Lanphier and "Venus in Greenwich Village" revue on the stage, making one big bill. Business started with bang and held up all week with a number of turn-aways; \$14,700.

Royal—"New Klondike" (F. P.) (920; 35-50). Thomas Melghan's name given big type. Title meant little to fans. Reviewers liked picture and fans thought it great; \$5,500.

Liberty—"Still Alarm" (U.) (25-50). This thousand-seater plunged heavily with Huston Ray, "Wizard of the Keyboard," as special feature. Picture from well known stage drama of same name, thriller for fair. Ray's piano offerings of highest order but week fell down. Reported at \$5,500.

Mainstreet—"High Steppers" (1st N.) (3,200; 25-50). Interest fairly divided between picture and personal appearance of William Desmond (of picture fame) and company, in interesting little playlet, "The Dude Bandit." Business could have been better; \$10,500.

The Globe screened "The Volga Boatman" in connection with the Lole Bridge company's presentation of "Mormon Maids" and the Pantages featured "The Night Cry" on its screen, with a five-act bill of vaudeville on the stage.

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EDDIE MILLER DUO

Eddie Miller and Victor Valenti

"The Minute Men of Melody"

The Pre-eminent Exponents of Harmony and Syncopation. A positive feature for Productions, Vaudeville or Picture Houses. Voices plus Appearance plus Personality plus Versatility. Opening for an eight-week tour of Loew Picture Houses at State Theatre, St. Louis (May 30).

Direction: William Morris Office. Perm. address: Friars Club, New York.

\$29,000 AT MET., L. A., BIG, BUT "BROWN" AT STATE, OFF AT \$22,500

New Neighborhood First Run Opens—"Gold Rush"
Dismally Leaves at \$7,000—Grauman's Double
Bill Slowly Starting—Travel Starts East

Los Angeles, May 25.
(Drawing Pop. 1,350,000)

Carthay Circle, with a two-a-day \$1.50 top policy, invaded the field of first run houses here last week, opening with "The Volga Boatman." The house is possibly the furthest of all the first run from the downtown district, between Hollywood and Beverly Hills in the Wilshire district. It had a most auspicious opening at \$5 top, and drew the elite. Though the house is practically in the auto reach zone its geographical location is such that it can be reached handily from any part of town. On the opening night a gate of around \$4,200 was rolled in with indications that the picture can gallop along for six to eight weeks at a healthy pace.

With the cut rate railroad tariff going into effect last week and the travel hitting more east than this way, there was none to much encouragement for the first run houses. Grauman's Egyptian with the double Fairbanks-Pickford bill got a good Monday night start, doing more business than the day before—Sunday. The mat trade here is better than on the start of "The Big Parade," but night trade was not up to expectations. However, the policy of Grauman to hit home the fact that it is a "two-for-one" buy gives indications that it will bear fruit in short time.

Met Out of "Red"

Metropolitan inducting Eddie Peabody into its stage realm fared much better late last week than it has in a long time. Peabody went in conjunction with a Menjou picture found a cordial welcome and undoubtedly helped toward bringing the gross about \$5,000 over the week before, and taking the house out of the "red" for a change.

"Brown of Harvard" was not such a big wallop at Loew's State. With students at the local schools finding it necessary to attend exams instead of theatres, the trade at this house dropped a bit below the figures it has been doing for some time.

"La Boheme," at the Forum, got over far better than anticipated. Seems as though this is the only house locally which could draw them with this picture, as demonstrated with several others of this type in the past. Though the returns were not within \$5,000 or so of the first week of "Stella Dallas," the house realized a good profit on the week.

"The Gold Rush" closed a most disastrous three-week engagement at the Million Dollar, playing to little better than \$7,000 on its final week or a total of around \$35,000 on the engagement, an amount it could have easily played to in eight days here had the picture gotten the proper support. "Kiki," the Norma Talmadge special, opened here May 20 for an indefinite run. This one will undoubtedly get over on the popularity of its star.

"Money Talks" did not get above a whisper at the Criterion, where it just went a little beyond \$2,300, not any too encouraging for the house.

Another disappointment was the Leatrice Joy picture, "Eve's Leaves," at the Figueras. Seems as though since "The Sea Beast" pulled out of here that the traders have stopped heading their machines in this direction.

Estimates for Last Week

Grauman's Egyptian—"Sparrows" and "Black Pirate" (U. A.). (1,800; 50-\$1.50). Sid Grauman's daring in putting on three and one half hour show with two prologs looks a natural. Week started off at good pace.

Carthay Circle—"Volga Boatman" (P. D. C.). (1,600; 50-\$1.50). Fred Miller seems to have picked well for initial offering in this house, enhanced in value by pip of Jack Laughlin prolog. First six days.

Metropolitan—"A Social Celebrity" (F. P.). (3,595; 25-65). Menjou good bet locally. With Eddie Peabody as balance, hopped to around \$29,000.

Loew's State—"Brown of Harvard" (M-G-M.). (2,300; 25-\$1.) Not box office draw it could have been due to lack of student attendance. Stage presentation one of best house has had in long while. Around \$22,500.

Million Dollar—"Gold Rush" (U. A.). (2,200; 25-85.) Week dragged along slowly for this chaplin, finished third week and engagement to \$7,200. "Kiki" (F. N.) opened May 20 to big business on all-day grind.

Forum—"La Boheme" (M-G-M.). (1,800; 25-75.) In right house and

"WET PAINT" AT \$10,000 BAD AT CENTURY, BALTO

"Heaven's Sake" Also Disappointment at Garden—Stanley House on Academy Site

Baltimore, May 25.

The fog lifted a little from Baltimore's projected picture houses last week and at least cleared up the uncertainty that has surrounded the proposed Stanley-Crandall venture. The new theatre is apparently all set for the old Academy site and the interior of that house is rapidly being stripped in preparation for dismantling. Four thousand more seats.

Now that the Whitehursts are turning over the Century theatre keys to Marcus Loew they are making the New theatre their headquarters and are booking bigger acts into the smaller house. Contrasting with this is the Embassy, scaling down the box-office top from 75 to 50 cents and trimming down the vaude end of the bill in proportion. The Embassy is expected to call it a season with this week.

The Rivoli, with "Mile Modiste," and the New, with "Volga Boatman," were outstanding last week. The combination Hippodrome turned in a good week with "Kentucky Pride" on the picture end of the program. Elsewhere there was nothing outstanding.

Estimates for Last Week

Rivoli—"Mile Modiste" (2,300; 35-65). Corinne Griffith a "regular" and latest pleased. Did not duplicate two capacity weeks of Warner's Pennsylvanians but did good business at \$12,500.

Century—"Wet Paint" (3,000; 30-65). Ray Griffith falls to ring box-office bell any longer at house of this size. Picture pleased but didn't pack 'em in. Lowest gross since Peggy Joyce at about \$10,000.

New—"Volga Boatman" (1,800; 25-50). Now Whitehurst's only straight picture house and will get all their big ones. Handicapped by capacity. Picture delivered throughout. In for current week also. First week grossed \$11,000. Excellent but under capacity.

Embassy—"What Happened to Jones" (1,500; 25-50). Reginald Denny got unexpected patronage last week but that doesn't mean business was big. Slow uphill fight for this house. Prices scaled down and overhead ditto. Last week about \$5,500.

Warner-Met—"The Cave Man" (1,300; 25-50). Average week with average attraction. Hit highly satisfactory stride. Around \$7,000.

Hippodrome—"Kentucky Pride" and vaudeville (3,300; 25-50). Big house led combinations last week with all around good bill. Miss Lee Morse, singer, attraction. Excellent for season at about \$10,000.

Parkway—"Bright Lights" (1,400; 25-50). Arid stretches of output no doubt contributed to the decline. At any rate Charles Ray failed to better rather low average at this uptown stand. About \$2,500.

Garden—"For Heaven's Sake" and vaudeville (3,000; 25-50). Furnished one of week's surprises by failing to attract outstanding patronage to this pop combination. Apparently three weeks elsewhere exhausted big draw possibilities of Lloyd film. Gross satisfactory at \$9,500.

This Week

Century—"Stella Dallas"; Rivoli, "Old Loves and New"; Embassy, "A Social Celebrity"; Warner-Metropolitan, "The Fighting Edge"; Parkway, "Brown of Harvard"; New, "The Volga Boatman" (2d week); Garden, "The Non-Stop Flight"; Hippodrome, "Bachelor Brides."

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with Gilbert and Gish picture got very big week; around \$16,500.

Figueras—"Eve's Leaves" (P. D. C.). (1,650; 25-75.) This Leatrice Joy picture did not stir ripple and finished week to around \$5,000, giving house nothing to gloat over.

Criterion—"Money Talks" (M-G-M.). (1,600; 25-35.) Title one not obvious so far as box office returns concerned. Grand total little better than \$2,300.

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SUMMER IN ST. JOHN

Chilly Weather Here But Light Business

St. John, N. B., May 25.

Despite continuing chilly weather, business at the local picture houses during May has been below par. Many contributing factors, those outstanding being industrial and commercial stagnation and the interrupted exodus to New England and elsewhere.

Famous Players-Lasky films had the call last week. One of the houses which intermingles F. P., P. D. C., Fox and First National, presented three shifts with each bill a Famous Players-Lasky film. This has occurred very rarely at any local house.

Estimates for Last Week

Imperial—(1,600; 25-35) "Pretty Ladies" (M. G. M.). "Only Thing" (M. G. M.) mid-week change. "Behind the Front" (F. P.) shift; \$3,500.

Unique—(850; 25) "Night Life of New York" (F. P.) first half; closing half, "Chasing Trouble" (B. S. U.). Frequently used in recent weeks, westerns exerting better draw here than in any other local picture house; \$500.

Queen St.—(900; 25) "The Lucky Lady" (F. P.). "Lovers in Quarantine" (F. P.). Closing bill of week, "Desert Gold" (F. P.); \$900.

Palace—(550; 20) "Bobbed Hair" (Warners). "Steel Preferred," "My Own Pal" (Fox), western Friday-Saturday; \$375.

Gaiety—(500; 20) "A Six Shootin' Romance" (B. S. U.). "Bobbed Hair" (Warners). "Steel Preferred," final of week; \$350.

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Menjou Strong in N. O.; "Soul Mates" Liked, \$16,100

New Orleans, May 25.

Cooler weather and appealing films helped the local picture houses last week. While there were no "specials" around, most of the theatres were projecting productions that meant something at the box office.

The big smash was the Elinor Glyn "Soul Mates," again sending the State above \$16,000.

Adolph Menjou brought back the return at the Strand with "A Social Celebrity."

Estimates for Last Week

State—(3,600; 60) "Soul Mates." Elinor Glyn story brought best business in several weeks; \$16,100.

Strand—(2,200; 75) "Social Celebrity." Considered best Menjou in some time; \$5,800.

Liberty—(1,800; 50) "Sea Horses." Failed to catch attention. Only \$3,800.

Tudor—(800; 40) "The Runaway." Rather appropriate for season; \$1,900.

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ORIENTAL, \$46,000; CHICAGO, \$40,000 AND M'VICKER'S DOWN TO \$15,000

Randolph Out as First Run—On Grind—B. & K.
Taking U's Stuff—"Stella Dallas" Closes to
\$20,000 Week—"Night Cry," 2d Week, \$11,200

Chicago, May 25.

The Randolph is out of the lineup as a first run. Carl Laemmle was in Chicago last week and decided to discontinue the theatre as a Universal showing house. Balaban & Katz have taken several Universal releases for first runs in the Chicago theatre and the balance of the "Jewels" are assured a first run at the big Capitol on the South Side.

Revivals at 25-35c on a grind with three changes a week will be the summer policy at the Randolph. U's lease on the house expires a year from this July, at which time Jones, Linick & Schaeffer take possession again.

B. & K. ran a Universal feature, "The Cohens and Kellys," last week at the Chicago and did \$40,000, best figure in three weeks, but not over normal pace of house.

McVicker's is limping along, crippled by the departure of Paul Ash and his rooters. The new Oriental grossed \$46,000 last week. Conditions there are still abnormal because of newness of house. Just what effect on one another the Chicago and Oriental will have cannot, as stated last week, be judged for some time. But the circumstance of the Chicago registering its normal and healthy \$40,000 last week is significant.

Estimates for Last Week

Chicago—"Cohens and Kellys" (U.). (4,400; 50-75). Yiddishe-

CONDITIONS IN MINNEAPOLIS KILL BUSINESS—\$8,000 HIGH

Grosses at Lowest—All Other Lines Also Hurt—
People Holding Money Tight—Financial Depression Scaring Most Into Thriftiness

Presentations Resumed at Rialto in Washington

Washington, May 25.
(Estimated White Population, 380,000)

The Rialto had another sudden switch in managers during the past week. Fred Saar, here for several months, was succeeded by Corbin Shield, publicity man of the house since Universal took it over about three years ago. Saar is the fifth manager to be switched at this house during the U. regime.

At the end of the coming week the booking of acts in conjunction with pictures will be discontinued at the Rialto. Mischa Guterson's (house musical director) presentations with local talent will be resumed.

Top money for the four downtown houses was rung up at the Metropolitan with "Old Loves for New."

Estimates for Last Week

Columbia—Adolphe Menjou in "A Social Celebrity" (F. P.). (1,232; 35-50). Along with other houses big opening Sunday helped. Near \$7,000.

Metropolitan—"Old Loves for New" (1st N.). (1,542; 35-50). Lewis S. Stone liked. Wiedoeft scored. Excellent figure for this time; \$10,000.

Palace—Raymond Griffith in "Wet Paint" (F. P.). (2,432; 35-50). Scribes keen for it, but regular paying guests did not rave. May have reached \$9,000.

Rialto—"Watch Your Wife" (U.). (1,972; 35-50). Dale Sisters and Sam Coslow, latter last-minute booking, featured. Nothing could save it, though \$4,900 liberal estimate.

This Week

Columbia, "The Crown of Lies"; **Metropolitan**, "Volga Boatman"; **Palace**, "Paris"; **Rialto**, "The Night Cry."

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WM. BOYDS' FAMILY EVENT

Los Angeles, May 25.

Elinor Fair, wife of William Boyd, under contract together with her husband to Cecil B. De Mille, is expecting the stork.

Minneapolis, May 25.

Business has collapsed completely. Managers expect a seasonal slump at this time, but the present depression is hitting them harder than the most pessimistic anticipated. Grosses are sinking to unbelievably low levels. And all this is in the face of a fine brand of weather with cool temperatures, that should be conducive to theatregoing.

A sudden change to cold last two days of week made for much better result on week.

The theatres are not suffering alone. Practically all other lines of business also have been feeling the effects of the hard times. With prices of farm products dropping, farmers are becoming even more cautious than has been their wont. This community, of course, is dependent upon agriculture's prosperity, and right now agriculture is anything but prosperous. Unemployment is beginning to increase, and with tax and mortgage interest payment time at hand the masses are hoarding their funds, only buying downright necessities.

Although press and public have heaped lavish praise upon it, "The Volga Boatman," at the Garrick, has been unable to hit high box-office levels in the face of such untoward conditions. Still the picture will hold over for another week, the management figuring that it is doing and will continue to do considerably more business than an ordinary attraction.

In its second week at the Strand, "For Heaven's Sake" dropped to a record low for a Lloyd picture. Its takings have been considerably less than half of those of "The Freshman."

With the Barthelmess picture, "Ransom's Folly," the State continued on the tobaggan, probably striking the lowest business level in a year. This was no fault of the picture which, while nothing out of the ordinary, gave fair satisfaction.

Estimates for Last Week

State—(2,040; 50)—"Ransom's Folly" (F. N.). Moderately pleasing. Gross worst in months; \$8,000.

Garrick—(1,829; 50)—"Volga Boatman" (P. D. C.). Ordinarily picture would have been box office knock-out. Great word-of-mouth boosting. Held over; \$6,500.

Strand—(1,277; 50)—"For Heaven's Sake" (F. P.). Despite indifferent takings hold over for third week. Perhaps because of lack of any other strong enough attraction to do as well under present bad conditions; \$4,000.

Lyrie—(1,200; 35)—"That's My Baby" (F. P.). Picture o. k., but no business; \$2,000.

Aster—(896; 25)—"Still Alarm" (U.). Good for this house, but conditions against it; \$1,500.

Menepin-Orpheum—(2,852; 50-99)—"With This Ring" and vaudeville. Picture week; \$14,000.

Pantages—(1,554; 50)—"Tough Guy" (F. B. O.) and vaudeville. Pleasing show all around. Should have gotten more; \$4,400.

Seventh Street—(1,480; 50)—"Forbidden Waters" and vaudeville. Takings fierce; \$4,300.

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BOSTON'S WEATHER BREAK

"Green Hat" and "Merry Merry" Beat Previous Weeks

Boston, May 25.
With a good weather break the shows in town did better than ordinary business last week. The three houses still open, all Shubert, did better business last week than they did the week before. The feature of this week is the engagement for two nights at the Colonial of Raquel Meller with a house scaled at \$10 and \$7 top.

"Merry Merry" at the Plymouth, now 5th week, did \$18,500 last week, better by \$500 than the week before. This show keeps picking up business, and there is now an excellent chance for it to go along for at least another month. "The Green Hat" at the Wilbur, is another one of the local attractions that is showing strength, with \$19,000 last week, up \$1,000 from that of the week before. "Rose-Marie," which wound up at the Shubert last week after but two weeks, went out on the crest of the wave. Last week the show did \$17,000, which was \$4,000 better than the business of the opening week.

"The Big Parade," at the Majestic, feature of the last week at the Majestic, pulled up \$1,000 last week over the business of the week before. It has improved since the final weeks were announced.

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BREWSTER 'THREW' FAN MAGAZINES TO FILM CO.

(Continued from page 1)

sult of which two of his managing editors immediately resigned and sought release from their contracts.

A facsimile copy of the Brewster letter of instructions is reprinted herewith, conclusively proving a positive understanding between M-G-M and the fan magazine publisher. A reference made in the letter to the First National, John McCormick and Colleen Moore is the link whereby the Palmer woman is definitely tied up with the deal. If this was not sufficient the statement issued by the New York publicity department of the Metro-Goldwyn-Mayer organization several weeks ago would supply a connection.

The publicity department's statement was as follows:

"Corliss Palmer, Beauty Prize Winning Actress, Signs Contract to Play in Metro-Goldwyn-Mayer Productions.

"Corliss Palmer, who several years ago achieved a great deal of publicity and a contract to play in motion pictures by winning a beauty prize offered by the Brewster publications, has been signed by Metro-Goldwyn-Mayer, it was announced last week by Irving G. Thalberg, studio's associate for M-G-M.

"Miss Palmer has been featured in several large pictures since winning the beauty contest which first brought her into prominence and has had many small parts in various pictures. No assignment has yet been given her by M-G-M, but undoubtedly she will play juvenile leads in some large productions now on the production schedule of that company."

Kinds of "Publicity"

The M-G-M statement states that Corliss Palmer had "achieved a great deal of publicity" but it failed to mention the publicity was principally in connection with the Brewster maintained "love nest" over on the Jersey side of the Hudson.

Miss Palmer "achieved a great deal" more "publicity" when she failed to defend the action brought against her by Mrs. Brewster in Brooklyn, N. Y., thus permitting herself to be adjudged guilty of having stolen the publisher's affections from his lawfully wedded wife and his children.

The statement likewise set forth that she had "been featured" in several large pictures" but fails to name any one of them. Within the recollection of those who have followed the efforts of Brewster to place the woman on the screen she has only appeared in "atmosphere" parts in a production or two for First National and possibly did a little similar "acting" in a like capacity in a Christie-produced picture.

Hays Inquired

As a result of the statement on the part of M-G-M it is understood that the Will H. Hays organization took some action to ascertain whether or not a contract had actually been signed by Metro to place the Brewster inamorita on the screen. Seemingly the investigation by Hays started something within the M-G-M ranks and immediately after that in the Brewster organization. There was an immediate scurrying in the latter to locate the telltale letter of instructions, reprinted in this issue. The M-G-M executives in New York are reported to have informed Will Hays that they did not know the details of the contract with Corliss Palmer in the event that there was really one in existence. The net result of this was that the Hays organization was compelled to come to a standstill.

It is understood that a contract does exist and if the New York executives did not know of its existence, some of their west coast publicity representatives who were in the east at the time certainly knew a great deal more about what contracts were in existence than their chiefs did.

Subterfuge Against Mrs. Brewster

The contract it is said calls for Corliss Palmer to work for Metro-Goldwyn-Mayer and that a check for \$250 weekly for her services for a period of one year is to be made out in the name of Eugene V. Brewster and sent him weekly. This latter is believed to be a subterfuge for the Palmer woman to get the money through Brewster and thus defeat the attorneys for Mrs. Brewster attaching her salary

EUGENE V BREWSTER

PRESIDENT BREWSTER PUBLICATIONS, INC.

EDITOR IN CHIEF MOTION PICTURE MAGAZINE, MOTION PICTURE CLASSIC, MOVIE MONTHLY, ETC.

6064 SELMA AVENUE
HOLLYWOOD, CALIF

GLADSTONE 3564

April 15, 1926

This is to notify you of a very important business arrangement I have just made. Mr. Pete Smith to whom I have given a copy of this letter, will get in touch with you next week in New York.

I, as President, Editor-in-chief, and sole stock holder of Brewster Publications, have entered into a business arrangement with Metro-Goldwyn-Mayer Studio, the details of which are too lengthy to explain here, but the part that concerns you is as follows:

From now on, for a period of one year at least, Metro-Goldwyn-Mayer are to be our best friends among the producers, and we are to be their best friends. We are to favor them in every way possible in the way of covers, gallery pictures, interviews, news, etc., etc. and when it comes to expressing views of their stars and criticizing their pictures, we are to be as favorable as possible. In other words, if they have a picture or a star which any of you do not think is as good as they do, or as important, we are to say nothing that will injure that star or that picture. If we can not say anything favorable we won't say anything at all, - at any rate we will leave out the bad things. Wherever you can serve their interests in any of our pages, please remember that you are serving our own.

I have never said this to you before. I have left you free to do and say what you like and I do not believe in tying the hands of my editors and critics; but nevertheless, here is a case where we must make an exception. The Metro-Goldwyn-Mayer Studio is only one of dozens of producers, and you must remember that M-G-M are our friends and in a way a part of our organization. Of course, you must do this in such a way that it will not reflect discredit upon our magazines, and it must not be obvious publicity. They understand just as well as we all do that there must be a limit, because otherwise the value of our magazines would be impaired. We want to be fair with everybody but we certainly can not knife our best friends, and I consider Metro-Goldwyn-Mayer as such, and we must certainly treat our friends far better than we do our enemies.

Sometime ago I wired you to be very friendly with First National and Colleen Moore, because they had done several favors for us. I believe that those obligations have been fully paid and I am inclined to release you from any obligation under it. However, Colleen Moore is a friend of mine and I shall always speak kindly of her, but you are under no obligations to treat her differently than you would if I hadn't wired you as aforesaid.

I know you will all co-operate in this matter.

Sincerely,



under the alienation judgment. At any rate the checks are being made out that way and collected by Brewster. It is reliably reported.

Brewster sent the telltale letter to New York or rather Brooklyn addressed to three of his editors and his business manager. As a result of the letter two of his editors immediately sought the advice of their attorney, tendered their resignations and asked to be released from their contract.

They were FREDERICK JAMES SMITH, who was managing editor of the three publications, "The Motion Picture Magazine," "The Motion Picture Classic" and "The Movie Monthly" controlled by Brewster, and AGNES SMITH, who edited "The Motion Picture Magazine."

Laurence Reid still is the editor of "The Movie Monthly." Adele

Whiteley Fletcher, who had been associated with the Macfadden motion picture publications, was secured to step in and assume the managing editorship of all three publications.

Stuck on Himself

A further insight into Brewster might be obtained in the matter contained in his own paid advertisement appearing in the annual of one of the film trade papers. In this he states, speaking of himself:

"Mr. Eugene V. Brewster, editor-in-chief of the Brewster Publications, announces a number of important changes in connection with The Motion Picture Magazine, The Motion Picture Classic, and the Movie Monthly. Mr. Brewster is the world's first motion picture editor, editing the Motion Picture Magazine for many years after it was

founded in 1910. One of the greatest authorities on motion pictures, he always has personally directed the Brewster Publications."

Making it very evident that Mr. Brewster thinks rather highly of one Eugene V. Brewster.

When the bearer of the "copy" of the original letter whom Brewster referred to in the original that he sent his editors, arrived in New York he first called a conference with both Frederick James Smith and Agnes Smith, making an appointment for luncheon. This appointment was later broken and another appointment made for Frederick James Smith alone for dinner.

On that occasion were presented Howard Deltz and Pete Smith of the M-G-M publicity organization. It was Pete Smith who explained the situation to F. J. Smith. As soon

as the latter received confirmation of an "agreement" which virtually meant the "knifing" of all other motion picture producing and distributing companies in favor of the Metro-Goldwyn-Mayer company, "throwing" of the Brewster papers, he immediately wired his resignation. Shortly after various of the other film producing organizations became aware of the "deal" that had been made.

Almost immediately Famous Players-Lasky withdrew all of its advertising from the Brewster group of papers. It is understood that the Warner Bros. are about to follow the lead of Famous and that other producers and distributors are also to take the same step.

Final Move

Just what the final move will be by the Hays organization to discourage the casting of Corliss Palmer in roles that might lead to her exploitation on the screen, and it would seem certain that in the Brewster Publications at least she would be a "star" no matter how small her role, is a question at present.

Mr. Hays has made it plain time and again that the screen has no place for notorious persons; that reaction from the rank and file among the reform elements and those in favor of censorship whenever there was the slightest target to shoot at was such that the entire industry suffered. The Hays office was active at the time that Peggy Hopkins Joyce was announced for the screen. In her case there was at least the extenuating circumstance that she was much divorced as well as much married and likewise had been a stage star.

\$250 Very High

Corliss Palmer, a mere novice as far as the screen is concerned under a contract to appear for a full year for a salary of \$250 weekly, speaks for itself. The \$250 weekly wasn't being paid for Corliss, Palmer—it was being paid for the Brewster "tie-up."

At no time in the past was there ever a beauty contest winner who got such a contract from any film company. Heretofore \$75 weekly has been the general rule for contest winners on the screen, with but one exception to this. That was the Chicago beauty contest winner, Gertrude Olmstead, who received \$100 weekly from Universal after she had won the Chicago "Examiner" race and in that case it is understood that the paper really undertook to pay one-half of the salary so that in reality U. only paid her \$50. Miss Olmstead, besides, made good and is now a recognized screen player.

Miss Palmer's Film Career

Los Angeles, May 25.

Corliss Palmer, protegee of E. V. Brewster, publisher of a number of film fan magazines, seems to be on the merry-go-round, so far as her picture career is concerned.

Miss Palmer some time ago was signed by Metro-Goldwyn-Mayer under a year's contract at \$250 a week, with the company holding an option on her services for five years. From the time of the signing of the contract the M-G-M people had no occasion to cast Miss Palmer in any of their pictures. They have sent half a dozen or so into production since the young woman signed her name to one of their contracts.

Last week M-G-M loaned Miss Palmer to the Hal Roach organization, it is said, for one and maybe two pictures. She was chosen by the Roach people to play the feminine lead opposite Charlie Chase, in one of his comedies, said to be a Romeo and Juliet burlesque.

At the M-G-M studios, when Irving Thalberg was asked about Miss Palmer's contract, replied Miss Palmer's contract permitted her to work elsewhere by permission of M-G-M. He stated the Roach people requested Miss Palmer and that they were very happy to oblige Roach with her services. Mr. Thalberg declined to indicate whether or not Miss Palmer would actually work in any M-G-M production during the first year of her contract.

Just Atmosphere

Miss Palmer, prior to joining M-G-M, was reported under contract with First National. She is said to have appeared as "atmosphere" in one of their pictures and beyond that point made no noticeable showing on the screen.

Prior to Brewster signing her with M-G-M, Miss Palmer, when first here, signed with Warner Brothers and was supposed to have worked with John Barrymore in "Don Juan," but it is said her services were not required.

COOL BUT OFF

Buffalo Houses Broke No Records Last Week

Buffalo, May 25. Despite coolest weather Buffalo has had in many seasons for this time box offices seemed last week to fall into decline.

Estimates for Last Week
Buffalo (3,600; 30-40-60)—"Devil's Circus," "Southern Memories," and Aaronson's Commanders. Business took on slightly slower trend but pulled up sharply at end. Between \$24,000 and \$25,000 reported (seems very high).

Ripp (2,400; 50)—"Social Celebrity" and Art Landry. Bill good for only moderate takings. \$13,000.
Loew's (3,400; 26-50)—"New Commandment" and vaudeville. Little in sight here to attract anything except set business. \$14,000.
Lafayette (3,400; 35-50)—"Fate of a Flirt" and vaudeville. This theatre shows tendency to expand advertising. Estimated, \$15,000.
(Copyright, 1926, by Variety, Inc.)

Milwaukee Pretty Steady, Wisconsin Best at \$18,000

Milwaukee, May 25. None of the picture houses could boast exceptional business last week due partly to the changeable weather and secondly to the absence of markworthy pictures. The Wisconsin again assumed the lead over the other straight picture houses.

Estimates For Last Week
Wisconsin—"Mile. Modiste" (3,500; 50-60). With George Lipschultz, who went to the west coast after directing orchestra here, as guest conductor, ran past \$18,000.

Alhambra—"Oh, What a Nurse" (3,000; 50). Syd Chaplin has drawing power but failed to work any miracles here; \$14,000.

Merrill—"Monte Carlo" (1,200; 25-50). Failed to attract much attention. Around \$4,300.

Strand—"Just Suppose" (1,200; 25-50). Though Dick Barthelmess is drawing card usually, Strand ran around usual top, \$9,000. Lichter orchestra still drawing them in.

Garden—"Isle of Retribution" (900; 25-50). Can't seem to get this house out of same rut much. Around \$4,400.

Palace—"Other Woman's Husband" (2,800; 50-75). Orpheum vaudeville featured above picture usual top, \$22,000.

Miller—"Secret Spring" (1,800; 25-50). Low vaudeville and picture got even billing. Spring Festival week. Around \$15,000.

Majestic—"Brooding Eyes" (2,000; 25-50). Vaude and pictures used here. Near \$19,000.
(Copyright, 1926, by Variety, Inc.)

Mrs. Creighton Hale Can Take Sons Out of Cal.

Los Angeles, May 25. Mrs. Victore Hale, former wife of Creighton Hale, screen actor, has received permission to take her two sons temporarily out of California.

Mrs. Hale, who obtained a divorce and custody of the children several months ago, stated that she had to go east to sign a new mortgage on her old home and wished to take the boys with her. She asked for a leave of absence of six months. Hale protested.

Judge Harry Hollizer cut the time down to 60 days.

New Comedies—New Boy

Bradley Barker has been engaged as co-director with Dave Fleisher of Ink Well Comedies in the making of a new series of comedies at the old Pathe studio (135th street), New York.

A new juvenile named Flanders, may be starred if not doing an unexpected flop.

EDISON LEAVES DE MILLE

Los Angeles, May 25.

Fox has placed Robert Edison under contract to appear in the screen version of Gerald Beaumont's magazine story, "The Devil's Master."

Edison has been under a contract to Cecil B. De Mille for two years.

JAP STAR DEBUTS

Los Angeles, May 25.

(Miss) Yaeko Mizutani, Japanese picture star, made her American debut at the Church of the Buddha here. The program included the showing of her first picture, a three-reel production made seven years ago, and two Japanese classic dances, in which she was assisted by four Japanese-American girls.

Francis as "Peter Grimm"

Los Angeles, May 25.

Alec B. Francis has been selected by Fox to play the David Warfield role in the screen version of "The Return of Peter Grimm."

On account of a revision of production plans Victor Schertzinger will direct this picture instead of John Griffith Wray.

Scheduled to start about June 15.

SANTA FE'S 'CHIEF'—63 HOURS

Los Angeles, May 25.

Santa Fe Railroad has decided to call the 63-hour-extra fare train between here and Chicago, "The Chief."

This train will be put in operation not later than October 1. Its equipment will be similar to that of the 20th Century running on the New York Central between Chicago and New York.

DIRECTING "PELICAN"

Los Angeles, May 25.

Instead of making "One Increasing Purpose," from a A. S. M. Hutchinson story, as his next picture for Fox, Frank Borzage will handle the megaphone for "The Pelican," going into production immediately.

It is said that another director will probably be chosen to make "One Increasing Purpose."

The parade has started—and FOX leads as usual
BIG doings from **FOX**
this year

already in line for 1926-27

ASCHER BROS:

ENTIRE CIRCUIT for CHICAGO

KARL HOBLITZELLE

Birmingham, ALABAMA ♦ Little Rock, ARKANSAS

Dallas, Fort Worth, Houston, San Antonio, TEXAS

I. L. LIBSON

Cincinnati and Dayton, OHIO ♦ Indianapolis, INDIANA

COONEY—KARZAS—COSTON

ENTIRE CIRCUIT for CHICAGO

BUTTERFIELD

CIRCUIT

Lansing, Pt. Huron, Saginaw, Grand Rapids, Ypsilanti,

Hillsdale, Owasso, Ann Arbor, Battle Creek, Flint, Ionia,

Bay City, Jackson, Kalamazoo, MICHIGAN



we lead ~ others follow!

Fox Film Corporation

NOW AT THE RIVOLI, NEW YORK

LIME TRIO

"THE GOLLYWOG"

Next Week (May 30) Metropolitan, Boston, with the Frank Cambria's "TAKE A CHANCE" Unit

And the Entire Publix Circuit to Follow

PRODUCER FAVORING AGENT IN FILM HOUSE STAGE BOOKINGS

Large Presentation Circuit Suffering—Producer Paying Higher Salaries Through Favored Agent—Discriminating and Costly Methods

A booking condition which has cropped up in the affairs of a large presentation circuit with houses on Broadway, concerns the relations of a producer for the circuit and an independent agent who specializes in bands and instrumental acts. He was formerly a dramatic sketch producer. It is arousing considerable under cover comment from other agents who feel they are being discriminated against without the knowledge of the heads of the circuit.

The agent in question has booked numerous acts with the producer for his units, after other agents had submitted the same acts and had been turned down, at lower salaries than finally closed for.

The latest instance is a well known female comedienne and hard shoe dancer from vaudeville and musical comedy, offered to the producer at \$450 by one agent and refused, only to be booked later by the favorite son at a salary of \$550. The dancer is now playing on the circuit.

Another case is that of a musical foursome now playing, originally offered at \$400. The first agent was turned down and the act booked through the "inside" agent later at \$450.

Another involves an orchestra now playing in a road house. The orchestra was offered at \$700 and refused. Later the favored agent offered the orchestra the entire unit

circuit at \$800. This was subsequently refused by the musicians.

Funny Twists

Among other agents it is conceded that the favored one has an inside that allows him to book acts at more money than they can secure, and usually at more than the act's original demand when dickering through one of the ordinary agents.

Cases of where the same producer has informed agents he was not interested in acts costing more than a certain figure because his production outlay was limited, and then booking more expensive acts or the same acts through the "official" agent, are also being discussed.

It is believed among the agents that the producer is favoring the agent through friendship and that no "kick-back" or "cutting up" of commissions (or salaries) such as existed between a producer and agent for a time several seasons ago, is going on.

Protection

This story is in line with a previous announcement in Variety that this paper while the formulation of booking organization in the placing of stage attractions is proceeding in the picture business, that this paper will disclose any "gypping" tactics employed by any agent or producer dealing with picture people.

This policy will be pursued indefinitely. Should the producer and agent referred to herein continue their present and apparent "understanding," this story will be repeated and their names printed.

MIKE SHEA ON 'NAMES'; INTENDS GETTING 'EM

With F. P., Building Another Theatre in Buffalo—On Main St., Seating 3,400

Buffalo, May 25.

Mike Shea and Famous Players are to be partners in still another theatre here. The new house is to be known as Shea's Metropolitan, located on Main street, on the Root property. It will seat 3,400 and is intended to replace the present Shea's Court Street theatre.

The new house is to cost \$1,500,000 exclusive of the land. Rapp & Rapp, the Chicago architects, are now working on the plans for a structure of the Spanish type.

The Court Street plans a straight vaudeville (2-a-day) policy.

William Fox, it is said, was trying to secure part of the site, but this was snapped up by the Shea-F. P. interests.

Right now Shea's New Buffalo is not turning up the business that it should at the box office and the veteran showman is out to build up "names" for the house. The Publix policy as dictated by Sam Katz is against names with an idea that the big ensemble flash is the thing. This seemingly has not gotten over in Buffalo.

When in New York this week Shea said that he was out to make a special deal for Gilda Gray to appear at his house when he plays the "Aloma" picture. He stated that picture houses were in need of names just as much as vaudeville is, and if those laying out shows for the picture houses weren't far-sighted enough to profit by the mistakes the vaudeville czar made then he was going out to get his "names" where he could and play them not only in his picture houses, but in his vaudeville house as well, regardless whence they came from, independent or other agencies.

Mr. Shea would not comment in the report the Shuberts are in negotiation for his Court street theatre.

BARRYMORE'S 'LESCAUT' NOW
Los Angeles, May 25.

"The Tavern Knight," John Barrymore's latest for Warner Brothers, has been changed to "Manon Lescaut."

Tom Santschi and Tom Wilson are the latest additions to the cast.

CASTERS TOLD NOT TO DEDUCT COMMISSION

Ruling by Commissioner Affects Four Agencies in Hollywood

Los Angeles, May 25.

Three casting offices, furnishing extras to independent picture producers and taking their commissions out of the talents' pay vouchers, were ordered to discontinue that system by State Labor Commissioner Walter G. Mathewson.

In the future the agencies will conform with the ruling on private employment bureaus and charge a stipulated fee, collected either before or after employment is procured.

The casting offices cited were the F. K. Studio Service Agency, Fred Foreman Company Agency and Players' Studio Service Agency, all of Hollywood.

In the past it was the custom to give extras vouchers at the agency. When the day's work was completed they were cashed back at the casting office, where the commission was deducted.

Publix in Ia.-Neb.

Des Moines, May 25.

Announcement that Publix Theatres' Circuit would be routed this way about December was made here by Sam Katz, its president, while visiting Des Moines to confer with A. H. Blank, in whose chain of Iowa and Nebraska houses Famous Players recently purchased a half interest.

"Beginning with the opening of the new Farnham theatre, now under construction in Omaha, acts under direction of Publix Theatres Corporation will be billed over a definite circuit in all the larger houses under our direction," Katz stated.

The Farnham will open about Thanksgiving.

"DON JUAN" JULY 15

"Don Juan," the Warner-produced John Barrymore special, is listed to open at Warners', New York, about July 15.

It will be shown at a \$1.65 top on a twice daily basis.

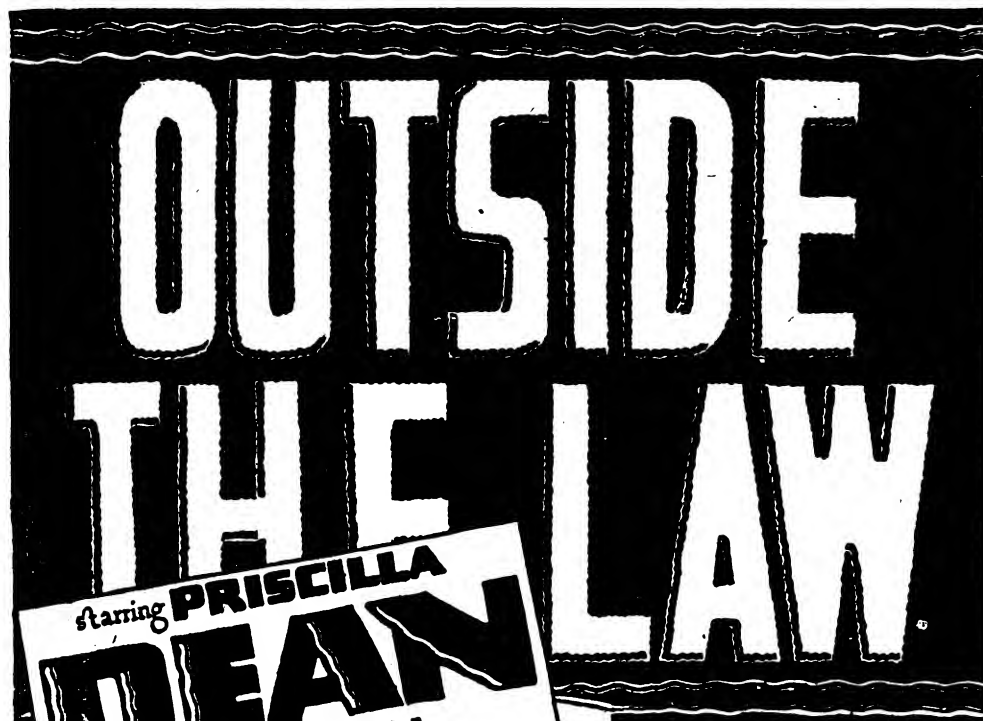
Denny on Tour

Los Angeles, May 25.

Reginald Denny will leave Universal City May 26 for a six weeks' personal appearance tour in the larger cities.

HENRY MURTAGH FEATURED ORGANIST

NOW You can play it!



Presented by CARL LAEMMLE
Directed by TOD BROWNING
UNIVERSAL JEWEL

**Still Packing
Them In On Broadway!**

S. R. O. signs and long box office lines at the Colony Theatre, Broadway, N. Y., for three solid weeks. A sensational success in every other city it has played. And what reviews! Read 'em:

"EXCELLENT BUSINESS. Broadway responds with enthusiasm."

N. Y. Telegram.

"EXCITING MELODRAMA. A breathless public."

N. Y. Journal.

"CROWDS STORMING THE Colony. A whale!"

N. Y. Mirror.

"BRINGING THE CROWDS. Full of thrills."

N. Y. American.

"DON'T MISS IT. YOU'RE sure to enjoy it."

N. Y. Herald Tribune.

NOW PLAYING AT COLONY THEATRE, B'WAY & 53rd ST., N. Y.
Continuous from Noon to Midnight

UNIVERSAL—Way Out Ahead

A
COMEDIAN
DIFFERENT

Direction LEW WEST

FINALLY DISCOVERED
"RED" CARTER
THE SENSATION OF CHICAGO
ENGAGED AT CAPITOL, CHICAGO, FOR ONE WEEK AND HELD OVER INDEFINITELY

LAUGHS
SCREAMS
HOWLS

THANKS TO AL SHORT

CHURCH CLOSES THEATRES, RUNS OWN FILM ON SUNDAY

Canandaigua, N. Y., May 25.

After several years of fighting Sunday movies in this city, the clergy came out yesterday in its true light, offering the first and only Sunday picture show seen in this city since they succeeded in closing the town over the week end.

Under the auspices of the Canandaigua Ministerial Association "Hell and the Way Out" propaganda for the League of Nations Non-Partisan Association, was presented at the Playhouse last night. Mayor William J. McFarland, superintendent of the Congregational Sunday School, is owner of the house.

FILM'S P. A.'S

Robert E. Welsh has assumed the A. and P. directorship of Universal, succeeding George Brown, recently resigned. Welsh's former post at Associated Exhibitors has been assumed by his former assistant there, Ben Grimm.

Randall White is now advertising and publicity director for the Kane Productions.

Vivian E. Moses, head of Fox film advertising and publicity, who went to the coast to attend the Fox convention, returns to New York June 1. Mr. Moses on his way east stopped off to personally visit 30 of Fox exchanges.

Watt E. Parker, director Warner Bros. A. and P. Bureau, after an extended tour of the Warner exchanges, returns to New York May 28.

Paul Perez, of Universal's publicity staff, has gone to the coast to personally handle exploitation for Harry Pollard, who is directing the filmization of "Uncle Tom's Cabin" (U).

Harry Ormiston, formerly with Universal's New York publicity bureau, is now editing a newspaper at West Palm Beach, Fla.

Louis Mayer Again on Coast

Los Angeles, May 25. Louis B. Mayer, accompanied by Pete Smith, arrives here tomorrow (Wednesday) after being in the east for two months.

REX BEACH SUED FOR 'PADLOCKED' COMMISH

Viola Foster, the play broker, through Goldie and Gumm, her attorneys, has started an action against Rex Beach to recover a commission alleged due the broker of \$8,500 for the sale of Beach's story, "Padlocked," to Famous Players.

This picture is to go into production in the fall, it is said, and Billie Burke (Mrs. Flo Ziegfeld) is to star in it.

According to understanding, Mr. Beach has not denied the Foster claim. It is said that in his contract with F.P. is a clause providing that the picture producer must defend or settle any legal actions arising through its purchase of the "Padlocked" film rights. Theatrical attorneys state that is a most unusual clause.

Hearst Waived Option

Miss Foster is said to have submitted a synopsis of the Beach story either before or upon its first instalment publication as a serial in Hearst's "Cosmopolitan." Hearst is said to have held an option upon the picture rights for \$50,000, but waived it.

According to report, Beach authorized Miss Foster to negotiate for the sale of his new tale and she was registered in the F. P. office as the agent. Later F. P. and Beach are said to have gotten together, reaching a sale without considering the broker or notifying her.

Beach was reported at the time to have sold the rights to F. P. under a guarantee his share or purchase price should not be less than \$8,500. Miss Foster's claim of \$8,500, based upon a commission of 10 percent, would make the purchase price \$85,000.

Beach's First Side-Step

Beach hitherto has ranked well up as an author and not known to have previously sidestepped a commission claim against one of his own stories.

Beach has been in Florida all winter and is reported still in the south.

Subscribe for "Variety"

1 Year, \$7; 6 Months, \$3.50; 3 Months, \$1.75

Variety,
154 West 46th St., N. Y. C.

Enclosed is \$..... Send me "Variety" for..... months to..... years

(Outside U. S., \$1 additional yearly, and pro rata).

P. D. C.'s B'way "Break"

The Producers Distributing Co. seems to be getting a break on Broadway within the next couple of weeks. "Silence," at present at the Times Square, is booked into the Rivoli following its legit house run and next week the same firm will have "The Unknown Soldier" in that house.

"The Volga Boatman" has also been booked for the Capitol, beginning June 6.

Warners' 3 in England

Los Angeles, May 25.

Harry M. Warner, due in New York this week, will remain about three weeks returning June 19. After two weeks he will again go east with his family to sail for three months in England.

Warner while abroad will begin production for his concern, contemplating three pictures before the end of the year over there.

BARTHELMESS' '4 FEATHERS'

Los Angeles, May 25.

When Richard Barthelmess finishes making the "Amateur Gentlemen" for First National release he will start on "Four Feathers," also under the direction of Sidney Olcott.

This picture will be made at the Inspiration Studios, formerly Clune Studios.

To the Managers!!!

SORRENTINO

A celebrated name of the Opera and Concert platforms, that means much to the public; to the thousands of music lovers that swell the crowd frequenting Picture Houses and Vaudeville Theatres everywhere.

The Sorrentino Ensemble

(mixed) has just completed 26 weeks. Now offering a superb attraction in a Magnificent Concert of Songs and Harmony.

No Camouflage

But gorgeous voices, unique personality. A sure-fire hit that scores in every theatre and brings results to the box-office.

Management of

U. SORRENTINO

225 West End Ave.,
New York

STIEFF PIANOS USED

GREETINGS TO MY EXHIBITOR FRIENDS!

ALFRED E. GREEN

BOX OFFICE HITS--Past, Present and Future

"THE BACHELOR DADDY" with Thomas Meighan

"BACK HOME AND BROKE" with Thomas Meighan

"POTASH AND PERLMUTTER IN HOLLYWOOD"

"SALLY" with Colleen Moore

"IRENE" with Colleen Moore

Next Release "ELLA CINDERS" with Colleen Moore

Coming—"DELICATESSEN" with Colleen Moore

CHINESE 'SHOOT' FILM MELLER IN 3 DAYS—LIKE COMEDIES BEST

Norman Westwood Back From Shanghai—84 Native Chinese Picture Companies—3 Months to Deliver Films—Theatres Far Apart

Los Angeles, May 25. Norman Westwood, manager of the Universal Film Exchange at Shanghai (China) arrived here on his first trip to America in six years. He declared that American film producers had to compete with 84 native film companies who produce heavy melodramas in three days' shooting time. When Westwood first went to China, American films were practically unknown, then serials came into favor and now comedies have the biggest demand. Among the obstacles to be com-

bated is the fact that many of the limited number of theatres in the country are in such out-of-the-way places it takes three months by pack train to deliver the film and three months to bring it back to the exchange.

Westwood will go to New York to confer with Universal officials there before returning to the Orient.

Fitzmaurice, Free Lance

Los Angeles, May 25. When George Fitzmaurice finishes making "The Son of the Sheik," for Rudolph Valentino, he may free lance.

Fitzmaurice has been under contract to Samuel Goldwyn, whereby it was figured he would make three pictures a year, getting a flat \$75,000 for each. Goldwyn has been unable to get him that amount of work with the result that after numerous debates, Fitzmaurice was able to get his release.

The director is now reported to be negotiating with First National for a similar stipend and a guarantee of three pictures a year.

BILLIE DOVE IN INDE.

Los Angeles, May 25. Columbia Pictures have placed Billie Dove under contract to appear in one of their forthcoming features.

This will be the first time Miss Dove has appeared in an independent production for two years, having worked for Famous Players-Lasky, Universal and Douglas Fairbanks.

NOT FULL COOPERATION ON GREATER SEASON

Some Larger Distributors
"Laying Down"—Hays'
Good Work Last Year

There is a tendency on the part of several of the larger producing and distributing companies, members of the Hays association, to "lay down" on the Greater Movie Season. Just what the motive behind this is is a mystery at present, but it is possible that Hays has been steadfast in his attitude against raw plays and the advent on the screen of notorious persons may have something to do with the rather milk and water cooperation the companies that have been affected by his rulings in the past are giving his organization at this time.

Last year, the first that the Hays organization actively espoused, the cause of the Greater Movie Season and made it a nation-wide affair instead of a haphazard catch-as-catch-can event wherever an exhibitor sought to go out and make a fight for more business, proved to be a tremendous success. The Hays office was flooded with congratulatory telegrams from exhibitors all over the country when the season was over.

Beatty Repeats

Jerome Beatty, loaned to the Hays organization for last year's campaign, conducted the organization work with such skill he was retained by Hays for this year and became an assistant to the president of the Motion Picture Producers and Distributors of America. Beatty is handling the organization work again this year and already is starting men out into the field for the preliminary work at this time.

Thus far the response from the field from the exhibiting end has been most encouraging and the organization has the promises of cooperation of all of the civic heads of the various states and cities in

Is Zat So?

San Francisco, May 25. The Western regional convention held here last week for two days by Metro-Goldwyn-Mayer sales force was devoted largely to a discussion of what the public wants on the screen. One announcement that came out of the meetings was that M.-G.-M.'s convinced the day of the movie dug from popular books and plays is over; that the policy of the company is now to confine its output to stories made up by trained authors writing directly for the films.

which the campaign for the current year is to be staged.

All of the companies in the Hays organization share pro rata on the expense of conducting the Greater Movie Season, but seemingly some of the companies laying down on their co-operation believe that just a small group within the organization can be made to carry the greater portion of the financial burden if they hold back in doing their part in the fight for business.

Within the last two weeks one of the executives of a large company is said to have instructed his publicity department that they might just as well lay down on the Hays people, as it didn't matter much to them just how the Greater Movie Season fared.

Dwan May Leap

Los Angeles, May 25. According to reports current here Allan Dwan may quit Famous Players-Lasky to direct for Fox. Several conferences between Fox officials and Dwan are said to have taken place.

LEHRMANN SET

Los Angeles, May 25. Henry "Pathe" Lehrmann has signed a long term contract with Warner Brothers and will start on his first assignment, Syd Chaplin's next production.

Chaplin, Lehrmann and Rex Taylor are writing the script.

POLISH REVOLUTION AND COPYRIGHT 'WAR'

Washington, May 25. With the jump into the limelight of Poland with its revolution, inquiry at the Department of Commerce brought out the fact that an existing copyright war between that country and the United States is still further complicated.

Recent statements, said to reflect the Polish Government's attitude on the pirating of picture films, have appeared in that country's press. The "Kurier Warszawski" recently published such a statement under the signature of A. Kronski, Polish lawyer, in which it was said that "so far we have no rights in regards to the U. S. A. and who has no rights cannot have any obligations."

The present upheaval led by Pilsudski, it was learned, came just at the time where this nation's Government was exchanging notes in view of consummating a treaty for mutual protection. The picture industry, having so long suffered through pirating in that country, being behind the present activity on the part of the State Department.

With the press indicating that Paderewski, who sailed for Poland Saturday last, was returning to seek leadership in his country, officials here believe that should the musician become the head of the Polish Government the negotiations in connection with the copyright treaty will be promptly resumed and brought to an early settlement.

Natalie Kingston, 2d Lead in 'Boots'

Los Angeles, May 25. Natalie Kingston has been engaged by Famous Players, through the Coburn agency, to play the second feminine lead in "Kid Boots" with Eddie Cantor.

Clara Bow will be Cantor's leading woman in the picture.

Strauss Financing New Warner's

Los Angeles, May 25. S. W. Strauss and Sons are financing Warner Brothers' new Hollywood house, to cost \$1,500,000. The schedule calls for ground to be broken June 19.

CAPITOL BROADWAY AT 51ST ST.
FIRST TIME AT POP. PRICES
STELLA DALLAS
Famous Capitol Programme
CAPITOL GRAND ORCHESTRA

MARK STRAND BROADWAY AT 47TH ST.
HARRY LANGDON
in "TRAMP, TRAMP, TRAMP"
VINCENT LOPEZ & His Orchestra
STRAND SYMPHONY ORCHESTRA

LOEW'S
STATE & METROPOLITAN B'Y & 45th St. Brooklyn
in "Beverly Hills Rascals"
MARION DAVIES
VAUDEVILLE
At State—JANE & KATHERINE LEE
At Metropolitan—"CAFE MADRID"

Our Good Friend Texas Guinan, with Whom We Had Such a Pleasant Engagement in Miami, Is Not the Only One Who Should Incorporate

"THOSE TWELVE MERRIE MEN"

CALIFORNIA NIGHTHAWKS

Should Also Incorporate

WE HAVE JUST RECEIVED \$250,000 WORTH OF OFFERS

—A VOTE OF THANKS, UNANIMOUSLY AGREED—

THANKS to Lou Sidney for a pleasant week at Loew's Aldine, Pittsburgh, and his offer of a 14-week Loew picture house tour for next fall

THANKS to Abe Sablosky and Bart McHugh for 15 weeks we have just completed with the Stanley Company of America and their offer of 25 weeks of picture houses for next season.

THANKS to Raymond Reed and Frank Gravett of the Steel Pier, Atlantic City, for the offer of an engagement there this summer.

THANKS to Ray Borhn and Enoch Johnson for their offer of the Silver Slipper, Atlantic City, where we spent such an agreeable four months last summer.

THANKS to Gus Edwards for his offer of working with him in the Ritz-Carleton, Atlantic City.

THANKS to Frank Burke for his offer of opening the new State Ballroom, Philadelphia.

THANKS to Joseph Franklin for his offer of six months at the Rendezvous Cafe, Chicago.

We Are Grateful for These Offers, and the Many Others We Have Received, and Will Play All That the 52 Weeks in the Year Will Allow!

P. S.—**THANKS** also to our good friends Al Kochendorfer, Claire Marvin, Walter Caldwell, Jack Lordor, Jack Simons, Dorothy Hirsch, Al Wohlman, Harry Carroll, and the many others who have kindly assisted us to the success we have so far achieved.

Write, phone or wire

JOE REA, Manager

3809 No. 19th Street, Philadelphia, Pa. Phone, Wyoming 1664-W

The Dominant 16 of the Season

PERSONALITIES
PICTURES
POLICY

None Bigger!
None Greater!
None Fairer!

2 from
MARY PICKFORD
her first
"Scarious"

2 from
JOHN BARRYMORE
his first
"The Vagabond Lover"

2 from
GLORIA SWANSON
her first
"Personality"

2 from
BUSTER KEATON
his first
"The General"

1 from
CHARLIE CHAPLIN
"The Circus"

3 from
Samuel Goldwyn
HENRY KING Production
"Stella Dallas"

1 from
DOUGLAS FAIRBANKS
"The Black Pirate"

1 from
HENRY KING Production
"The Winning of
Virginia's Heart"

2 from
JOHN HOPKINS
"The Great Train Robbery"

1 from
GEORGE SEYMOUR
Production
"Beauty on the Beach"

1 from
MORRIS GELFOND
David Belasco
"The French in the Alps"

Sold Individually on Merit

UNITED

Mary Pickford
Douglas Fairbanks
Joseph M. Schenck,
Chairman Board of Directors

ORATION

Charles Chaplin
D.W. Griffith
Hiram Abrams,
President

ARTCLASS' 1 REELERS OF POPULAR SONGS

Artclass has signed Snub Pollard for 12 two-reel comedies. Pollard is now in vaudeville, following a long association with Pathe.

The first of the Pollard comedies is for fall release and will be shot on the west coast.

Artclass has also acquired a series of 26 single reels to be released under the general title of Popular Song Parodies. The entire catalog of Waterson, Berlin & Snyder will be used, the first release being "Alexander's Ragtime Band," followed by "Annie Laurie." The jumping ball method of maintaining proper tempo for an audience singing has been acquired under the Kelly patent and will be used in the shorts.

Louis Weiss of Artclass left New York this week on a selling trip to the west coast.

Fine for Minor In Dance Contest

Minneapolis, May 25.

F. & R., local movie magnates who own all the important photography houses here, were fined \$15 for permitting a five-year old boy to dance the Charleston in a contest at their Loring theatre, residential house.

The state industrial commissioner brought the charge.

Attorneys for F. & R. argued in vain that participation in the contest was voluntary and not within the language of the state child labor law prohibiting the employment of minors.

Schine's Rochester House Closing

Rochester, May 25.

The State, Schine house, will close May 29.

Manager Walter A. Smith received no explanation with the order.

Colored Leads for P. D. C.

Alma Smith, at present appearing at the Club Alabam, New York, is reported having been signed to play opposite Paul Robeson in the first all-colored film cast to be directed by Cecil De Mille on the coast.

Both Mr. Robeson and Miss Smith are expected to report at the De Mille studios, Los Angeles, by July 15.

Mr. Robeson has appeared before the camera, but Miss Smith has had no previous picture experience.

Stein's 1st Job

Los Angeles, May 25.

Paul Ludwig Stein, whom Warner Brothers are bringing over from Germany, will have as his first directorial effort the making of "My Official Wife," a story by Richard Henry Savage.

Irene Rich is to be starred. It will go into production June 1.

Colored Actor May Leave As Uncle Tom in U's Film

Charles Gilpin, colored actor, now in New York, is reported as unlikely to finish out with Universal as Uncle Tom in U's picturization of "Uncle Tom's Cabin." Gilpin and U are reported to be at odds over certain contractual matters.

Gilpin is slated to revive his original role in the stage production of "Emperor Jones."

STUNT MEN GIVEN PAY

Los Angeles, May 25.

Duke Green and Robert Rose, "stunt" men who doubled for John Barrymore and Dolores Costello during the making of "The Tavern Knight," were awarded \$100 each on their claim for wages due against Warner Brothers.

The men asked \$150 apiece. Deputy Labor Commissioner Lowery decided.

WASHINGTON TURNS OUT AT MAYER LUNCHEON

Washington, May 25.

Right on top of the luncheon given in New York for Louis B. Mayer, of Metro-Goldwyn-Mayer, Washington stepped into line. With a goodly portion of official life on hand, headed by the Secretary of the Navy, it likewise did honor to Mr. Mayer at a luncheon at the Hotel Mayflower.

The affair was one of the largest of its kind staged here. It gave an opportunity for the Secretary of the Navy to publicly thank M-G-M for "The Midshipman," while at the same time it gave Maj. Gen. Lejeune, Commandant of the Marine Corps the opportunity to tell just how big a picture the M-G-M production utilizing the Marines, was going to be. Maj. Gen. Saltzman, Chief Signal Officer of the Army, also joined with the others in praise.

Congressmen William J. Connery, Jr., (R.) of Massachusetts, and T. W. Wilson (D.) of Mississippi as well as Congresswoman Florence P. Kahn (R.) of California also spoke.

Mr. Mayer was escorted to the hotel by practically the entire local fire department, which because of the unexpectedness of it, caused several traffic tie-ups that very effectively let the town know M-G-M was making a fireman's picture.

RASCH BALLETS ABROAD

Albertina and DeValery Sailing to Stage Them

Albertina Rasch sails the latter part of June to stage Gershwin's "Rhapsody in Blue" as a ballet production for the UFA Palast, Berlin, opening in July for four weeks. Miss Rasch will utilize native ballet dancers.

Leo DeValery, general manager of the Albertina Rasch studios, sails June 5, on the France, for Paris, as advance agent to settle the details for the advent of the Rasch girls (14) slated to open Aug. 15 at the Moulin Rouge, Paris, at \$1,800 a week, to run until Feb. 1. From there, the Rasch dancers (the same at the Hippodrome last week) go to the Scala, Berlin, then to Munich, Dresden, etc.

Miss Rasch herself will not dance until this winter when she will tour along the Rhine.

Mr. DeValery's plans for a second unit of Rasch dancers are for a panto for London, to tour in vaudeville.

Minneapolis' Main Street Wrecked by Bomb

Minneapolis, May 25.

The Main Street, residence movie house here, was wrecked by a bomb explosion last week. It was empty at the time of the explosion. O. K. Freeman, stationary engineer, its proprietor, was out of the city.

The force of the explosion tore out the entire front of the building and wrecked the interior completely.

Theatre bombing attempts have become quite frequent here, this being the fourth within a year.

Drunken Drivers

Los Angeles, May 25.

Herbert Heyes, stage actor, and Arthur Pelrot, aviator and film stunt man, were arrested on charges of driving while drunk, by the Hollywood police.

Heyes was pursued and captured by Phil Barbanell and taken to jail. Pelrot was captured by officers after a wild chase. He was not apprehended until his car turned over.

15 Days for Oland

Los Angeles, May 25.

Warner Oland, screen actor, began serving a 15-day jail sentence imposed by Municipal Judge Pope for drunkenness.

Oland was arrested on April 1 after his car was wrecked on Santa Monica Boulevard. He admitted drinking but said the wreck was due to a broken wheel.

Now Playing at the WARNER THEATRE

The Heart of Broadway, New York

A big week for Broadway Irene Rich returns to the spotlight of entertainment in a delightfully frothy story of intriguing romance. Here you have Miss Rich in a role that will prove a revelation. With pulsing scenes of romantic frivolity and surprising denouement in a Riviera setting, "Silken Shackles" will score heavily with audiences at box offices everywhere!



IRENE RICH
with Huntly Gordon ~ Robert Schable
Victor Varconi ~ Evelyn Selbie, and others in
Silken Shackles
Directed by WALTER MOROSCO

**A
WARNER BROS.
Production**

VIRGINIA JOHNSON

PRIMA DONNA, Late of "ROSE-MARIE," Now With the "TAKE A CHANCE" Unit
THIS WEEK (MAY 23) AT THE RIVOLI, NEW YORK—NEXT WEEK (MAY 30) METROPOLITAN, BOSTON

INSIDE STUFF ON PICTURES

It is claimed that a change has occurred in the original understanding regarding the formation of a reserved seat circuit of picture theatres to be at \$3 or \$1.50 top. An announcement of the completion of the financing arrangement was sent out this week by Jos. M. Schenck. The circuit will be called the United Artists Circuit, Inc. No mention of Marcus Loew is made in the announcement, while Douglas Fairbanks has been added to the original quartet, composed of Messrs. Schenck and Loew, Lee Shubert and Sid Grauman.

Shubert's part for his 25 per cent was to procure the financing. This he did through J. & W. Seligman and Company of New York, also the bankers for the Shubert capitalization. In the reserved seat promotion there is to be a public sale, probably of stock, with the new concern having a large capitalization allowable under its charter. Subscription to the stock from accounts have been received so far, even before the final papers were drawn by O'Brien, Malevinsky & Driscoll.

While the statement stated the new circuit would play United Artists pictures, it is not thought the Grauman idea will be limited to U. A. films alone, nor will all of the theatres employed be new ones.

Variety reported the intention of establishing a reserved seat picture circuit some months ago. In Marcus Loew's absence at present (abroad) he may be represented in the venture either through Schenck or Grauman.

The understanding in Hollywood is that in the deal whereby First National took over Corinne Griffith's contract from Asher, Small and Rogers, the trio were paid \$375,000 for the release. Miss Griffith also specified that Asher was to supervise all of her future productions under this agreement, at a salary of \$600 weekly.

A few weeks ago when a Phonofilm reel did not show at the Rivoli (Publix) New York after billed, it was said the talking picture had been held out through it being looked upon as the sort of publicity the DeForest Company wanted. Last week was another Phonofilm playing at the same theatre.

One of the newest wrinkles is the engaging by an eastern studio caster of a number of "extras" to act as "gossip spies" and report accordingly to headquarters. These stooges work along with the others and thereby disarm suspicion they are tale-bearers. Anything said that might look like a knock or a squawk behind the caster's back is quickly carried to his ears. There have been several quick dismissals and no further work.

This particular caster is said to be a bear on packing grudges and spite. He has kept "blacklist" that has caused no end of heart aches.

When an F. B. O. official was casting for "Kosher Kitty Kelly," on the coast, an agent presented the name of a local stage and screen actor for one of the juvenile roles. The casting director informed the agent the man was the type and unless an opposition arose from outside sources, he would be given the part. The actor was tickled with the answer the agent gave. He went to another casting agency which informed him that they had more influence with the company, and that they would guarantee the part to him, regardless of what the casting director said. Again the actor was jubilant. He met a writer on a daily paper, a woman very friendly with this actor. She started glorifying him and saying how lucky the producers were in getting him for the part. The day the story appeared, the first of the actor's representatives

arrived in the office of the casting director for the company and was asked by the casting director if he would not be so kind as to take back with him the pictures of the young man that had had himself glorified in the morning papers. The F. B. O. casting director told the agent to tell the actor that in the future he trusted his rejection for the part in this instance would be a lesson to him.

Dupont-Pathe Film Co., makers of raw film stock, is reported having appropriated \$3,000,000 for more buildings at Parlin, N. J., to increase the company's capacity 1,000,000 feet daily. It is said the Dupont company will do a business of around \$2,500,000 this year. It is becoming an important competitor to the Eastman company. An object of the added facilities is said to be a position for output through which it may gain the exclusive raw stock contract of a large producer through assurances of supply.

Dupont's and Eastman's prices are the same at present, 4 cents a foot for negative and 1 1/2 cents a foot for positive, with Dupont having a delivery system while the Eastman price on positive is plus express and transportation cost.

Knowing that Lon Chaney is a better "name" than Priscilla Dean, but bound by the fact that she was starred in "Outside the Law" when it was first made eight years ago, Universal has circumvented the billing phraseology in a novel way. Their signs read something like this: "Lon Chaney, who appears in the support of Priscilla Dean in—" which puts Chaney's name first but preserves Miss Dean's starring rights.

Trained dogs in film features are long an established commodity but having one as the main actor in a series of two-reelers is something else again. Tom Burke, who has appeared in many of Tom Meighan's pictures, has discovered a police dog expected to have no trouble in becoming a real screen star. A friend of Burke's owns the dog and Tom may put the animal through his film traces.

Larry Weingarten, press agent for Jackie Coogan, Alfred E. Green, picture director for First National, and Mike Newman, press agent, figure that they have gotten out a hot subject in a two-reeler entitled, "The Truth of Tia Juana."

This picture was made in Tia Juana following the scandalous death of a couple and their children, subsequent to a few days of revelry there. Permission was secured from the government to take the pictures, as they simply show the resorts itself without broaching on the subject of sin, etc.

It is a picture to glorify Tia Juana. Scenes are taken in the Foreign Club, San Francisco Bar and of the Cofreth Handicap.

Newman left for New York last week to dispose of the picture on a state right basis.

There are four Raquel Meller pictures now in New York, all made abroad but held here by a man named Citron against the time when her American-made film will be released.

Meller is now working toward the Coast on her tour, and will probably do a picture for either Famous-Players or Fox.

In the realignment of the forces behind the operation of the Claremont Laboratories, New York, the talk is that Sol Brill plans to give big financial aid in its future operations.

The new Claremont regime is said to include Tom Evans, Mark Dintenfuss, Walter E. Greene, Sol Brill and associate.

Valentino, Needing Money, May Switch to Get It

Los Angeles, May 25.

There is a possibility that Rudolph Valentino may request a cancellation of his United Artists contract and join P. D. C.

The situation has a matter of financing as its basis. It hangs upon the outcome of endeavors by S. George Ullman, business manager for the film actor, to secure Wall Street money to back the three more pictures which Valentino is to make for U. A.

Joseph Schenck is bankrolling Valentino's first two films, but the contract provides that the screen actor must procure the money for the balance of his pictures. The understanding is that unless the financing can be arranged Valentino will ask for the termination of his U. A. contract, inasmuch as Cecil De Mille has made overtures to him to affiliate with the P. D. C. players.

L. A. TO N. Y.

(Mrs. Henry) Gypsy Smith.
Ian Keith.
Mr. and Mrs. Richard Thomas.
Noah Beery.
Charles Rogers (Paramount actor).
J. Boyce Smith, Jr.
Dave Allen.
Max Roth.
Billie Dove.
Irving Willat.
Franklyn Underwood.
Charles Christie.
Marie Prevost.
George Archambaud.
Evelyn Arden (Mrs. Jack Mulhall).

Ince-Mendez Marrying

Los Angeles, May 25.

A report here states that Ralph Ince, film director, and Lucilla Mendez, formerly in musical comedy, will wed July 8 in this city.

Mr. Ince's wife, was Lucille Lee Stewart, sister of Anita Stewart. Miss Mendez, from musical comedy, came to the coast early in the season for picture work.

Greetings!

To My Exhibitor Friends

from

COLLEEN MOORE

NICK SCHENCK LEAVING

Los Angeles, May 25.

Nicholas M. Schenck, vice-president and general manager of Metro-Goldwyn-Mayer, leaves for New York tomorrow, accompanied by Felix Feist, general sales manager of the organization. Mr. Schenck while here conferred with Irving Thalberg, Harry Rapf and Hunt Stromberg, on production plans.

COLUMBIA EXTENDING

Los Angeles, May 25.

Harry Cohn has extended the size of the Columbia Studios, on Gower street, making improvements that will cost \$60,000. A new carpenter shop building, 62x112 feet, is being erected.

Columbia is one of the few independent concerns which maintain their own carpenter shops.

3D IN WASHINGTON, PA.

Pittsburgh, May 25.

The Haz. Amu. has acquired the Palace and Regent theatres in Washington, Pa., and Altmyer, in McKeesport. The latter house has been named the Harris-State.

The Harris interests also control the State. Pictures and vaudeville in each of the theatres.

WARNERS AND PORTLAND

Portland, Ore., May 25.

In spite of persistent rumors that Warner Brothers will relinquish their two-year lease on the old Pantages, it is reported they will occupy the house around August, when Alex Pantages is expected to move into his new theatre.

There is a working agreement between Pantages and Warner Bros.

**DOG'S OWNER FREED;
CHARGES BY YOUNG GIRL**

L. Duncan Claimed Complainant Had 'Stageitis'—Called on Him at Hotel

Chicago, May 25.

Lee Duncan, owner of "Rin-Tin-Tin," the movie dog, who is making personal appearances at a loop theatre in connection with his latest picture, was freed of attack charges preferred against him by Audrey Workman, 17, in Judge Morgan's court.

Miss Workman accused Duncan of improper conduct toward her in his suite at the Congress hotel, where she said she went to see the dog. She claimed several meetings were held after the first.

Duncan's attorney described the girl as suffering with "stageitis." "Why she's so stage struck," the attorney said, "that she gets a kick out of mixing with the stage hands. She haunts the theatres day and night."

The girl was also described as suffering with illusions.

Hebe Film Detective

In an eleventh hour in the change of the script for the new production that Tom Terriss will direct for Bachmann Productions, inserts a Hebe detective instead of the usual headquarters type.

This resulted in Lew Brice, the stage comic and brother of Fannie Brice, being engaged to handle this comedy role.

The picture entitled "Romance of A Million Dollars" will have Glenn Hunter and Jacquelyn Logan as leads. It got started this week at the 44th Street New York studios formerly controlled by the Mae Murray productions.

Baggott Directing Kid

Los Angeles, May 25.

King Baggott has been engaged by Jack Coogan to direct Jackie Coogan in "Johnny, Get Your Hair Cut," to go into production about June 10.

Baggott was loaned by U. to make this picture.



GREETINGS TO MY EXHIBITOR
FRIENDS!

**HOBART
HENLEY**

PRODUCTIONS FOR
METRO-GOLDWYN-MAYER

"HIS SECRETARY"
"A CERTAIN YOUNG MAN"

THE

ROBERT MORTON UNIT ORGAN

The steadily increasing number of Robert Morton installations is evidence that exhibitors everywhere recognize the Robert Morton as an outstanding music attraction with DIRECT BOX OFFICE VALUE. Among recent installations and purchasers are:

LOEW'S STATE
NEW ORLEANS

THE NEW PANTAGES
SAN FRANCISCO

LOEW'S HILLSIDE
Jamaica, L. I.
NEW YORK CITY

THE SAENGER
NEW ORLEANS

(Now Under Construction)

One of the world's greatest
achievements in theatre building

A MAGNIFICENT CINEMA TEMPLE

THE EDWARDS
SARASOTA, FLORIDA

GRAND RIVIERA
DETROIT

LEO BRECHER'S PLAZA
"The Aristocrat of American Theatres"
NEW YORK CITY

ROBERT MORTON BRANCHES—1560 Broadway, New York; 845 So. Wabash, Chicago
168 Golden Gate, San Francisco; 1914 So. Vermont, Los Angeles

**MR. JESSE
CRAWFORD**

ORGANIST

AGAIN PERMANENTLY PLAYING AT
BALABAN & KATZ CHICAGO THEATRE
CHICAGO

**MRS. JESSE
CRAWFORD**

ORGANIST

AGAIN PERMANENTLY PLAYING AT
BALABAN & KATZ McVICKER'S THEA.
CHICAGO

SILENCE

Cost R. DeMille production released by P. D. C. and directed by Rupert Julian. Adapted by Baulah Marie Dix from the stage play by Max Marcin. H. B. Warner, Vera Reynolds and Raymond Hatton featured. At the Times Square, May 24. Running time, 70 minutes.

Norma Drake.....	Vera Reynolds
Jim Warren.....	M. E. Warner
Harry Silvers.....	Raymond Hatton
Phil Powers.....	Rockliffe Fellowes
Arthur Lawrence.....	Jack Mulhall
Mollie Burke.....	Virginia Pearson

Here is the best movie melodrama in a long time.

This one has the great plot of the stage play, a handsome production, and H. B. Warner's real acting, so tense and expressive it makes an impression such as few bits of movie playing will ever make.

Perhaps the director, Rupert Julian, should be credited for a great part of the picture's success. At any rate, the picture itself is a real success and one of the finest in the entire lot which DeMille has released since with P. D. C. In that time DeMille has turned out some great audience stuff.

The story opens with Jim Warren waiting to be hanged. Beside him sits his attorney, nervously tapping his pencil on a desk; farther away are carpenters hammering at the scaffold; the pendulum of the clock swings relentlessly toward the hour, and Warren associates a swinging noose with the pendulum. To add to his mental brainstorm, a great bell begins tolling. And one of the fanciest pieces of work seen recently, the sum total of these various nerve-racking noises is expressed through the medium of a multiple shot, all of them going at once in front of Jim Warren's drawn face.

Warren is going to swing because of another's guilt. Then comes the cutback which reveals him in early life as a crook but devoted to Norma Drake, whom he is to marry. But Mollie Bourke, the ward mistress, wants Jim for her own. When he gets into a jam, either he must marry Mollie or both he and Norma go up the river. So he marries Mollie and Phil Powers, who had worshipped Norma for years, married her to give a name to the baby.

The baby girl grows up out west where Powers becomes prosperous. The mother dies. Jim Warren disintegrates considerably, but in his wanderings he always manages to strike back at the little western town just to peer through the panes at his daughter.

One night a shifty partner tries to put the shake on Powers. Jim went to the house to warn him. While there the shifty one began abusing the woman who was loved by Jim but who married Powers. He called her an unspeakable name and a revolver shot rang out—fired by the woman's daughter.

Jim was going to swing for her crime, that's the whole story.

But it's so well handled that there is an ocean of sympathy all the way through for Jim Warren and the other characters are given sufficient play to turn in good performances. "Silence" is one of the best pictures of the year.

It will thrill and interest almost any audience anywhere. In addition to that, it conforms to the best standards of modern movie making.

Exhibitors in booking this picture should realize that it was not shown at the Times Square, New York, at a \$1.65 price by itself, but that the "Prince of Pilsen" accompanied it on the program. Only the completely bottled up condition of Broadway is to be blamed for making P. D. C. rent a theatre to show its product on the Big Street.

Risk.

Tramp, Tramp, Tramp

First National release of Harry Langdon's first feature length comedy. Produced by Harry Langdon Corp. and directed by Harry Edwards. Six authors credited with story. Titles by George Marion, Jr. At Strand, New York, May 25 week. Running time, 62 minutes.

Harry Langdon.....	Joan Crawford
Betty Burton.....	Tom Murray
Nick Kargas.....	Edwards Davis
Amos Logan.....	Alec B. Benedict
Taxi Driver.....	

First big picture by a man who played in vaudeville several years

ago, and who wasn't even a headliner, although a well-rated stand-up act. Into the movies he went, taking his vaudeville tricks, and within six months his two-reel comedies were much sought.

In "Tramp, Tramp, Tramp" he has done it. The film has a finish that

will cause as much talk as Peggy Joyce's romances. That scene is where the hero and the girl are married a year or so later and look in through a window to call to their baby. And in the cradle is Langdon, dressed in baby clothes and goo-gooing away for dear life. The

effect, of course, was gained by use of a large cradle and everything else in scale, so that his body might be properly dwarfed.

What precedes that part of the plot is the story of a shoe manufacturer who organized a cross-country walking race to advertise

his product. Langdon was the man entry. His progress across the land is a series of gags. In one place he gets arrested and stuck on the chain gang, and in another town he strikes a cyclone and, probably without realizing it, made himself the braver.

(Continued on page 18)

SHAKING BROADWAY

Off to a flying start and set for a long run. Opening week at the Rialto, New York—\$40,000!

First of the Birthday Group of 75 — and from 1 to 75 they're ALL HITS!

ADOLPH ZUKOR and JESSE L. LASKY PRESENT

Gilda Gray

in 'ALOHA OF THE SOUTH SEAS'



a
Paramount
Picture

with
PERCY MARMONT
WARNER BAXTER
JULIANNE JOHNSTON
WILLIAM POWELL

A
MAURICE TOURNEUR
Production



BURNOFF and JOSEPHINE

DANCERS OF FIERY GRACE

Featured with "A BIRD FANTASY" in an Interpretative Specialty, "THE CAT AND THE CANARY"

FOURTH RETURN ENGAGEMENT FOR BALABAN & KATZ WITHIN THE PAST YEAR

Direction WILLIAM MORRIS

Thanks to FRANK CAMBRIA

\$4,000,000**United Artists Theatre Circuit, Inc.****7% Convertible Preferred Stock**

Each share of Preferred Stock will carry as a bonus one share of Common Stock, both represented in the first instance by Allotment Certificates transferable either in New York or Chicago.

Transfer Agent:

The Equitable Trust Company of New York

Registrars:

Central Union Trust Company of New York

The following information is contained in a letter to J. & W. Seligman & Co. from Joseph M. Schenck, Chairman of the Board of Directors of the Corporation, dated May 25, 1926:

Circuit of Theatres

United Artists Theatre Circuit, Inc., has been organized under the laws of Maryland by Joseph M. Schenck, Sidney Grauman, Lee Shubert, Mary Pickford and Douglas Fairbanks to construct or otherwise acquire, directly or through subsidiaries, motion picture theatres and interests therein in important cities of the United States.

The present financing, supplemented by real estate mortgages, leasing and other local arrangements, should be sufficient to complete the circuit as contemplated.

Contract with United Artists Corporation

The new Corporation will enter into a contract with United Artists Corporation (of Delaware), to run for 10 years, whereby:

(a) The theatres of the new Circuit have a preferential right to exhibit important United Artists pictures by way of "pre-release" or "first" runs before they are shown in other motion picture theatres in the same localities.

(b) United Artists pictures will, except in unusual cases, be exhibited in the theatres of the new Circuit on a percentage basis, i.e., box office receipts will be first applied to the cost of operating the theatres, including depreciation and an investment return to provide for 7% dividends on the Preferred Stock as its proceeds are employed in new theatres, and net profits thereafter will be divided in agreed percentages between United Artists Corporation (in full payment for the pictures) and the new Corporation (for its own profit).

United Artists Corporation has contracts pursuant to which it now is, or in the course of the next theatrical season will be, "distributing" to theatres throughout the world new motion pictures featuring:

Mary Pickford	Douglas Fairbanks
Norma Talmadge	Rudolph Valentino
Gloria Swanson	John Barrymore
Charles Chaplin	Buster Keaton

as well as motion pictures produced by well-established independent producers including Joseph M. Schenck. All of these artists or their producers, except Charles Chaplin, have already approved the ten-year contract above mentioned in so far as it affects their individual contracts with United Artists Corporation.

United Artists Corporation was organized in 1919 as a co-operative enterprise. Its contracts with its artist-and-producer-stockholders require them to deliver pictures to it at stated intervals.

Management and Policy

The management of the Circuit will be under Sidney Grauman, manager of the Egyptian Theatre at Hollywood, California.

Throughout the Circuit Mr. Grauman expects to give each picture a novel presentation and artistic surroundings such as have led to an unparalleled record of picture runs in his Hollywood theatre (8 pictures only in 3½ years) and have made for him his great reputation on the Pacific Coast.

We offer this Stock for delivery on or about June 15, 1926, in the form of J. & W. Seligman & Co. Allotment Certificates or interim receipts when, as and if the Stock is issued and accepted by us subject to the approval of our counsel, Messrs. Cravath, Henderson & de Gersdorff. Allotment Certificates will be dated June 15, 1926, and will entitle the holder to receive quarterly payments equal to dividends at the rate of 7% per annum on the Preferred Stock when such dividends are received by J. & W. Seligman & Co. On June 15, 1927 holders of Allotment Certificates will be entitled to surrender them and receive certificates for the Preferred and Common Stocks.

Price \$100 per share**J. & W. Seligman & Co.****Spencer Trask & Co.****Eastman, Dillon & Co.**

The statements herein have been accepted by us as accurate but are in no event to be construed as representations by us.

COAST STUDIOS

Jesse Robbins has been signed to direct "Babe in the Jungle," a two-reel comedy, for Fox. Hallam Cooley, Edward Moran and Joan Renee have signed to play in the picture, which was written by Andrew Bannison.

Gertrude Astor has signed to play in "The Yes Man," with Harry Langdon for U.

"Take a Chance," with Richard Dix, produced by F. P.-L., has been changed to "Say It Again."

Francis McDonald will start in eight western features for Hal Roach.

Clarence Badger will direct "The College Flirt," with Bebe Daniels, El Brendel and James Hall for F. P.-L.

Malcolm McGregor will play opposite Colleen Moore in "Delicateness" for 1st N.

Erica Dean and Arnold Grey will have the leading roles in "West of Broadway" for Metropolitan.

"The Duchess of Buffalo" has been changed to "Sybil." Constance Talmadge is featured (U. A.).

Bunny Dull will direct Buck Jones in "Dark Roseleen" for Fox.

Bennett Cohen has been assigned by W. Ray Johnston to write and direct stories for Jack Perrin, produced by Rayart.

Tom Moore opposite Corinne Griffith in "Tin Pan Alley" for 1st N.

Mobart Henley has a new long-term contract with M-G-M to direct.

Raymond Griffith and Clara Bow for "You'd Be Surprised," feature comedy for F. P.-L., written by Jules Furthman. Arthur Rosson will direct.

Robert Ober has been added for "Butterflies in the Rain."

Colleen Moore will make "It Might Have Happened," war picture by Jerome Wilson, for 1st N.

Mickey Daniels has left the "Our Gang" unit at Roach studios. A smaller freckled youth will replace him, as Mickey has outgrown the gang-age limit.

Fred Gilman will be starred in "The Peace Deputy," directed by George Hunter for U.

Oscar Beregi, Jean Tolley, Vera Lewis, Bertram Johns and Tom O'Brien, added to "Take It From Me." William Selter is directing, with Reginald Denny starred, for U.

Betty Bronson and Alleen Pringle for "Paradise" with Milton Sills starred for 1st N.

David Torrence and Eulalie Jensen to support Lloyd Hughes in "Forever After," 1st N.

"The Quarterback," by W. O. McGeehan, purchased by F. P.-L. for Richard Dix.

Arthur Edmund Carew in "Diplomacy" opposite Blanche Sweet, for F. P.-L.

Rachel Crothers has sold "A Lady's Virtue" to 1st N.

"The Cheerful Fraud" bought by U. for Reginald Denny.

Jack Holt, featured in Zane Grey's "Forlorn River," John Waters will direct for F. P.-L.

Jimmie Adams, Kay Deslys and Robert Edison added to "Her Man o'War." Frank Urson directing for Cecil De Mille.

Charles Cruze on a long term contract by Artmore Productions to play the male lead in a "Speed Cop" series. Melbourne Moranti will direct with Mary Beth Milford and Eddie Fetherstone in support.

Marjorie Prevost, Michael Dark, Earl Crane, May Foster and Leon Holmes added to "Meet the Prince." Joseph Henabery directing for Metropolitan.

Evelyn Brent will next make "Flame of the Argentine" for F. B. O. Burke Jenkins and Krag Johnson authored the story. Ewart Adamson directing.

Frank Mayo, Ruth Clifford and Hudda Hopper for "Les Tyler's Wives," produced by J. G. Bachman at the Technicolor studio, N.Y. The picture will be the last of 13 productions scheduled by the new production company for the newly formed Metro Attractions Corporation. Harry Knoles will direct.

Reginald Denny will play the lead in "The House of the Living Dead" (Continued on page 21)

Tramp, Tramp, Tramp

(Continued from page 17)

est man of the lot by heaving bricks at the black menace, although the swirling cone of wind was getting ready to leave of its own accord. Langdon does some remarkable work in "Tramp, Tramp, Tramp." Aside from the expert handling of all the gags assigned him, he does several very long scenes in which facial expression is the only acting. Joan Crawford is borrowed from Metro to be a nice leading lady with little to do, while Tom Murray as a mighty hard-boiled walking champion is the only other member whose assignment amounts to more than a bit.

"Tramp, Tramp, Tramp," will be great for First National, ditto for the exhibitors. If Langdon can follow it with something as good or better, he is automatically installed as a pretty high muckety-muck among the Chief Screen Comedians. "Tramp" has been released for some weeks; probably held back by the Strand. Sisk.

The Prince of Pilsen

Comic opera success produced by A. H. Sebastian, with Anita Stewart and George Sidney featured. Adapted from the Pilsen and Luder original by Anthony Coldway and directed by Paul Powell. Released through Producers' Distributing Corporation. Running time, about 80 minutes. At Times Square, New York, May 20, on run. Hans Wagner.....George Sidney Nellie, his daughter.....Anita Stewart The Prince of Pilsen.....Allan Forrest Princess Bertha of Thorwald.....Myrtle Stedman Bandit Chief.....Otis Harlan Lady in Waiting.....Rose Tapley Captain of the Guard.....W. von Brincken Court Physician.....Wm. von Hardenburg

A funny, free and easy movie version of the famous operetta success. In it George Sidney is funny 99% and gets laugh upon laugh as the dumb little Dutchman who returned to his native town and was mistaken, in his lodge uniform, for the Prince of Pilsen.

The real prince was scheduled to marry the Princess of Thorwald on that day. So the Dutchman, Hans Wagner, being half stewed and willing to get real drunk, allowed himself to be hoisted in the royal coach and driven away.

Once in the palace, he still thought it was just a fancy lodge room and kidded his way everywhere. When told the princess was waiting, the old fellow figured it was nice to have the ladies' auxiliary in the same building. Meantime his daughter has met

the real Prince of Pilsen and a nice romance ensues.

With one more rendition of the operetta's stock gag, "Was you offer in Zinclinatti," the picture fades out. "Prince of Pilsen" has been handsomely produced, and three real performances are turned in by Mr. Sidney, Anita Stewart and Allan Forrest. Direction is okeh. Quite a flock of handsome sets and locations pass before the camera during this film's running time.

It qualifies for good houses and particularly likely to stand in favor where folks like their comedy alternated between the subtle stuff and the slapstick. Sisk.

VOLCANO

William Howard Production presented by Adolph Zukor and Jesse L. Lasky. From the play "Martinique," by Laurence Eyre, adapted by Bernard McConville. Featuring Bebe Daniels. Directed by William Howard. At the Rivoli, New York, week May 23. Running time, 48 minutes. Zabotto De Chauvalons.....Bebe Daniels Stephanie Sequineau.....Ricardo Cortez Quembra.....Wallace Beery Maurice Sequineau.....Arthur Edmund Carew Cedriene.....Dale Fuller Mme. De Chauvalons.....Eugene Jensen Andre De Chauvalons.....Brandon Hurst Marie De Chauvalons.....Marjorie Gay Pere Benedict.....Robert Perry Auctioneer.....Snitz Edwards

Cut down to a screen running time of 48 minutes, "Volcano" makes a good picture.

It is just another instance of proving that there is a lot of unnecessary footage used on most of the feature productions that are being ground out. In this limited running time every bit of action necessary to the telling of the story of the former stage play that was entitled "Martinique" is there.

The average exhibitor, however, will say: "Well, if the feature runs only 48 minutes it is going to mean that I have got to dig up more than an hour of additional entertainment to fill in my show," and the chances are that this picture will because of this find its way into the double feature bills in the pop houses. That is going to be an error. Take it as it is and put shorts around it and it will stand up at the box office.

The volcano eruption effect is enough to send any audience out talking about the picture, and William Howard has turned out falling buildings and crumbling walls that stand up with anything De Mille ever did.

Bebe Daniels is at the head of a cast that includes Ricardo Cortez, Wallace Beery and Arthur Edmund Carew. Bebe shows more fire, verve and actual acting ability in

this picture than in anything that she has ever done within the recollection of this reporter. Everything that she does in this picture has a kick to it, and Miss Daniels proves herself considerable of an actress, one that is worthy of better stories than those that have been allotted her. Cortez at times seemed to be taking his work as a joke and laughed his way through a couple of scenes. Seemingly this young man is getting a little too sure of himself.

Wallace Beery was his own reliable self in the performance he gave, and Carew was admirably fitted. But Dale Fuller really should come in for more than honorable mention, for she scored tremendously as a quadron servant.

"Volcano" is good entertainment with a dramatic punch and a real thrill. Fred.

Chip of the Flying U

Universal-Jewel production, starring Hoot Gibson. Adapted from novel by B. M. Bower and directed by Lynn Reynolds. Half of double bill at Loew's Circle, New York, May 24. Running time, 65 minutes. Chip Bennett.....Hoot Gibson J. G. Whitmore.....DeWitt Jennings "Weary".....Harry Todd Della Whitmore.....Virginia Brown Faire Walter Duncan.....Philo McCullough Dr. Cecil Grantham.....Nora Cecil

As good a western comedy as Hoot Gibson ever turned out—and that's going some because this young fellow has himself a flock of admirers. In taking Bower's novel over for the screen, somebody was smart enough to gag it for a million laughs, and the result is an uproarious comedy, plus the natural appeal of Gibson. Meaning that without him it would still be a good picture—with him it's a better picture with a real drawing asset.

Chip Bennett is girl-shy. When the daughter of the ranch owner returns as a full-fledged doctor, he immediately takes a shine to her and is getting along great, although he has opposition in a "dude" from the next-door ranch.

Chip pulls a phoney accident and with the "doctor" nursing him for days, the romance progresses until his innocent deception is discovered and taken seriously. Even the girl goes back on him until he busts into a dance, tells the gang to go to thunder, grabs the girl and rides off to the parson.

For comedy purposes Harry Todd plays a sap cow-puncher for lots of laughs, aided by a freak trio of westerners who pull the slapstick effectively.

At the Circle, a neighborhood

house catering to a mixed element. "Chip of the Flying U" was received with hilarity and enthusiasm.

There's no question about Gibson's popularity—even the rather awful "Flaming Frontier" won't be able to hurt it—and in so fine a vehicle as this it's a setup for the exhibitors and the producer, for while the film is well made, it wasn't produced on a million-dollar scale—rather a sensible thing at that because the use of genuine back-grounds trumps anything ever turned out by the best art department in Hollywood. Sisk.

THE BROWN DERBY

C. C. Burr Production, starring Johnnie Hines. Released by First National. Directed by Charles Hines. Special preview at the Playhouse, Rye, N. Y., May 21. Running time 63 minutes. Tommy Burke.....Johnnie Hines Edith Worthing.....Diana King Her Aunt.....Flora Finch Her Australian Uncle.....Ralph Standing The Bride.....Ruth Dwyer Her Father.....Edmund Breese The Groom.....Harold Forshey The Heavy.....Bradley Barker

Johnnie Hines' latest comedy made for First National release has everything in it except the kitchen stove to get laughs. That is exactly what the picture does do. At the little Playhouse at Rye, N. Y., it was given a preview before an audience that jammed the theatre, an audience for the majority locals, although about a score of reviewers and members of the Hines company brought up from New York to see the picture tried out.

It is a corking exhibitor picture, for it does give the audience laughs and it runs only a little more than an hour.

There is an abundance of comedy in action and titles; a little romance, some sex stuff handled in a farcical manner, a couple of thrills in a motor car and motor boat race, and an abundance of gags.

It is handled well by the cast, but Hines predominates. In a spot or two the story hitches a little at present, but these can be fixed by the addition of a title.

Hines is a young plumber, about as good as plumbers come, although he is suffering from an inferiority complex. A rich uncle dies and leaves the young man his brown derby. This derby is known to have been a lucky omen to the old man, and as soon as the young plumber starts wearing it things begin to happen to him.

Through a series of circumstances he gets the photograph he has always admired from the case of the photographer's next door to his shop.

The address on the back of it is given to him by his assistant as that of a job. He walks in on the girl and is greeted as the long-expected uncle from Australia, whose name is A. Plummer.

He is pressed into service as a best man for an elopement, the eloping pair being married by a crook whom they have surprised fleeing the real minister, and then the real minister marries the best man and the maid of honor, they permitting him to perform the ceremony in the belief that he is an insane man and trying to humor him.

The quartet all go to the same hotel, the couple really married taking separate rooms, while those not married are lodged together. The father of the girl who eloped appears on the scene, he having been placed in possession of the real fact by phone from the minister, and further complications ensue.

The action is fast all the way, punctuated with laughs that roll up. Opposite Hines is Diana King, who scored nicely. (She is a sister of Lois Wilson, and this was her first lead.) Ruth Dwyer filled well enough in what she had to do, while the balance of the cast was adequate. Fred.

SILKEN SHACKLES

Warner Brothers' production, starring Irene Rich. Story by Walter Morosco and Philip Klein. Directed by Walter Morosco. At Warner theatre, New York, May 23. Running time, 70 minutes.

Denise Lake.....Irene Rich Howard Lake.....Huntley Gordon Lord Fairchild.....Bert Marburgh Tade Adrian.....Victor Varconi His Mother.....Evelyn Selbie His Father.....Kalia Pasha Frederic Stanhope.....Robert Schable

A good little picture, filled with sophisticated twists and a deft finish which lifts it into that classy atmosphere where only the good pictures go. But it is burdened with a cheap title. The silken shackles referred to are those of marriage.

Denise Lake is a flirt. In Hungary she falls for a handsome violinist, who tells her that he is of the nobility and the war is responsible for his rather rundown condition. The girl almost falls, but her husband frames it with the violinist to make desperate love to her and then stand the gaff when the revelation comes that he was paid to do the heavy stuff. In the meantime, it is also discovered that the boy's parents are boorish peasants, so they are hauled in and instantly Denise is cured, thus running to the arms of her husband. (Continued on page 21)

MR. FRED MILLER

Presents

AMERICA'S FOREMOST YOUNG PRODUCER OF STAGE AND SCREEN PRODUCTIONS

CALIFORNIA'S NEW SENSATION

JACK LAUGHLIN

Mr. Laughlin's Latest "VOLGA" With 60 Russian Stars

NOW PLAYING AMERICA'S MOST BEAUTIFUL THEATRE

MR. FRED MILLER'S CARTHAY CIRCLE THEATRE, LOS ANGELES, CAL.

MR. LAUGHLIN AND HIS PRODUCTION RECEIVED THE GREATEST OVATION EVER GIVEN A STAGE PROLOGUE

AUDIENCE APPLAUDED WILDLY — EVERY CRITIC VOTED WONDERFUL

Mr. CECIL B. DeMille said: "You have given 'The Volga Boatman' a perfect prologue production. It is simply fine."

My sincere appreciation to Mr. FRED MILLER for his faith in my ability to open his CARTHAY CIRCLE THEATRE—the most beautiful ever erected.

To THEODORE KOSLOFF for his kindness. To ROY MILLER for his wonderful co-operation.

To the hundreds of stars who were so kind in their praise of my efforts.

To MR. CARL LAEMMLE for his fine letter. To JULES BUFFANO for his hard work.

LOS ANGELES "TIMES":

"Not excepting Grauman's Egyptian, Jack Laughlin's supreme prologue, 'Volga,' is the finest ever seen in our theatre history."

LOS ANGELES "EXPRESS":

"Waves of enthusiasm over Jack Laughlin's wonderful 'Volga' set the audience wild. For high and varied color, richness of investiture, animation, infectious spirit and Laughlin's expert stage direction, it has never been excelled by any similar production ever seen here."

ARTHUR UNGAR, Variety: "Absolutely wonderful!"

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JACK LAUGHLIN'S
"CHINA-LAND"

35 — WONDER ARTISTS — 35
With JULES BUFFANO'S BAND

NEXT WEEK

JACK LAUGHLIN'S
"SURPRISES"

35 — ARTISTS — 35

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"JUNE LAUGHLIN"

FAVORITE OF STAGE AND SCREEN

WHO HAS SCORED

A POSITIVE HIT

WITH

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JOYLAND, SACRAMENTO, CAL.

CALIFORNIA'S FINEST PARK

LITERATI

Chambers' New Idea

After a somewhat lengthy absence from the literary field, Robert W. Chambers scores a comeback in the current "Red Book Magazine," with something new. It is a story in pictures with text by Chambers and illustrations by George Wright. In form it is something like the adventure stories in cartoon strip form carried by some newspapers. Chambers is reported as having copyrighted the idea and will utilize it for a number of stories he has in mind. He will collaborate with illustrators.

Gilbert Frankau Visiting
Gilbert Frankau, the English

PAUL ASH

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New Oriental Theatre
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Paul Ash
Presentations
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PAUL
ASH

novelist, the sale of whose works in his own country are comparable to those of Harold Bell Wright, over here, is to visit America this month. He is to study social and political conditions while over here, on which to lecture when returning home. Some of the literary societies plan to do him honor when he arrives.

Gilbert Seldes is no longer covering the drama for the "Dial," he having been succeeded by E. E. Cummings.

Davis' "Ruby Robert"

Robert H. Davis, editor-in-chief of the Munsey magazines and one of the beneficiaries under the late publisher's will, has written a short book on the life of Bob Fitzsimmons, the fighter, under the title of "Ruby Robert," as he was best known.

"Spell of the Turf"

Sam Hildreth, the horseman and trainer, has made his debut as an author and together with James R. Crowell has written "The Spell of the Turf."

In the current "Success," Dorothy Dix's real name is revealed as Mrs. Elizabeth Gilmer.

Literary Societies

The increasing number of literary societies throughout the country is being frowned upon by the Authors' League of America, as detracting interest from the national body. The smaller organizations are in no way affiliated with the League, although including many of its members.

The Authors' League has for a long time planned the construction of a large building in New York as a general headquarters to include even living quarters for writers, etc., but many of the writers living elsewhere can't see it. The local literary societies further tend to alienate the writers, away from the larger body, and from all interest in the proposed building venture of the League.

Famous Players may next start a training school for screen writers, with Luther Reed mentioned as "principal." Famous is known to be notoriously shy of adequate adapters and continuity people, and if training its own will keep them under long-term contracts.

Warren Fairbanks, part owner of the Indianapolis "News," has issued an edict requiring every person associated with the paper to become a subscriber. Any one who takes a paper home must pay for it.

Zane Grey, novelist, returned to

his home in Pasadena, after four months in New Zealand where he was a guest of the government, studying the fish of that region.

After Back Salary

About 14 of the freelance writers of Washington have engaged an attorney in that city to attempt to collect for services rendered the "Spectator," a weekly that recently suspended in the capital.

Each of the 14 scribes are claiming to have gotten stuck for an average amount of about \$400.

The "Spectator" lasted about six months.

Too Many Subs—No Ads

The new United States Daily published in Washington, with David Lawrence, the political writer, at the helm, is reported as getting more subs than can be handled with practically no advertising yet appearing.

Giving only the cold text of government activities without comment or opinion, the unexpected response in subscribers is reported to have run the printing costs far beyond the estimated financial needs to put the paper across for the first year. It is said that practically every

(Continued on page 35)

Roach Studios Keep Open

Los Angeles, May 25.

The Hal Roach Studios will not be completely shut down this July as they have years in the past. It will be necessary to keep two companies going that month.

One of them will be "Our Gang" comedies, which was held up last month on account of the illness of Robert McGowan, director.

The other company will be the Western Special Company, under the supervision of Isadore Bernstein. This company will not begin functioning until late in June, and must have two pictures completed by September. Francis McDonald is being starred in the Westerns and Cliff Smith will probably direct them.

MISS MCCONNELL'S FOX TERM

Los Angeles, May 25.

Gladys McConnell has been placed under a five-year contract by Fox. Her first Fox role to be the feminine lead in "White Eagle," which will star Buck Jones.

Borrows Mary Brian

Los Angeles, May 25.

Fox has borrowed Mary Brian from Famous Players-Lasky. She is heading the all-star cast, making "More Pay and Less Work," one of Peter B. Kyne's "Cappy Ricks" stories, under the direction of Albert Ray.

The balance of the cast includes Charles Rogers, Albert Gran, E. J. Ratcliffe, Heinie Conklin and Otto Hoffman.

Julian's Contract Renewed

Los Angeles, May 25.

Cecil B. De Mille has renewed the contract of Rupert Julian. He is scheduled to make two specials.

One is "The Yankee Clipper," a story by Denison Clift, adapted for the screen by C. Gardner Sullivan.

AMUSEMENT STOCK QUOTATIONS

The average in the amusement stocks that were dealt in over last week showed a tendency to gain. The proportion of gains and losses were 6/5 as far as the big board was concerned. On the Curb, however, with only four stocks dealt in there was a loss of 3/1, with one stock remaining firm.

In general Famous and Fox films showed a gain of two points on the week, while Loew's went up a point and a fraction.

For the next few weeks all of the executives of the larger film organization will still be devoting themselves solely to making a showing in their sales divisions and therefore the market will be a thing that will receive little attention from them. With the first flush of the sales drives over they will again turn to the market.

The early indications on sales showings should be for a marked rise in Famous, for they have received from their field force a hearty co-operation and have exceeded in contracting for over 70 percent of the sales quota placed on the first group of pictures that they are to release beginning in the fall.

The Fox organization also has been selling heavily, while Metro-Goldwyn in Famous, for they have received from their field force a hearty co-operation and have exceeded in contracting for over 70 percent of the sales quota placed on the first group of pictures that they are to release beginning in the fall.

In some quarters is still an apprehension in regard to the Roxy Theatre shares. One firm of bankers loaded up with \$1,500,000 of the bonds of the promotion are holding it in their vaults rather than unload on their customers unless they are fully assured that the project is certain of going through in a manner that will assure their customers a profit on the investment.

The market for the last week showed:

	Sales.	High.	Low.	Close.	Change.
Eastman Kodak.....	1,000	110%	100%	110	+ 1/4
Famous Players-Lasky.....	20,100	124	119 1/2	124	+ 2
Do. preferred.....	200	120 1/2	119 1/2	120 1/2	+ 1/4
First National Pictures.....	100	96	95	96	+ 1/2
Fox Films A.....	2,200	63 1/2	62 1/2	63	+ 1/4
Loew's, Inc.....	15,800	38 1/2	38	37 1/2	+ 1/4
Metro-Goldwyn preferred.....	1,800	28 1/2	28	28	.....
Motion Picture Cap. Corp.....	1,100	21 1/2	21	21 1/2	.....
Orpheum Circuit.....	900	29 1/2	29	29 1/2	+ 1/4
Pathe Exchange A.....	4,400	49	48 1/2	49	+ 1/4
Shubert Theatres.....	8,300	64	61 1/2	62	+ 1/4
Universal Pictures preferred.....	300	93	93	93	+ 1/4
Warner Bros. Pictures A.....	1,000	14 1/2	14	14 1/2	+ 1/4

CURB

	Sales.	High.	Low.	Close.	Change.
American Seating Co.....	70	301	300	300	.....
Film Inspection.....	800	4	3 1/2	3 1/2	- 1/4
Fox Theatres A.....	3,300	22 1/2	21 1/2	22 1/2	+ 1/4
Trans-Lux Screen.....	6,400	8 1/2	8 1/4	8 1/2	+ 1/4

Yesterday's markets showed gains for the majority of amusement stocks, and those that did not advance remained firm. Not a single loss was registered on the day. The transactions were:

	Sales.	High.	Low.	Close.	Change.
Eastman Kodak.....	700	110 1/2	110 1/2	110 1/2	+ 1/4
Famous Players-Lasky.....	14,700	125	124	124 1/2	+ 1/2
First National Pictures.....	100	97	97	97	+ 1/4
Fox Films A.....	800	63 1/2	63 1/2	63 1/2	.....
Loew's, Incorporated.....	4,300	38	37 1/2	37 1/2	.....
Motion Picture Cap. Corp.....	100	21 1/2	21 1/2	21 1/2	.....
Orpheum Circuit.....	800	29 1/2	29 1/2	29 1/2	.....
Do. preferred.....	400	104	104	104	.....
Pathe Exchange A.....	1,800	49 1/2	48	49 1/2	+ 1/4
Warner Bros. Pictures A.....	400	14 1/2	14 1/2	14 1/2	.....

CURB

	Sales.	High.	Low.	Close.	Change.
Balaban & Katz.....	50	72	72	72	+ 1/4
Fox Theatres A.....	300	22 1/2	22 1/2	22 1/2	+ 1/4

TOMMY

JACK

HEALY AND CLIFFORD

THE 7-11 BOYS

With the Frank Cambria's "Take a Chance" Unit

NOW AT THE RIVOLI, NEW YORK

11 Weeks to Follow in the Publix Theatres

Direction ABE LASTFOGEL, WILLIAM MORRIS OFFICE

SIXTEEN AMERICAN ROCKETS

(FORMERLY 16 MISSOURI ROCKETS)

Just Completed 27 Weeks' Tour with Skouras Brothers at the Missouri Theatre, St. Louis.

NOW APPEARING AT THE RIVOLI, NEW YORK

With the Frank Cambria's "TAKE A CHANCE" Unit

Eleven Weeks to Follow in the Publix Theatres

Direction RUSSELL E. MARKERT

SILKEN SHACKLES

(Continued from page 18)

but stopping on the way to drop a wish at another man.

The story runs smoothly, and as too many characters are not mixed up there is clarity throughout. Miss Rich, with a slicked down bob (new for her) and some very creme-de-la-creme fashion creations that looked like a cross between the early Vitagraph period and the later Milgrim influence, did good dramatic work all the way. Victor Varoom, the handsome young Hungarian whose "Volga Boatman" appearance made him many friends, played the violinist and proved quite satisfactory. Huntly Gordon was the prosaic husband.

For a first directorial job Walter Morosco has turned out a good film which should get itself a new title and then go out and please the folks. *Sisk.*

SHORT FILMS

PATHE REVIEW

Harvest of Bounty: Sky Trail of the Alps, and Springboard Fever. At Strand, New York, May 23. Running time, 8 mins.

Opening sequence is harvest of tropical fruits in the Antilles. Followed into black and white print showing of Alpine mountain climbing, more or less conventional.

The final sequence has Colleano Family, circus acrobats, doing their thing in the open with Alvin Knechtel process camera stopping them in mid-air, making them reverse, etc., all for laughs. *Nice filler. Sisk.*

"KRAZY KAT"

A Winkler production of one reel. Also labeled Bill Nolan Comic. At Loew's State, New York. Preceding overture. Running time, 11 minutes.

One of Bill Nolan's comic strips which has Krazy Kat as a wild animal runner for a furrier who slips KK a bill for chasing a bear into his shop.

Humor comes from KK bringing in a pig, followed by a skunk. Some similarity to chase ideas seen in other strips but containing several "bits" that are surefire.

Several other cartoon comedies of a similar stripe, are handled by other artists and distributing channels. *Mark.*

LIQUID DYNAMITE

Paul Terry's Aesop Fable cartoon. Produced by Fables Pictures, Inc. At the Riverside, New York, week of May 24. Running time, 7 minutes.

Latest of the weekly Aesop's Fables cartoons. Action of the usual army of cats, this time sleigh riding. After a drink of alcohol, the farmer floats away on a magic carpet. Hits Egypt on the way, with business among the mummies in a tomb.

WEST COAST STUDIOS

(Continued from page 18)

film, with Melville Brown directing (U.).

Rudolph Schildkraut to play "Noah" in "The Deluge," which Cecil De Mille will direct for P. D. C.

Leatrice Joy will start in "Mlle. From Armentiers," by Albert Shelly Le Vito for De Mille productions.

Rosita Maratini, for "Bardsleys the Magnificent," M-G-M.

Irving Thalberg has purchased "Show Business," by Thyra Samter Winslow, for M-G-M.

Mathilda Brundage replaced Helen Dunbar, who is in the east, in the mother role for "Love Me and the World Is Mine," A. E. Dupont directing for U.

Cecil B. DeMille has Bessie Love for the feminine lead in "Young

April." Donald Crisp will direct it, with Rudolph and Joseph Schildkraut in the cast.

William Russell for "God's Ref-

eree." John Ford will direct for Fox.

Milton Sills will make his first picture on the west coast in two

years when he comes here to film "Men of the Night," by Carey Willson, for 1st N.

Sydney Chaplin's next picture for

Warners will be "The Cuckoo's Nest," directed by Henry Lehrman.

Herbert Kirkpatrick has signed as a cameraman for Joe Rock.



ALL SMILES!

NO wonder he's happy.
ON every Film Row
THE smiling chap
IS the wise bird
WHO has landed
THE Parade of Hits
FOR 1926-1927

THE PARADE OF HITS

Announcements Will Be Made Shortly Concerning BEN-HUR and THE BIG PARADE

LA BOHEME Lillian Gish and John Gilbert. Plus Renee Adoree, Roy D'Arcy, Karl Dane, Frank Currier. King Vidor's production. Direct from long runs at \$2 at Embassy Theatre, N. Y. and elsewhere.

MARE NOSTRUM (Our Sea). Rex Ingram's production. Alice Terry, Antonio Moreno. By Blasco Ibanez. Fourth crowded month at \$2 at Criterion Theatre, N. Y. 1001 thrills.

THE TRAIL OF '88 By Robert W. Service. Directed by Clarence Brown (Kiki's director). Karl Dane, Tully Marshall, Pauline Starke. A gigantic enterprise of towering proportions.

THE MYSTERIOUS ISLAND (In Technicolor). By Jules Verne. Directed by Maurice Tourneur. Under scenes by E. Williamson. Cast: Lionel Barrymore, Marceline Day, etc. A spectacular thriller of roadshow size.

THE FIRE BRIGADE The epic of fire heroes. Director, William Nigh. May McAvoy, Charles Ray, Tom O'Brien, Bert Woodruff, Holmes Herbert, etc. In cooperation with Fire Chiefs of America, and other organizations. A Big One.

THE SCARLET LETTER Lillian Gish, star. Victor Searstrom, director. Nathaniel Hawthorne's classic novel. With all-star cast. Legitimate attraction size.

OLD HEIDELBERG Ramon Novarro in big special. Famous stage play by Meyer Foster, of a young prince and fellow students with thrilling and romantic background. A mammoth production.

ANNIE LAURIE Lillian Gish. John S. Robertson, director. Author, Josephine Lovett. Miss Gish in a big dramatization of Scottish Highland romance. An exploitation ticket! The great star's greatest role.

THE COSSACKS John Gilbert in a dashing romance. From Tolstoy's drama 250 daring Cossacks have been imported to take part. One of the most stupendous of screen undertakings. Legitimate theatre calibre.

TELL IT TO THE MARINES Lon Chaney in a big special. George Hill, director. Plus William Haines, Claire Windsor. Author, Richard Thayer. Backed by U. S. Marine Corps. "Big Parade" size.

THE MAGICIAN Rex Ingram. By Somerset Maugham. With Alice Terry and Paul Wegener. Large scale production. This is Ingram's most dramatic work. A theme of startling nature.

FAUST A big UFA special. Featuring Emil Jannings. Directed by Europe's greatest, F. W. Murnau. Introducing greatest spectacular effects ever seen. Produced at fabulous expense for M-G-M.

TWELVE MILES OUT John Gilbert, William Anthony McGuire's Broadway melodramatic success. The prize picture buy of the year that M-G-M got in face of keen competition—and for Gilbert.

3 LON CHANEYS Lon Chaney, star of "Unholy Three," "Blackbird," "The Road to Mandalay" and others, will have three big starring productions that you'll be delighted with.

ROMANCE Ramon Novarro in Joseph Conrad's classic of action on land and sea. Note: There will be an additional RAMON NOVARRO picture. Title to be announced.

THE WANING SEX Norma Shearer, star. Robert Z. Leonard, director. Fred and Penny Norton, authors. Plus, Lew Cody, Renee Adoree, Sally O'Neill. A brilliant follow-up success to "His Secretary."

FREE SOULS Norma Shearer, star. John M. Stahl production. Adela Rogers St. John, author. Widely serialized in Hearst publications. A thrilling romance made into a big starring production.

POLLY OF THE CIRCUS Norma Shearer, star. Tod Browning, director. Margaret Mayo's famous drama.

UPSTAGE Norma Shearer, star. Monte Bell, director. A dramatic comedy of vaudeville life by Walter De Leon. A richly humorous and human starring production for beautiful Miss Shearer.

ALTARS OF DESIRE Mae Murray. With Conway Tearle. Director, Christy Cabanne. Maria Thompson Davies story now running serially in American Weekly (8,000,000 circulation). A great action subject sold nationally in advance to the public.

PUPPETS Mae Murray. Benjamin Glazer, author. A glittering romance of Spain of "The Merry Widow" type. Action plus a marvelous love story!

SHOW BUSINESS Mae Murray, Thyra Samter Winslow's best selling book. The inside story of show-girl life with a dramatically novel twist. One can and worthy production. There will be another MAE MURRAY picture. Title later.

THERED MILL Marion Davies, star. The internationally famous musical comedy success. Rich in comedy and thrills. A Cosmopolitan production for M-G-M. Nationally promoted for your box-office.

POLLY PREFERRED Marion Davies, star. The stage success by Gus Bolton. A marvelous comedy for the screen's greatest comedienne. Exploited nationally. A Cosmopolitan production for M-G-M.

MARY OF VASSAR Marion Davies, star. A follow-through success to "Brown of Harvard" from the college girls' angle. A lavish-scale Cosmopolitan production for M-G-M, with extraordinary promotion.

THE FLAMING FOREST James Oliver Curwood's million copy seller. Serialized in newspapers and Cosmopolitan Magazine. Renee Adoree in Star Cast. Reginald Barker, director. A Cosmopolitan production for M-G-M. Nationally promoted.

THE UNDERSTANDING HEART By Peter B. Kyna. Now running serially in Cosmopolitan Magazine. Will appear as novel this Fall. An all-star cast produced on spectacular Cosmopolitan scale and nationally exploited.

CAPTAIN SALVATION Frederick William Wallace's novel to be serialized in Hearst newspapers. Powerful drama of the sea and world capitals. A Cosmopolitan production for M-G-M on big scale.

THE WALTZ DREAM Another and merrier "Merry Widow". A big UFA special based on the internationally famous stage comedy hit. Plus the beautiful Oscar Straus musical score. Box office!

BATTLING BUTLER Buster Keaton's most important comedy of entire career. Directed by himself. With Sally O'Neill and strong cast. Based on big stage hit. Watch it beat all Keaton's records!

A LITTLE JOURNEY Rachel Crothers' famous stage hit. Harry Millarde, director. A dramatic and romantic wonder. A strong M-G-M cast and production.

THE BOY FRIEND Marceline Day, John Harmon and others. Mpnis Bell, director. From John Alexander Kirkpatrick's New York and Chicago stage hit, ("The Book of Charm"). A sure comedy success. They'll love it.

BLARNEY Renee Adoree, Ralph Graves, Paulette Goddard, etc. Donn Byrne's Sunday Evening Post story, "In Praise of James Carabine." An epic of the bare feet in the prize ring. A big M-G-M hit.

THERE YOU ARE Conrad Nagel, Edith Roberts, George Fawcett, etc. Joe Robbins, director. F. Hugh Herbert, author. Fast and furious laugh-picture. Greatest comedy hit since "Excuse Me."

I CAN DO IT Max Martin, famous Broadway playwright, has given M-G-M the cleverest plot of years. Important names in big cast and production.

HEAVEN ON EARTH Renee Adoree, Conrad Nagel. Director, Phil Rosen. By Harvey Gates. Renee Adoree plays part similar to her French girl of "The Big Parade" and is a knockout.

WOMEN LOVE DRAMAS Director, Monte Bell. By Carey Wilson. Most unusual story of years. Romance, action, mystery! From the Kimberley Mines to Broadway. Great!

'FRISCO SAL Edmund Goulding, box-office wizard, now gives you a thrilling drama of San Francisco's Barbary Coast, the Apache-land of America. Cast of notables in a great box-office bet.

SHADOW LAND Written and directed by Edmund Goulding. To be published as novel. A powerful drama of the American home that is positive box-office sensation. A typical M-G-M money cast.

TIN HATS Owen Moore, Claire Windsor, Bert Roach, in a comedy of the Rhine after the War. Edward Sedgwick, author and director. A money-getting laugh wallop.

THE GAY DECEIVER John M. Stahl's first for M-G-M. Lew Cody, Carmel Myers, Roy D'Arcy, Dorothy Phillips, Marceline Day. From "Toto" by Ransome and Duquesnel, the Leo Dietrichstein hit. Bank on it!

LOVE'S BLINDNESS Elinor Glyn special. John Francis Dillon, director. Pauline Starke, Antonio Moreno, Lilian Tashman, Sam de Grasse. A marvel of romantic picture entertainment.

THE CALLAHANS AND THE MURPHYS Kathleen Norris' fast selling book. A classic in Irish-American. Full of humor, kindly nature; true to life episodes. A picture for every house.

THE TAXI DANCER Robert Perry Shannon's story of a small town girl's adventures in New York night life is being nationally serialized. A big dramatic picture that has ready-made audiences everywhere.

MAMAN The famous stage play running three years in Europe. By Jose Germain. Adapted by Francis Agnew. Fats, Diarris, gowns, jazz, luxury. Box-office. A big all-star production.

THE NIGHT SCHOOL It will be one of next year's surprise sensations. A new idea typical of M-G-M daring. It is essential to maintain secrecy right now, but watch for details!



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DIRECTION
HALPERIN-SHAPIO
EMORY ETTELSON
AGENCY

SHAW and CAMERON

Sketch, songs, dances
20 mins.; full stage and "one"
Palace. (St. V.)

The Shaw is Oscar; the Cameron is Madeline. Shaw has played leads in some of Broadway's top-plest musical shows. Madeline is of the Cameron Sisters, and for identification, this one is the wife of Billy Gaxton.

The vehicle is a motorcycle with side-car—that is, the vehicle in which they enter, to start in the vehicle written by Andy Rice, and titled "Toot Toot." The idea is the breakdown on the road, not so forte, certainly, far from new, and never good for any but low comedians. The talk gets by, however, switching early to Shaw and Miss Cameron arguing which is the big thing in their act, as it appears they are on the way to the theatre when they get stuck.

This is continued when the pianist (Willie White) is discovered. They haven't arrived. He announces it doesn't matter—he is the big thing in the act. Later the house conductor stops playing and holds up the act to show that he is really the big thing. This topic gets some laughs, but in one spot where Miss Cameron apologizes and admits Shaw is the king of the turn, it drags; that bit can well be eliminated as being out of the spirit and not comical.

Miss Cameron does two delightful dances with neat movements and fluent kicks. She looks as young and lovely as she ever did. Shaw sings some of the hit choruses from his shows of yore. He has a good baritone voice. He and Miss Cameron do two special songs, by Martin Brookes. At that work Shaw handles himself well. As a vaudeville comedian, though, he isn't much shucks. Vaudeville sets too fast a pace for him. He should speed up and pep along in his laugh-endavors if he expects to run in that heat.

Miss Cameron, of course, is a child of vaudeville, and knows her two-a-day from the boards up. Why those two gorgeous sisters ever split may be easy to explain, though no one ever did; but that they split is still a tragedy.

This combination will do on names and quality. It isn't so hot for the money it probably demands, but it is class, at least in the personalities, and the material isn't bad. Lewis & Gordon present.

Leit

VAN BIENE and TENNEY (1)

"Opportunity" (Song Skit)
15 Mins.; Full and One
Fifth Ave. (V-P)

Eileen Van Biene and Walter Tenney are billed as lately from "The Student Prince." Miss Van Biene, too, was formerly in "Maytime," but more recently has been also appearing in picture theatres as a song soloist. They are aided by Otis Sherman for the skit portion of the turn.

The act opens in the parlor of a small-town family. The girl is a vocalist, but father won't hear of her trying professionally. In wanders a motorist who needs water for the radiator of his car, but he confides he was really attracted by her voice. He explains his partner is ill and asks her to join with him for vaudeville. Pa objects, but needs dough, and consents.

Into "one" Miss Van Biene and Tenney duet nicely, and there is a single a piece. Both have trained voices and make a fine-appearing couple. It did seem, however, the sketch portion of the act was ineffectual. Songs in that portion of the turn might be the needed factor.

Ibee.

"HARMONIA" (6)

Songs and Music
16 Mins.; Full Stage
State (V.-P.)

It is the same title and idea of "Harmonia" of two years ago when Ina Hayward and Dora Maughn were featured. In the present turn are the Hudnut Sisters, Webster Taylor and the Puccini Trio.

The sisters are tall, using a medieval type of dressing. They specialize in ballads. The trio consists of piano, cello and violin, all good instrumentalists.

Taylor is an eccentric and acrobatic dancer, somewhat out of place in an act of the kind, but used for a change of pace. For the close the sisters used bits of Victor Herbert numbers.

At the end of the bill the turn went over very well and will likely find some picture bookings. Ibee.

HELEN MacKELLAR and Co. (4)

"The Mud Turtle"
25 Mins.; full stage, special
Palace. (St. V.)

Helen MacKellar has boiled down to the essence the worth-while parts of "The Mud Turtle," the play by Elliott Lester, in which she starred in the legitimate with fair success. It looked for a while as though she had caught a Pauline Lord part such as in "They Knew What They Wanted," but the play just missed. Miss MacKellar was generally accepted as having at last found a great role, and she was great in it, the greatest in seasons.

For vaudeville, "The Mud Turtle" as tabloided is ideal. It is powerful, not hurried, complete, effective and ringing. For the star it is a triumph. She draws sparks and she draws laughs and she draws tears. The spot where the father of the bridegroom slaps the face of the waitress-bride his jelly-fish son has brought home from Minneapolis was a click and a kick.

Few dramatic sketches of late have truly rated headline positions in vaudeville on straight vaudeville value. Here is one that has both a star name and a star entertainment. Miss MacKellar is radiant, staccato, artistic and terrific. Her support is sound. The production is correct and atmospheric.

This contribution cannot fail to travel with the highest standard of vaudeville's foremost, and will grace and dignify the field wherever it appears as well as giving about as honest a 25 minutes as the fading realm of vaudeville affords.

Leit

KAUCASIAN CHORUS (16)

Songs and Dances
11 Mins.; Full Stage
Fifth Ave. (V.-P.)

A male Russian group that may have been in a production or augmented from such. The men are toggled out in Cossack costume, red coated, with white furry caps. A leader conducts the song numbers, back to the audience.

They opened with a typical Russian number, the lyric being rapidly delivered. Followed the noted "Volga Boatman" but it was not strung out, probably made brief through the vaudeville angle.

A dancer suddenly appeared from the wings and went up on his toes, the man having soft leather boots instead of the customary heavy hobs. It developed into a strange dance, for he carried Cossack knives in his mouth, one peculiarly held perpendicular. He slipped them to the floor, where they landed a la nambly-pag.

The tip-off that the chorus has been here, came when a baritone sang "Swanee River" with the others humming an accompaniment. He went into "Dixie" and the entire chorus sang with him. There was a Russian hock stepping for the finale, several members being in action, while the chorus clapped hands and chirped in native tongue.

The Caucasian Chorus is a novelty, well worth while in vaudeville and picture theatres.

Ibee.

MAURINE MARSEILLES

Songs and Dance
5 Mins.; With Orchestra
Oriental, Chicago (Pcta.)

The selection of Maurine Marseilles for the opening bill at the Oriental was a pretty compliment in itself. She justified it.

Miss Marseilles is tall, attractive, and blessed with a wonderful figure and charming grace. Her voice, although well suited to the pop division of music, is not by any means developed to its fullest. The work which she is doing at present will provide suitable training.

Miss Marseilles topped off her songs with some sky-kicking way above average. In the back kicks her foot reached several inches past her head, while the front work was practically perpendicular.

This artist is headed straight for productions if she continues to show steady improvement. She is a graduate of the cafes. Hal.

DALE SISTERS (2)

8 Mins.; One
Rialto, Washington (Pcta.)

These girls were well known when appearing with their brother, Bobby Dale. On their own with a pleasing method of putting across the harmony singing using two "ukes" to accompany themselves, they form a good supporting feature in a picture house.

Attractively gowned and with considerable showmanship demonstrated in putting across their numbers, the sisters went over well here at the Rialto. Meakin.

DUSTIN FARNUM (6)

"The Littlest Rebel"
30 Mins.; Full Stage (Special)
Orpheum, Los Angeles (St. V.)

Dustin Farnum, supported by Al Cunningham, Marjorie Montgomery, James Murdock and two supers, revived his old standby, a story of the civil war, as a headline Orpheum attraction. The screen star should have rested on the laurels he won in the past with this skit, for no good can come of digging it up again. Lack of direction, slowness on cues, draggy spots throughout, and a tough spot (closing first half), all went to harm the vehicle.

A cheap log cabin set did not dress the stage at all. It took 20 minutes to get anywhere near the beginning of the action. Farnum played as if he was bashful or disinclined to act out. Little Miss Montgomery was fair as the girl and Al Cunningham did well as her father. The last was the role William Farnum played. Bill was scheduled to go out with the act, but because of illness remained in Hollywood.

Unless the sketch is brushed up and joined together properly it does not stand a chance in big houses.

Coughing throughout the playlet did not help center attention on the stage.

HITE-RETLOW REVUE (9)

Songs and Dances
18 Mins.; Full Stage (Special)
58th St. (V.-P)

Heading this vaudeville offering is a team of principal dancers, to all extent the Hite-Retlow adagio exponents but the outstanding feature was the acrobatic work of a feminine member known professionally as Hilja. The chorus comprises Hilja and six other girls.

The principal woman is a hard-working blond, who makes a number of changes. She and the male partner are skillful dancers and pleased the 58th street audience.

The chorus soon after the act opens has the stage to itself in a "Wood Soldiers" drill and dance. The routine is effective for the most part but there was one girl who seemed to be uncertain of her steps and which indicated that more practice was necessary.

The vocal solo of the topical number was a filler apparently and slowed up the terpsichorean continuity.

The audience marvelled at the contortionistic work of Hilja whose acrobatic finish drew spontaneous applause.

Everybody except the man is on for a fast Charleston finale. This would have been productive of more applause had it not followed Art Frank and Harriet Towne who just mopped up with their Charleston stuff ahead. And incidentally Art Frank shakes a wicked hot Charleston foot.

The Hite-Retlow revue might fare even better in the picture houses. It has made a real effort to dress up the stage and could either precede or follow any style of picture without losing its effect.

In a film house that acrobatic girl could have a stronger stage ensemble; she's undeniably clever in her line.

Mark.

FIELDS and JOHNSON

Comedians
14 Mins.; One
American Roof (V.-P.)

Al Fields and Johnny Johnson, veteran vaudevillians, have framed up an excellent comedy turn in their newest. In eccentric get up they open with a comedy double song "I'm Terry, I'm Jerry," sung to a walking accompaniment and with topical extra verses.

Following this some good hokum in which each recites. Johnson's pants run up his legs showing his garters every time he raises his arms to illustrate or gesture. Another laugh was Fields wearing a pair of suspenders for a necktie and Johnson likewise with a sock, which proved to be the mate of one Fields had on.

The "rubber in the teeth" bit also clicked when the pair pulled it. Johnson announced he would say words like "Omaha" etc. and framed it with the thing working out reversed.

Johnson is next introduced by Fields in radio announcing fashion and contributes a well written parody opera. Fields interrupts to read comedy telegrams from the imaginary ether audience. For a finish they use the comedy opening song and build it up for four encore topicals. They could have sung four more on the Roof if they cared to. Ibee.

JANE and KATHERINE LEE

Comedy and Songs
15 Mins.; One
State (V.-P.)

It has been some time since "the Lee Kids" played New York. For a time they were in "Topsy and Eva," playing the roles of the Duncan Sisters. More recently they were reported playing vaudeville and picture theatres in the middle west.

Jane and Katherine are certainly growing up and they are just as cute. Jane, though the younger, is a bit taller than Katherine and she seems more mature. The career of the Misses Lee started in vaudeville. They went into pictures, thence to the legitimate, and for the time being are back in vaudeville.

In the east before the young sisters used the material of the late Tommy Gray. Now they have a new routine played entirely in "one." The opening section is conversational, Katherine asking questions about Jane's mother. The talk switches to talk about a girl who went flying and who could not get out and walk.

Sitting on the stage side by side with their little feet in the foot-light trough, they sang "Tie Me to Your Apron Strings Again," a pretty ballad the way they handled it. The "baby grands" went into "When It's Onion Time in Bermuda," the best of the comedy numbers from "Topsy and Eva."

The result was the girls winning the hit of the show. They will come near scoring the same way in any type of house.

Ibee.

ARMSTRONG and GILBERT (1)

Piano, Songs, Talk, Dancing
18 Mins.; One
American Roof (V.-P.)

Man and woman. If memory serves rightly he has been around before with male partners. He is a good looking blond chap with an easy smile and engaging personality. The girl is a good dancer, sings acceptably and is quite versatile.

The act carries an idea to hang the girl's numbers on. Man opens with a special song about the troubles of a casting director. Girl impersonates various applicants, the first being a chorus girl, next a tough girl, both doubled the last with a saxophone encore by her.

Crossfire in between is 100 per cent familiar and not in keeping with the talents of the pair. A double piano accordion and saxophone duet of the "Eddie Leonard Blues" took them away safely. For an encore he introduced "Mother" in the Irish jig she did 49 years ago in England. A sweet matronly grey haired woman then stepped with considerable agility for a piano finish.

He is inclined to stall for bows and nurse whatever applause the turn gets, out of all proportion. Too much straining for comedy with very feather-weight material also detracts. The germ of a coking act is in the turn but it needs direction and an author, not a memory.

Con.

PEGGY BERNIER

Song and Talk
7 Mins.; With Orchestra
Oriental, Chicago (Pcta.)

Billing herself as possessing "the world's worst voice," Peggy Bernier conforms admirably to the billing. But, as the billing goes on to add, she is always working.

Miss Bernier is the type of girl that high school lads moon over. Small, dark, peppy, and persuading aptly describes her.

She is at her best in word songs; to this type of entertainment she can augment her nervous mannerisms, her compelling gestures, and a meaning all her own. The "gimme" songs and the "sweetie" ballyhoos are her bread and butter—and what she doesn't do to them is not worth doing.

A song plugger's angel; drawing more money right along and the sky's the limit.

Hal.

SAM COSLOW

Songs
8 Mins.; One
Rialto, Washington (Pcta.)

Making his first appearance in the picture houses this songwriter, utilizing his own numbers and plugging his previous radio appearances both in an opening medley and in the lyrics of two of his numbers, got across exceptionally well.

Coslow delivers in an intimate style that is appealing. Coupling this with three good numbers, a good combination is created.

A new angle for the town was tried here with Coslow, he appearing in a couple of the cabarets as a courtesy attraction from the theatre. The move got results.

Meakin.

MORRIS and BALDWIN

Comedy and Songs
27 Mins.; One
Fifth Ave. (V.-P)

Joe Morris, formerly of Morris and Campbell, and Winnie Baldwin, of Bronson and Baldwin, form this duo, which has been around for several months.

Until the very close Campbell works from a box, whereas formerly he only started there. But he is a wise bird, for he's no sheik, while Miss Baldwin is a nice person with a dandy smile. After her opening number she asks if he does not remember her—from "Artists and Models." He replies he should not be expected to recognize her with clothes on.

Miss Baldwin gave an impression of a soubrette of 25 years ago. Campbell's comment was to the effect that it was o. k., but there was no sex appeal. She then sang the same number as it would be given now, plus faster tempo and the Charleston. As Miss Baldwin put it, it was the same song by the same girl at the same salary. Just a little crack, that last remark.

Campbell kidded while Miss Baldwin changed, murdering "Sonja." She then told the story of her life, with interruptions from the box—a good number. Campbell hustled down to the stage in time to perform his skating-dance bit.

While the turn seemed a bit over-time, there is no doubt about it landing, for both are good vaudevillians.

Ibee.

THORNTON and SQUIRES

"In the Swim" (Skit)
15 Mins.; One and Two
State (V.-P.)

Alice Thornton and Gil Squires have probably been playing out of town. They are offering a neat comedy skit, with songs and dances here and there. A bit of film tells the story.

Miss Thornton in the water, Squires strolling along the beach. She calls for help. He goes to change to a bathing suit, entering the water later. The rescue is simple since she was standing on the bottom and just wanted to catch her man.

With the lights up the couple is disclosed in beach attire. She is soon off for a change, Squires filling a minute or two with a ditty, "They Call Me a Cake-eater." Into "two" there is a cottage drop with a practical door. He calls, but gets no answer. She disappears within the cottage and turns on the phonograph, he going into a loose, long-legged eccentric dance that got plenty.

A flirtation bit follows, some clean fun and a duet, "Sweet One," concluding with a dance.

Thornton and Squires are good funsters. He is quite a stepper and the act impressed as one suitable most anywhere.

Ibee.

SHER-MAPES and CO. (1)

Songs and Talk
19 Mins.; One
58th St. (V.-P)

Three men. Go in for comedy by-play, leading up to harmony by the trio vocally. The early portion steps off by the tallest in accentuated makeup and another member doing a Hebe, exchanging gags and working the old drawn-out barber-shop chord for a laugh.

The third member comes in as a pickpocket, exiting after slamming the Yid comic on the floor following his recital of his hunt for the villain who broke up his happy home and ran away with his wife. Then another tug for laughs comes with the Hebe burlesquing the wife gag on the slim feller, who is about twice the height of the other.

Then follows the dip in straight clothes for a ballad, followed by the trio blending for harmony results.

Nothing new in the layout, but in the main effective. Certain to produce best results in the combination houses.

Mark.

6 HILL BILLIES

Songs and Instrumental
10 Mins.; One
Broadway (V. P.)

Announcing themselves as from the mountain country anywhere south of Virginia and depicting themselves to make it believable. Six men in the act plucking banjos, guitar, piano and augmented by a violin and harmonica. An explanation precedes each number all of which are "native" in subject matter.

The singing develops into fair quartet harmonizing and a brief jig is introduced as a Charleston that's nothing like it.

Neither presentation on showman-

ship to the turn and it needs these assets. "Cold" in "one" before a drop. It seems as though the boys don't or won't mean much. None know how to handle himself and if rehearsed in this wise to give the backwoods theme authority, the men have been over-schooled.

Light applause was the outcome after performing No. 2 although the act may have some value in the smaller houses if taken in hand and pruned.

SAVOY and MANN
Comedy Talk and Songs
16 Mins.; One, Full, One
American Roof (V.-P.)

Boob comic and girl in crossfire anent his having spent \$1.45 on her. She is about to say good night but he insists she allow him to "go in the house." Repetition makes this funny.

The crossfire is bright but includes several released gags. The comic has a sure fire boob delivery and funny trick of moving his head to emphasize a point that doubles its comedy value.

After a parody on "Oh How I Miss You To-Night" the act goes to full stage, the girl's home. The boob makes a play and pulls howls with a couple of near blue gags as well as legitimate laughs in character.

Back in "one" after "being discharged" they crossfire a bit more and double another parody on "Show Me the Way to Go Home."

It's a sure fire next to closer for the intermediate houses. The man is out of character toward the finish, a mistake for he is one of the funniest "boobs" seen around. Com.

JEAN SOTHERN (1)
Character Songs
18 Mins.; One
5th Ave. (V.-P.)

Jean Sothern, considerably grown up, is dimly remembered as of the flicker realm with somewhat of a rep as a kiddie vaudevillian. She has tried vaudeville off and on since. Her present turn is titled "Girls Will Be Boys," the idea of the male motif in her song routine until the farewell. She opens as a dapper chappie in summer regalia, her blonde tresses either cleverly cut in boy's fashion, or topped off by a wig.

"Miss My Swiss" in Alpine boy's outfit is somewhat antique as pop songs go, although sustained by excellent personification. Following this, Miss Sothern's own orchestra conductor-violinist, as blond a man as herself, violin soloed to plug a wait.

Her next character song, in gob uniform, was the best, a pop entry with a corking lyric which she handled well. Came another orchestral wait (something should be done to plug those waits other than by a trench music interlude) with Miss Sothern returning as her charming self vocally wondering why she left Kenosha, Wis., to enter the movies. A pop number was the encore and a speechlet was the result of popular acclaim.

Miss Sothern is as cutely feminine as in boy's attire which, combined with her routine, gives her a high rating for the fastest company. Abcl.

cause the material reveals numerous weak links. As prescribed in all rule books, the best number finishes, the girls burlesquing a Pierrot conception. The value of the turn might increase were one of the sisters permitted to do all the clowning. Both now try and one detracts from the other. If either of the girls can do "straight" it appears the logical solution.

The Ford Dancers, six, closed with their wooden shoes and tap dancing stepping, although two girls mix it up for eccentric and acrobatic work. At that the buck foot work remains the highlight, the men covering up the feminine deficiencies in this respect.

Hurst and Vogt did as well as anyone on the bill, although the boys will never brag about how they got over at this performance (Monday night). Hurst has a nonchalant manner of getting rid of his stuff that merits smarter material. The encore bit is certainly sufficient to make the implied vulgarity a gross error.

The Venetian Serenaders were on fifth, being held up by the too work and fast twirls of the danseuse in the act. The mixed octet was not too much to the fore when singing, but the legmania of this dancer would pull a worse turn than this is out of a hole. Skig.

81st ST.

(Vaude.-Picta.)

A good bill of its kind here this week, also a break for Victor Herbert Week in having Corinne Griffith in "Mile. Modiste," film version of the Victor Herbert operetta, as chief screen feature.

The five act program held some real entertainment with dancing the prime favorite, but not overplayed. Elizabeth Brice and Kessler's Music Weavers were the main smash, Miss Brice clicking with her solos and dancing, and the boys getting over heavy with their instrumentalists.

Wilson Trio, two girls and man, opened with nifty dancing tastefully presented and dressed accordingly. The trio make a youthful appearance and maintain a pace throughout that never lets down. The man proves himself a dancing wiz in two solos, spaced by the girls in precision stuff and also solo work, that got over well.

Harry Thurston, billed as "a London Hippodrome favorite," held follow-up and went over in a series of character studies set to music in "Characters of London Life." His "Sandwich Man" opener clicked for comedy with aid of a song. "The Barnstormer" was equally good with more comedy in the jingle "The Night I Played Macbeth." The dramatic essay on "His Shadow" perhaps taxed him the greatest, but seemed a bit tedious to this reviewer, although they liked it out front.

Cunningham and Bennett, who recently shelved their revue for the present four-people turn, lost nothing in value in the condensation. The couple are carrying the same four-scene setting that had been the background for the larger flash and using practically the same numbers. A punchy episode is Kipling's "The Ladies," set to music, sung by Cunningham and with Miss Bennett illustrating the various types from whom the singer "learned about women" as the ballad goes. A reprise of Cunningham's yesteryear song hits and a new one clicked for get-away with the dancing couple in on the fast tempo stuff for snappy work.

Mr. and Mrs. Jimmy Barry were the usual next to shut with Barry's caricature of a bucolic shuck.

Miss Brice and Band closed the vaude section and were the legitimate hit of the show. One or two new numbers since last around, but the act fundamentally the same with Miss Brice buoyant as ever and selling her stuff at top value. Edde.

STATE

(Vaude.-Picta.)

Monday night was an easy sell-out, except on the very top shelf of Loew's big Broadway theatre. Exceptionally cool weather for late May favored all theatricals. But a natural picture draw counted, too, the film feature being Marion Davies in "Beverly of Graustark."

Vaudeville's "baby granda," Jane and Katherine Lee (New Acts), topped the bill, and the former kids romped off with the hit of the evening.

There was singing through the show, after the opening turn, but without confusions, and the vocalizing make pleasant going, being mixed with comedy or dancing save in the case of a single woman, Mabel Drew. Miss Drew, on second, fared exceptionally well. Scoring best with "Big Parade," a number that is being increasingly used (seems hardly a show that does not include it), Miss Drew introduced the composer of "Parade," and they duetted with his newest ballad, "If She's a Good Little Girl."

Spotted fourth the Blison City Four earned a neat score, both through comedy and harmony. It is one of the oldest quartets in point of service, and it is as good now as before. Little change in the routine,

either, nor the characters—cop, Wop, bartender and tramp. The copper bit was the wow hit, with finale dame bit topping off a similar but favored turn. The four is made up of Milo, Gerard, Hughes and Roscoe. They are able to keep "So Long, Old Pal," a prime vocal scorer.

Alice Thornton and Gili Squires (New Acts), looked very good on third. "Harmonia" (New Acts) done before by Ina Hayward and Dora Maughm but with new couplement of artists, closed the show nicely. Winne and Dolly, aerialists, furnished a class opener of its kind. For a finale the man was hauled aloft for one arm throws, while the girl kidded. The stunt is akin to Leitze's but not accomplished nearly as well, yet it won a big hand. Ibcs.

5TH AVE.

(Vaude.-Picta.)

Meagreness of the six acts was dressed up somewhat with the inclusion of the Victor Herbert fantasy but that was bailed up, and besides struck one as pretty poor sentiment in commercializing America's greatest composer's immortality on his second anniversary. Still, it's Victor Herbert Week in all the K-A houses, and rather than be satisfied with a dignified pot-pourri overture of the Herbert classics, the songs are dressed up with a rather tawdry production that reeks of rah-rah stuff. The 5th Ave.'s interpretation was a set in "three" behind a scrim with an American flag-draped portrait of the composer. Outside of that the Country Club Girls, a female quartet, harmonized "Gypsy Sweetheart" and "Kiss in the Dark."

Opening was the versatile Raymond Pike, juggler and acrobat, whose forward flips, without the use of the hands for a take-off, almost tied it up. The C. C. Girls would be suspected of being on the payroll of the one publisher whose songs comprise their complete catalog, even into the encore, only that one or two of the numbers are so old the commercial aspect, from the music firm's standpoint, is offset because of the songs' antiquity.

It looks like a give-and-take arrangement, that opening medley having probably been scored and arranged by the firm's professional department in exchange for plugging the rest of the catalog. The girls are in sport clothes, with golf sticks as props, and their harmony registers, although the contralto's comedy antics are wanting because of their ungainliness. With proper mounting the female quartet harmony could be built up for picture house demand.

George Weist and Ray Stanton with their company in "Rhyme and Reason" were the class interlude. It's a big act and a flash, with top-line merit for the average bills. Billy K. Wells has done his author's duties well, although considerable of

It has been extracted from last year's "Scandals." Jean Sothern (New Acts).

Crafts and Sheehan, a standard male team, scored. It's a question of the audience's good nature with this act as has been noted in the past. Sometimes their decidedly shuck-consciousness boomerangs, but as a rule, as at this house, the boys click. Richard Vintour's Revue (New Acts).

"Wilderness Woman" (First National) was the feature film. Abcl.

AMERICAN

(Vaude.-Picta.)

Jake Lubin is now handing the roofies some corking good bills, and the first half bill this week is no exception. It would pass muster with the most discriminating vaudeville fans, in fact, it would look vaguely familiar to that type for it includes all of the elements that used to make vaudeville distinctive.

Four new acts are in the line-up. All scored strongly, with two of them taking the comedy hits of the show. The two show stoppers were Savoy and Mann (New Acts), spotted second after intermission, and Fields and Johnson (New Acts), next to closing. Another new act entry in the second half, also generously received and with a show-stopping encore, were Armstrong and Gliber, opening the last half. The act hums along to good returns, but when the pair bring out their Mother for an Irish jig and a couple of Charleston steps it went bigger than a room full of American flags. Without leaning on the sentimental appeal they did very nicely on their own.

Jackie Collier and Co., a fast wire act with a female impersonator doing the wire work, started the evening in high. Roy Walman and Sister (New Acts), ditto, dueling, and Murray and Maddox took one of the first half hits next. The girl is just as clever now as when the act broke in in 1922, but she haven't advanced. She is a hick comedienne of parts, a good vocalist and a corking acrobatic dancer in addition to looking well. In fact, she is so unusually clever the man's work suffers by comparison, although he is a satisfactory opposite. The girl should be up there. In a hick role in a legit production she would panic them.

The Rosemont Troubadours, a real meritorious singing and dancing production of Walter Rosemont's, closed the first half strongly. The act has been out down to five people, three women and two men, but remains a corking flash. Two mixed doubles handle the vocal and dancing numbers, the fifth member being a girl solo dancer, personable and clever. The dancing team turn in an Apollo that will compare with any, and a Tango in the same class. Business not quite capacity but plenty healthy. Feature picture, "The Blind Goddess." Com.

FILM HOUSE REVIEWS

RIVOLI

(NEW YORK)

New York, May 22.

"Take-a-Chance Week" at the Rivoli, New York, this week. First time that the idea has been tried out in the big town, although it isn't new and is supposed to have had its inception in Kansas City, traveling from there to Chicago and thence to New York via the Frank Cambria route.

One thing about a show of the kind that is presented at the Rivoli this week and that is that it makes the picture portion of the program entirely secondary to the presentation. This is true of the feature film. At the Rivoli that was the only film entertainment offered, the news reel and all other form of screen diversion being eliminated.

There is not the slightest inkling to be had from the advertising, either in the papers or outside of the house as to what the program is. After one enters the program presented by the ushers contains nothing regarding the show. There is an expression of thanks on the part of the management to the public for having taken a chance.

The show itself runs exactly five minutes short of two hours. Of this time 57 minutes is devoted to the presentation, 48 to the feature film ("Volcano," with Bobe Danile).

From the time that is devoted to the various portions of the program it can easily be seen what the management figures is the most important from their standpoint.

However, "Take-a-Chance" week cannot be looked upon other than a "freak" attraction that may be good once or maybe twice a year as a business getter. And at that there had to be a "name" used on the inside for the patrons so that they would take the "gag" out and talk about it.

In this particular instance the name is that of Ed Lowery, who acts as master of ceremonies and entertainer extraordinary. This

young man deserved a spot in one of the Broadway revues, for he can do anything and do it in an extremely creditable and capable manner. He carries the entire weight of the "Take-a-Chance Week" revue on his shoulders and comes through with flying colors. In addition to Lowery there are 31 others who complete the company that is presenting the revue, which is in 10 scenes, with Lowery on between each scene for an introductory speech and a gag and in addition presenting a musical specialty.

The exact running order is:

1. Ed Lowery, introductory number (in one)
2. Ed Lowery and 16 girls in spindle wheel number (in 2)
3. Ed Lowery number with girls following with dance (in 2)
4. Frank Judrich, accordionist (specialty) (in 2)
5. Henry Murtagh (organist)
6. Ed Lowery in shell game gag, coconuts and lemon (in one)
7. Lime Trio, acrobatics (in 3)
8. Ed Lowery for introductory song
9. Virginia Johnson, prima donna (in 2)
10. Ed Lowery introducing "American Rockets"
11. American Rockets with motion picture wave effect, dance (in 3)
12. Ed Lowery musical specialty (in one)
13. Healy and Bliven, dancers, in specialty (in 3)
14. Lowery for gags and introduction
15. Pickard's Chinese Syncopators
16. Finale

Reads like a 16-act vaudeville show, doesn't it? Well, it seemed like it, only better, for it was fast.

As for the cost, it figures like it must run into money. The 16 American Rockets alone and the 8 Chinese Syncopators, outside of Lowery, the Lime Trio, the team of dancers, the accordionist and the prima donna all in one unit make it look as though this gambling-

VAUDEVILLE HOUSE REVIEWS

PALACE

(St. Vaude.)

The best Palace bill since the one headlined by Charlotte Greenwood. This sort of booking brings one back to memories of Hammerstein's. This show has variety, class, names, entertainment and honest merit.

It is a long show, running from 8.05 until past 11, with Frank Fay appearing between acts for master-of-ceremonies schmooze. Fay is at home in this line. He does his customary monolog, assisted by his stooges, next to closing, which is just an act; his pseudo impromptu material earlier is of far more amusement worth.

The bill is perfectly balanced, with comedy scattered through and plenty of what the baseball critics call "change of pace." The only flaw in it is spotting Gaston Palmer, juggler, to follow the Seebacks, who open, and who are bag-punchers. There is remote similarity in the work, at least in the audience reaction to both turns.

Palmer got going, and, despite his heavy stalling, which he features, worked up the laughs and the applause. He is an old-timer who endures and keeps fresh. The Seebacks, Harriet looking creamy and fit to go into action with Pete Latzo, knocked in a sweet hit for the location and the time, somewhere between 8 and 8.15.

The cute little Hamilton Sisters and Jessie Fordyce made 20 minutes seem like 10. Nice harmonists and comics, these youngsters, and they dance so easily that it seems they weigh nothing. Here is a wow picture house act, especially popular with children. The little touch of pathos at the end is not overdone nor thick and gives a neat exit.

Jans and Whalen scored. These lads have improved a dozenfold since this reporter caught them at the Fifth Avenue several years back, then coming under the head of "new faces." Jans is a good-looking comedian with many skillful switches of style, an audience-winner on first contact and a song-salesman with original and sure-fire ways. Whalen is a dancer and a peach at it, as well as a helpful straight. Here's a pickup for a revue, a \$5.50 one.

Ledova, with her perfectly appointed production, her gypsy string band, a foreign tenor and a dancing man, looked confectionery. She has the prettiest limbs in the toe-dancing class. She floats. Her most difficult stuff looks simple, though it isn't. She features her best work in her first two numbers, then tapers down to flat-foot figure and fashion dancing, with the warbler and her musicians filling the gaps for changes. A Spanish number, not her best, but very good, closed her act and the first part. Here is a picture-theatre bet, also, ready made.

This being Victor Herbert week, Fritz Scheff appeared Monday as an added guest-star, and sang "Kiss Me Again." The song is great, and the sentimental significance easy to rise to, but Miss Scheff, herself, was not strikingly effective. The song is

everlastingly identified with her, but there are dozens who sing it all around her, at any rate in 1926. She looked youthful, but her very blonde bobbed hair doesn't seem to fit her piquant features as did the brown crown of her natural combination.

Oscar Shaw and Madeline Cameron (New Acts) opened intermission. It went all right, with a little extra plug for the getaway in Shaw introducing in a box his brother-Lamb, Tom Melghan. Helen MacKellar in a 25-minute tabloid of "The Mud Turtle," in which she starred in the legit, followed with a genuine dramatic vaudeville knockout. Then Fay, then the Carl Schenck Duo, equilibrists, appearing far too late to get a break.

The Palace may wait a long time before it gets a show as all-around satisfactory as this week's. Loti.

BROADWAY

(Vaude and Pcts)

Nothing to get hysterical about in this seven-act bill plus an after-piece. With Jean Bedini in the show and reported to be going out next season in conjunction with three or four acts for the purpose of staging such a trailer this current date may be a break in.

Maybe Bedini is trying out compatriots with whom to work. Anyway, the added starter was there and commenced by a slich from last year's "Garrick Galettes" of the supposedly rough French sketch turning into an innocent affair when played in English. Earlier in the evening the acts ran themselves off indifferently. And the lack of results was commented upon by Hurst and Vogt, next to closing.

This male team laid it on pretty thick. So much so that Hurst impressed as a risque comedian who when not risque lessens as a comedian. The pantomimed expectation of one man into his partner's hand is one instance of refined vaudeville.

Well short of capacity the Monday night audience seemed full of no decisions. Just couldn't make up their minds with the proffered material not convincing enough to secure a verdict one way or the other. This was especially true of the first three acts. The Lumars headed the procession, a trail blazer in which the usual order is reversed by the woman doing the major share of the work and the man handling her the props. It's a balancing act using up seven minutes and was handicapped by a changing house following the feature film, "The Wilderness Woman."

A medley of Victor Herbert airs was the overture.

Jean Bedini was No. 3, doing so-so on his juggling. A woman and comedian assist, the latter's percentage being about 500 in laughs won and lost. The Six Hill Billies (New Acts) were assigned to the deuce.

Diehl Sisters and MacDonald followed the juggler, each of the trio going after comedy. MacDonald's conversation to the audience continues the slow spot principally be-

tion must be the most expensive that the Publick organization has put out to date.

There are six drops used, one set and a special effect for the prima donna's number.

Lowery appears in "one" for a number, after which the curtains are parted disclosing a back drop with a "spindle wheel" with the heads of 16 girls showing through the openings, carrying out the general idea of take-a-chance. After a number with the girls answering from the wheel locations, there is another number in "one" by Lowery, and then with the reopening of the curtains an arbor set is shown for a number with the master of ceremonies and the girls, who are dressed in sets of fours, which is followed by a dance number by the 16.

Frank Judrich is next on for an accordion specialty of jazzy numbers played rather hot to a good return in applause. Then seven minutes is turned over to the organizer of the house with the usual slides and numbers.

On Sunday night for the last show Henry Murtaugh managed to work the audience to a fare-thee-well and had them all singing lustily. He managed to work a plug for four numbers, and it appears as though the audience wanted more. He was using a Felst program under the title of "Song Birds, a set of comedy slides which introduced "After I Say I'm Sorry," "Horses," "Somebody's Lonely," and "Sitting On Top of the World."

Lowery pulled the old three-shell gag with the coconuts and lemon, and was followed by the Lime Trio with their acrobatic and contortionist specialty, which registered strong on laughs. Then the introduction of Virginia Johnson, late prima donna of "Rose-Marie" stuff. The novelty effect used for Miss Johnson certainly sent her over. A motion picture of the Canadian Rockies used that fills the entire stage opening showing a mountain and a great waterfall. The screen is lifted and the picture still shows on a transparency that is used behind it and Miss Johnson appears to be standing right under the waterfall for her number that is effectively put over. The lighting of blue used here set off the stage picture wonderfully. "Indian Love Call" and "Cottage Small by a Waterfall" were the two numbers used.

Then Lowery again for a gag in "one" and the 16 American Rockets in a dance routine with a motion picture wave effect. The girls doing a mermaid siren bit at the opening and then into a straight dancing routine that makes them rank with any English troupe of dancing girls that has ever been to this country. The applause that they received at the conclusion of the act was well earned.

Lowery filled in the next spot with his musical specialty, using the baby ax and the piccolo for two numbers, vocalizing and dancing as well and getting a strong return on his stepping. A couple of hoofers, Healy and Bliven, managed to fill the next spot nicely and made way for the final scene, which held the Chinese Syncopators for three numbers, leading into the finale which brought the 16 girls on as a Chinese Dragon. The only heavy set of the presentation is used for the finale, it resembles a Mah Jong cabinet and has the musicians seated on the East Wind, West Wind and maybe the Big Wind.

As a presentation this one is a wow, but in all fairness it cannot be called a presentation. It is in reality a sublimated vaudeville show presented in revue form.

Frank Cambria is to be congratulated on having turned it out, for it proves that he can do big things as well as the "cheaters" and he has shown a couple of the latter. However, if Cambria saved money enough on the others to turn out his one, give him credit. This one looks like \$2,500 worth of scenery and about \$7,000 more for costumes, and maybe a \$2,700 weekly "nut."

But remember, boys, one or two a year is all the traffic will stand, after all, it is names that count. A thrill picture of cut-outs from P. D. productions opened the show, during the week a Lupino Love comedy was also in the bill.

Fred.

ORIENTAL (CHICAGO)

Chicago, May 18. The crowds which ordinarily would have distributed themselves comfortably among the various loop picture and vaudeville houses preferred to line up outside Balaban & Katz's new Oriental theatre at its debut. All of the loop houses suffered because of the opening.

The Randolph street entrance of the Randolph theatre, directly adjoining the Oriental entrance, is causing quite a bit of confusion. Absent-minded customers go to the Randolph, then howl for a money refund, claiming that they mistook it for the Oriental. Because of this the Universal house was forced to place a sign over the box office reading: "This is the Randolph theatre." Due to the stiff opposition the Randolph is scheduled for a

switch to the three-split week grind policy with an appropriate lowering of prices.

Chicago has become spoiled on de luxe picture houses. For that reason Balaban & Katz should be thankful for Paul Ash. The Oriental is strictly a dazzler in the way of theatres. There is an abrupt entrance from the street into the bewildering oriental splendor, with no chance for the patron to adjust himself—very disconcerting. The India, which has been made known to the undoubting Main Streeter through the pretentious gorgeousness of the cinema has been outdone here in sheer spectacularity.

What a juice bill this place must have. Red lights, green lights, purple lights, yellow lights; lights which fade and brighten and blend until 99 and 44-100 percent of the audience sigh ecstasy and the others have a boyish desire to let loose with a slingshot.

An overdose of eccentric beauty aptly describes the Oriental. You either like it or you don't. As a regular presentation and picture house it would, after a while, experience some difficulty in collecting crowds. That's where Paul Ash comes in.

Some trepidity was experienced by devotees as to the possible subversion of Ash, the showman, in the splendor of his new house. But the redhead dispelled all doubts at his first appearance.

The presentation built around Ash for his opening at the Oriental far surpasses the offerings with which he has been associated at McVicker's during the past year. Contributing greatly to the added opportunities for de luxe productions is the "magic stage," a mechanical platform on the stage proper which is in two sections, each operating independently. These sections slide backwards and forwards and upwards and downwards, presenting innumerable novel effects.

The orchestra, 20 men, is seated on the front section. The rear section is brought into play now and then for artists appearing in collaboration with the orchestra.

As a prolog to the appearance of Ash, 14 girls in braesieres and long skirts—that's all—executed an Oriental dance featured by the rhyth-

Film House Reviews Limited

To remove what is seemingly an erroneous impression held by many managers and producers, it is not Variety's intention nor wish to cover all presentation houses with reviews.

The intent of this department rather is to print reviews of theatres in key cities in various sections, in order that managers, directors and producers everywhere may have the opportunity to learn in this way how the presentations have been made up or played.

In the instance of someone believing he has an exceptional review in novelty or idea (rather than talent) or may wish to protect for the record the originality or creation of some particular point, bit or number, Variety will catch that house if advised in sufficient time, through its local correspondent.

mic and contortive movements of Beatrice Gardel in an excellent specialty.

Then came Paul Ash, carried on an Egyptian "stretcher" and garbed as the high mucky-muck rajah. "Whoa!" the rajah yelled to the four husky blacks at the handles, and he stepped to the stage, doffing his turban and dress and revealing a truly American tuxedo.

Ash made the expected speech thanking the management for setting him up in the new house, and the expected handclapping ensued. Then he read some fake telegrams, one said to be from the manager of the Randolph next door, asking him to please play a little louder so that the Randolph customers could hear him more plainly.

The orchestra dressed in Oriental garb was introduced and immediately broke into a pep number. Acoustics proved practically perfect in the theatre. The orchestra tones carried pure and clear, with no distortion whatsoever. Very low tones are audible to the last row in the gallery.

Milton Watson, the youthful tenor so much in favor on Ash programs, sang only one song because of throat trouble. Met royal reception.

A youngster associated with Ash during his California days, Hazel Kennedy, was the sensation of the bill. The girl seems to be about eight years old, but has the poise of a veteran showman. Dressed in a comedy "chick" costume she romped out on the stage with all the fervor of a miniature dynamo and sang-talked a kid number. The song wasn't so much but nobody was listening to it. Attention was concentrated on the comedy antics of the little girl, the last word in spontaneous, crazy gaiety. When stumbling off the stage she had the audience in a riot which didn't subside until she had taken three encores. The kid is a sure winner.

Peggy Bernier, the girl who boasts of having the world's worst voice, must have the song pluggers after her despite her affliction. What's a voice when you're young and good looking and have enough personality to put over the worst of songs? That's the way Peggy stacks up.

The Hicks brothers, banjists, put over a snappy number in conjunction with the orchestra, duplicating

their recent success at McVicker's. They were aided by Allyn Reese, soloist.

A newcomer showing lots of promise is Maurine Marselles, singer. Miss Marselles has an attractive appearance, a meritorious voice and a pleasing personality. To top these assets she can kick as very few girls can kick—her foot in her back kick passes her head by quite a few inches. Productions will soon be utilizing Miss Marselles' abilities.

Her skin covered with bronze, Felecia Sorel performed a classic dance after posing absolutely immobile for several minutes. Her perfect muscular control is so amazing that quite a percentage of the audience mistook her for a statue. Specialties were interspersed with selections by Paul Ash and his orchestra. An exceedingly well orchestrated number was "On the Road to Mandalay," rendered in a variety of tempos with great skill. The usual majority of pop numbers was played.

As in the past, Ash acts as master of ceremonies and director. With the best of showmanship he presents the artists in the most favorable light, even carrying the brunt of their work when they appear weak. An entertainer who can't get over with Paul Ash can't get over any place.

Henri Keates is organist at the Oriental. He has brought with him the community singing policy he used at McVicker's and it looks like a sure catch in the new theatre.

Harry Langdon's "Tramp, Tramp, Tramp" was selected for feature honors on the opening nine-day bill.

An orchestra, probably the Ash aggregation, is concealed in the extremely deep pit for intermission and news reel music.

With Ash as the beacon the Oriental's future is bright. Hal.

CARTHAY CIRCLE

(LOS ANGELES)

Los Angeles, May 21.

Carthay Circle, inducted into the picture fold with a two-a-day policy and \$1.50 top, by Fred Miller, one of Los Angeles' veteran picture showman, can be classed as the last

word in construction and presentation. Miller, profiting by his previous building experiences, offered to the theatregoing public a house flawless so far as its appointments, comforts and conveniences are concerned. He also offered for the opening De Mille's "The Volga Boatman," which tapped the cash buyers on the chin and will bring them to this somewhat distant house from the Los Angeles theatrical centre.

Mr. Miller dealt another wallop or two which had their telling effect, and they were an atmospheric prolog staged by Jack Laughlin, a newcomer among picture house producers, and Carl Elinor, orchestra director, who had a 25-piece outfit in the pit, superb musicians to the man.

With a \$5 opening, the premiere of the house went without a single hitch. It really was remarkable, especially with the elite of the Los Angeles territory on hand to make allowances for getaway performance. However, it was not necessary to make them, as everything went off in smooth order as well as in gratifying manner to both the buyers and the management, who, of course, had staked their all on the getaway show.

With the dedication exercises brief the performance was gotten under way by Elinor and his concert group playing "Russian Fantasy," which is based on the theme of "The Volga Boatman" song. It was arranged and composed by Elinor and proved a most impressive score as rendered. After an eight-minute interpretation of the heavier portion of this score, the curtain arose to reveal an atmospheric setting for the prolog. Laughlin, who produced this scene, though a newcomer in this particular field, seemed to have established himself over night as a master. He had on the stage some 50 singers, dancers and musicians, working in a most picturesque and colorful set of an interior of a Tartar drinking house. The settings were rich and a treat to the eye, indicating at the start that something worthwhile would be seen. What was seen came with a bang, as every one on the stage seemed to be animated at all times and there was something for them (Continued on page 59)

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"INSULTIN' THE SULTAN"

Paul Ash and His Orchestra
80 Mins.; Full (Spec. with Magic Stage)
Oriental, Chicago

"The Rajah of Jazz" is elaborately presented in his new home.

Besides the regular stage he has the "magic" stage (in two independent sections) for numerous novel scenic effects. The 30 musicians, in Oriental garb, are seated on the front section. The rear section is utilized by artists appearing with the orchestra in dance or ensemble numbers. The orchestra may be moved backward, forward, upward and downward on its section. Artists may enter the stage from raised rear entrances to the rear section of the mechanical stage.

Elephants and minarets provide the keynote of the stage decoration. One of the elephants, resting in a raised position at the rear of the stage, may be used to house one or two persons for a specialty. The opening week the Hicks Brothers, banjists, were revealed when the two doors in the head were opened.

The present stage production is simply an elaboration of the familiar Paul Ash policy. Song and dance specialties are used to intersperse the orchestra numbers and share spotlights with Ash as he directs the accompaniments. The redhead announces each artist, usually with a complimentary remark, and encourages applause at the conclusion of numbers other than his own.

The "Insultin' of the Sultan" probably refers to the wholesale utilization of Oriental manners and costumes in the presentation of red hot American jazz. A set of breastplates and a transparent skirt aren't so much out of harmony with a clarinet's wall at that.

Selections by the orchestra, excepting, of course, the rare interpersions of the classical, are devoted to the latest popular compositions. And as Ash is the best bet in Chicago for the music publishers he gets first crack at many brand new numbers. The theme piece of this production was "On the Road to Mandalay," the only unjazzical number on the program.

Turban or tuxedo, Paul Ash continues to be the sensation of Chicago. Hal.

"THE REHEARSAL" (16)

Atmospheric prolog for "Kiki"
23 Mins.; Full, bare stage
Million Dollar, Los Angeles

Perfectly good talent was wasted in the endeavor to provide an atmospheric prolog in connection with "Kiki" at the Million Dollar. The entire presentation was given on a bare stage, with entirely too much detracting in the way of hokum by supposed stage hands. An exceptionally novel and good idea if properly staged, but draggy and placing the performers at a decided disadvantage as carried out.

Nine first rate turns, with six attractive chorus girls, make up the contingent, intended to give patrons out front an intimate glimpse of the trials and tribulations of a director in rehearsing and staging a theatre prolog.

Opening reveals six chorus girls in practice clothes being put through a number by Louella Lee with Jack Joy, musical director, at the piano. Bare stage wall for backing, with a set piece in center. Stage hands constantly walking from side to side, pulling boresome hokum. Girls purposely get out of step and do other "broodies." At the close of number stage director Harry Hume discovered in audience, shouting instructions, and then goes on stage.

Enter Bert Barber, Los Angeles newsboy, shouting "Extra, Extra." Dialog with director and newsie starts song. Director, instructing grips, keeps calling "higher" or "lower" to direct placing of backdrop, which newsie interprets as intended for him, raising or lowering voice accordingly. Then into a ballad which drew a good hand.

Sherry Louise Marshall, prima donna, entered and engaged in casual conversation with director, pulling a couple of stale gags. Props. In the person of Jack Bain, cleverly put over "Give Me Today," and for an encore a double character number with the musical director, the number being a parody on "O Solo Mio." Chorus back on, this time in

patriotic costumes, for a fast stepping number, with Louella Lee showing some clever toe dancing. Miss Marshall, despite the noise on stage and other disturbing elements, registered for a hit with "Give Me the Rain."

At finish, assistant props, from top of step ladder, spills pail of water which drenches singer, and by play of her quitting cold. Plenty of hokum as to her being "all wet," and then director announces he will be prima donna, singing a travesty on Grand Opera which won rounds of applause.

Johnny Dove, on roller skates, had the audience going with his hand springs, splits and other gyrations. Then the wow! Peggy Chamberlin, dressed a la "Kiki," a foghorn Bowery dialect, sang "Hard Boiled Rose" as only Peggy can put across a "tough" number. Her cartwheels and back bends were well received.

For an encore Ross Himes, as stage electrician, sang his version of the number, the two finishing with a double eccentric dance and a lot of "wise cracks." As a finale the set piece in center stage was allowed to crash down on Director Hume, for a laugh.

While not a new idea, a properly staged offering of this type never fails to interest a lay audience. Publick presentations department "muffed and excellent opportunity for a whale of a prolog: when it hurriedly whipped this into form.

"BANJOMANIA" (18)
Singing, Dancing, Music
22 Mins.; One and Full (Special)
Metropolitan, Los Angeles

Eddie Peabody, brought here from San Francisco, is starred in this presentation and given the title of "A Package of Musical Dynamite." Peabody easily established he is all the billing claims for him. He is a small, blond, nervous type of little chap who would be unhappy unless moving and given something to do all the time. This presentation was built entirely around and for him. He is a nifty manipulator of the banjo strings and can get everything that spells melody out of the instrument whether it be jazz or classical, as well as being able to perform many a nifty trick with it.

For the opening the house orchestra, most of which supported Verne Buck, who Peabody succeeded, played and sang a melody, "Here Comes Eddie." As they went into the chorus, down a contrivance rigged up as a banjo sld Peabody to start the fun. He snapped into his stuff fast, sang a song, led the orchestra, danced and then made way for Drury Lennington, tenor, formerly of the orchestra and who was sent to a school of voice training and culture by the house management. Lennington rewarded their confidence by putting over a corking good ballad number.

Ruth Stanley, tap dancer, was next trotted out and stepped fast and lively. Then came Edith Griffith, a sweet dark-haired miss effervescing with personality and the ability to put over a double jazz song with Peabody. This team worked in great fashion and put over the first part of the entertainment with a wallop. Peabody then came on in "one" with his trusty banjo and strummed that hard one, "Poet and Peasant." When he got that out of his system he put over a couple of popular tunes, until the stage was fixed up for the final big flash scene.

When the curtain went up one of the moving stages brought to the fore some 12 members of the orchestra strumming banjos. As the boys were getting hot, keeping pace with Peabody who was tickling the strings as fast as his fingers could manipulate, another of the stages disclosed a dozen more of the musicians, elevated above the others performing the same task on banjos, then for the finishing wallop, the rear moving stage was revealed as holding the ladies of the ensemble and some of the principals following the other players with banjos.

The sight was impressive and hit home in great shape. The Met. is a large house of the Hip type and not every performer can get over in it. If the management will take cognizance of the type of show the customers want here, they should find Peabody a very good selling argument. Ung.

PAID FOR "BENEFIT" EXPOSE

VAUDE AND BURLESQUE COMICS AS FILM HOUSE BAND LEADERS

**Paul Ash Epidemic Sweeping Ind. Picture Theatres
—Also Want Comedians to Stage Programs—
Offering \$500 to \$1,250 Weekly**

A "Paul Ash epidemic" is what the picture house bookers predict for next season. The Ash idea has clicked so well that other picture houses of all calibres, but primarily the independents, have issued calls for versatile band performers on the order of Ash.

Agents are faced with the problem of finding genuine orchestra leader-comedians, and as an alternative vaudeville and burlesque comedians are being enlisted to officiate as nominal "band leaders" with a makeshift instrumental aggregation the excuse to permit the performer-conductor to cut-up, stage different programs weekly, etc.

From \$500 to \$1,250 weekly is being offered suitable comedians with a talent for picture house production.

MARIE WILSON, 4 MOS. TO CURE HER "HABIT"

**Girl Claimed to Have Been of
Cleveland Sisters in Vaude,
Also with Shows**

Marie Wilson, 28, actress, of 306 West 56th street, was sentenced to four months in the Workhouse in Special Sessions Monday on her plea of guilty to possession of heroin and a hypodermic needle. In sentencing the girl Justice Salmon said that it was not the purpose of the court to punish her but to have her undergo treatment for the drug habit.

Miss Wilson told the justice she had recently played in vaudeville in a "sister act" under the name of the Cleveland Sisters, and also was in "Very Good Eddie" and with an Al Johnson show. She was arrested by Detective William Hyde of the Narcotic Squad. The officer had observed her at Columbus Circle. With her was her sister and a man. The detective followed the three to 56th street, where Miss Wilson entered 306. Hyde followed her into the house. When she entered

(Continued on page 28)

DANNY DOWLING TRIED TO CHOKE EX-WIFE

Los Angeles, May 25. Danny Dowling, vaudeville actor, was arraigned before Municipal Judge Turney on possession of liquor charges and before Judge Richardson on battery charges as a result of trying to "date up" his former wife, police say.

It is said that Dowling met his former wife, Marjorie Zier, at a Hollywood cafe. He tried to make an engagement with her and then choked her, it is charged.

When a police officer arrested the actor on his wife's complaint, it is stated that he searched Dowling's car and found liquor there.

Emile Boreo
NOW WITH
The Merry World
Exclusive Management
Ed Davidow & Rufus LeMaire
1500 Broadway, New York

AUDREY MAPLE AGAIN NAMED CO-RESPONDENT

**Mrs. Howard Irving Steiner,
Wife of Former Piano Player,
Will Continue Receiving \$65**

Howard Irving Steiner, erstwhile songwriter and cabaret piano pounder from the Chicago honky-tonks, who married several years ago and entered his father's business, has been ordered by the Appellate Division to continue paying alimony to Mrs. Helen S. Steiner, his wife, at the rate of \$65 a week.

Audrey Maple, the actress, also known as Mrs. Griffith, is the co-respondent in the Steiners' divorce action, with the same address, 42 West 46th street, New York, as it figured in the notorious Pincus divorce suit, also mentioned.

The husband, in his affidavit, opines that Miss Maple "who has almost become a professional in that respect" was a friend of his, but that Mrs. Steiner had condoned the indiscretion which is alleged to cover a period from February to June, 1922.

Young Steiner who earned \$35 a week in 1917 when he married his wife as a result of a runaway romance, gave up this income from songwriting and night club ivory tickling, in favor of a less romantic pursuit as salesman under \$7,000 salary and "expenses" in his father's business, William Steiner Sons & Co., cigar label manufacturers which did a \$1,500,000 annual business but allegedly dropped to \$700,000.

This was brought out in support of 28-year-old Steiner's plea of lack of funds. His high mode of living and regular patronage of the night clubs of New York is ascribed by him to his father's unusual generosity.

DR. PAULINE PAROLED

In Ill Health, Released After Six Months

Dr. Pauline was released from Welfare Island last Friday. He had been confined there for six months, under an indeterminate sentence of from one to three years.

Mrs. Pauline was influential, from reports, in securing a parole for her husband, who has been in bad health. It is said he will go away for a rest before attempting stage work again.

Dr. Pauline and two companions were found guilty of assault upon a waiter in his hotel room. The waiter alleged the trio had thrown him out of a ninth story window.

"Mashing" Booker Canned

Los Angeles, May 25.

The Los Angeles office of the W. V. M. A. Ass'n is having tough going, according to latest indications with such light business transacted three members of the office force are out. Bernard Greenberg, known among the hot sports of the town and the bookers as Bernie Bernard, was the first to go. Greenberg was the boy booker of the office who invented auto-to-streetcar flirting and landed in the bastille.

Two stenographers are also off the payroll in an attempt to cut down the expenses of the office to something near the intake.

ACTS RECEIVED NO PAY—ASS'N ON COAST GOT IT

**Picture Producer at Hollywood Agreed to Pay Assn.
\$800—Settled for \$300—
Acts Giving Free Show
Told It Was "Benefit"
—Many "Benefits" with
Acts Asked to Volunteer**

LONG STANDING EVIL

Los Angeles, May 25. "What do you want for nothing?" "We were asked at the Association's office to come out here and give a free show for a benefit; that we would get a feed and maybe a chance to go into pictures."

"We are not getting paid for this." That was the angry retort made by a vaudeville actor to the general manager of a picture studio at Hollywood when the picture man remonstrated with the actor over the quality of the turn he was doing.

Whereupon the general manager interviewed other acts on the lot giving the program of entertainment. He was told the same story—that none would be paid for their services.

As this picture producer of com-
(Continued on page 28)

JACK L. HANLEY DENIES 1ST NAME ALLEGATIONS

**In Divorce Action—Eddie
Lourie Turns L. I. Property
Over to Wife**

Chicago, May 25. A denial and cross-bill has been filed by Attorney Ben Ehrlich on behalf of Jack Lee Hanley, vaudeville actor, in answer to a divorce suit started by Mrs. Lillian Hill Hanley of California. Hanley denies that he was guilty, as charged by Mrs. Hanley, of adultery with "Peggy" in July, 1923, or "Vera" or "Pearl" or "Dodo" or "the blonde bootlegger at the Continental Hotel, Los Angeles," on later dates.

Jack not only denies he was guilty of these deeds, but the purpose of his cross-bill is to put on record his sentiments regarding his wife's efforts to get control of his property in Lynbrook, L. I.

Real estate on Long Island was the basis of settlement in another divorce case here last week. Eddie Lourie (Lubin and Lourie) was sued by his wife, professionally Cecil Manners, on a charge of desertion. Judge Rush granted the decree and with Ed's consent awarded the property to the wife, who will own it all as soon as she pays off the mortgage. Ed's right name is Edgar Wilson Snyder.

A divorce was also granted last week to Laura Weber Olesen, wife of Ole Olesen (Olesen and Alexandria). She charged cruelty and adultery. The cruelty was general, the adultery specific.

Al Christie an Addict

Al Christie (Lloyd and Christie) was discharged in Magistrate's Court last week after giving himself up as a drug addict. It is reported Christie wanted to take a "cure."

Magistrate Augustus Dreyer notified an actors' organization and Christie was cared for at a local hotel.

Lloyd and Christie played all of the standard vaudeville circuits a few years back. Lloyd teamed up with Christie after the death of Chappie Aveling.

A CONFESSED STOOL PIGEON

In the Friars Club, New York, the other night stood a confessed stool pigeon. He is associated with vaudeville. The confession that he was and is a stool pigeon was wrung from him by a vaudevillian, certain of his grounds.

Proceeding along the proved theory that it is the easiest for a policeman to catch a crook through a crook, stool pigeons are an adjunct of any police force.

Among men there is nothing lower than a stool pigeon in human form. He is beneath the infamous Apache or his American prototype.

For a vaudevillian to play the stool pigeon is to sell his manhood which takes in his soul. Where an actor loses his manhood and standing (for a stool pigeon quickly becomes known), it is an admission by him that he can not earn his living upon the stage through talent. He then becomes the lowly creature any stool pigeon is to gain "work" by acting as an informer on his fellows.

In all of vaudeville and its internal troubles there have been stool pigeons among actors. Many of them were posted on the inside. Many of them became stool pigeons in "war" times. Latterly and in peace times there is a difference of opinion as to how many stool pigeon-actors may now be pointed out in vaudeville.

How Many?

Variety's opinion is that there are not over five actors in vaudeville at present who actually are stool pigeons. A couple of these are notorious. A White Rat (one of the members of that organization, still kept alive through the A. F. of L. charter it holds) and who knows stool pigeons when he smells them, gave as his opinion within the week that there are 10. As there may be (estimated) between 3,500 and 4,000 actors (people) in vaudeville it may be readily seen that 10 of all of this large number to be "wrong" is a very minute percentage. It also speaks on the reverse as well for the remainder, developing that the people of vaudeville work for their living.

The eye of the spy as established by a large managerial organization is not included among the "stools." The spy may be a direct employee of the organization but not an actor. It is possible that a "spy" believes that in obeying orders he is doing his duty.

Not an Actor

The confessed "stool pigeon" at the Friars was not an actor. But it was an actor who made him confess. And here it might be said that though there have been and are many vaudeville agents members of the Friars, there never has been an agent-member of the Friars suspected of being a stool pigeon.

It may also be stated that in all of the years approaches have been made from time to time of members of the staff of Variety to furnish inside information obtained through their news gathering and "mixing," against agents in a certain vaudeville organization, no member of Variety's staff ever furnished any information not printed in this paper.

2 Hours of Wordy Battle

The man in the Friars accused and confessing had been under suspicion for some time.

A few evenings before a well known vaudevillian while in the Friars displayed a communication from the N. V. A. He jocularly remarked before a small group of companions: "That's out for me—I'm still a White Rat," and exhibited what he claimed to be his paid-up White Rat card (really a White Rat card of 1916).

Two days afterward the artist who had declared himself received a letter asking him to call upon a prominent vaudeville executive. He threw the letter away, but told others of it.

That same night and again in the clubhouse another vaudevillian, and one of the best known internationally, "went after" the man he believed to be the stool pigeon.

Openly accusing him in the club house, the vaudevillian said: "I know you are a stool pigeon and I'm going to make you admit it."

The man vehemently denied the accusation. They battled verbally for two hours. There is no stool pigeon in America who can successfully spar verbally with this vaudevillian. He broke down the stool pigeon. At the end of the most violent verbal battle the club ever housed, the man confessed the vaudevillian was right in his charge.

The confessor is associated directly with the business end of vaudeville.

DUDLEY PARTS FROM WIFE—NAMES COP

**Colored Theatre Owner of
Washington Starts Court
Proceedings**

Washington, May 25.

S. H. Dudley and his wife, Desdemona Barnett Dudley, have parted. Legal action taken by Dudley names George Davis, Washington policeman, as co-respondent.

In the court particulars filed the alleged meetings between Mrs. Dudley and Davis are specifically stated as to time and place.

Mr. Dudley, colored, one of the main executive spokes in the T. O. B. A. (colored vaudeville circuit), recently had to obtain a writ of replevin to recover the Dudley limousine, which Mr. Dudley alleged his wife and the policeman had taken for alleged use.

The present Mrs. Dudley is Dudley's second wife. The Dudleys have a home in Sixth street N. W. Mr. Dudley also owns theatrical properties here as well as operating a local booking office.

SISTERS FOUND WITH TWO MALE DANCERS

**David Morton and Jack DeLys
Held Under Bail—Girls From
Buffalo—Followed Men**

Chicago, May 25.

Two girls, sisters, from a Buffalo family, were found in a hotel room with David Morton and Jack DeLys, dancers in a Loop production, when the mother of the girls and the husband of the elder sister conducted a search for the girls with Chicago detectives.

They were held in the morals court under \$1,000 bail each. The girls are daughters of A. C. Budd, wealthy eastern hotel owner. They said they had come to Chicago to enter a show, but it is believed they followed the men here.

**SUMMER SUBSCRIPTION
to "VARIETY"
\$1—3 Months**

Send remittance with name and address

JEFFRIES AND SHARKEY, NOW 50, JOINTLY TOUR PANTAGES TIME

Both Famous Heavyweight Fighters of Their Day—Jeffries Once World's Champion—"History of Boxing" Lecture Part of New Turn; Also 3 Rounds

James J. Jeffries, former heavyweight champion of the world, and Tom Sharkey, a contender during Jeffries' occupancy of the heavy throne, have been signed for a tour of the Loew Circuit opening at the State, Buffalo, the week of June 7. The booking was consummated Friday by Jake Lubin. Johnny Hyde of the William Morris office represented the two veteran ex-pugilists.

The act will consist of a lecture on the "history of boxing," tracing the advances of the sport from the Jeffries era to the present time.

In addition the pair will box three one-minute rounds and illustrate the high lights of the memorable Jeffries-Sharkey contests which made sporting history some years ago.

Both principals are 50 years of age and in excellent physical condition all things considered. Jeffries has been busy as an evangelist since his return to the ring in an ill-advised attempt to regain his own relinquished title from Jack Johnson.

ASS'N LOSES MORE HOUSES IN FAR WEST

Los Angeles, May 25.

The W. V. M. A. Ass'n. "death trail of vaudeville" does not seem to be able to hold on to its houses in this territory. The Association has lost three more days in the West.

The latest theatres to go on record against W. V. M. A. type of acts are the Glendale, Glendale, which has dispensed with Fridays, where they were formerly playing the Association's brand of vaudeville Friday and Saturday; the Chapman, Fullerton, one-night stand lost completely, and the Grand, Douglas, Ariz., which switched their Tuesday stage show from Association to Bert Levey.

"STATE-LAKE" AT HIP

A well-founded report says that M. Keith's Hippodrome, New York, reopens next season as a theatre it will start with what is known as the "State-Lake policy."

That is vaudeville and pictures on a grind, with acts doing four a day to popular admission prices.

Another report says that there may be a transfer of the Hip property, with negotiations looking toward that end claimed to be on at present.

Loew's "Name" Bookings

Vera Fokine and Ballet, just completing a tour of the big-time Keith-Albee houses, open a picture house route in the Loew presentation houses at Loew's State, Boston, Sunday, May 23.

Other "names" booked for the Loew picture houses are Grace La Rue, Loew's State, Boston, June 7, and Aldine, Pittsburgh, July 5, and Kendall Capps, State, St. Louis, June 5.

The Loew vaudeville booking office has routed Toney and Norman and Pardo and Archer.

Friars Ticket

At the annual election of the Friars Friday, June 4, at the Monastery the following "regular" ticket (without opposition) will be voted for:

William Collier, for Abbot; Walter C. Kelly, for Dean; William Deken Weinberger, secretary; Ralph Trier, treasurer.

For Governor (two years): Ben Bernie, J. C. Gortatowicz, Benjamin F. Holzman, Irving O'Hay, Darwin W. Truss.

C. L. Fletcher on Newspaper
Los Angeles, May 25.

Charles Leonard Fletcher, the former actor, has been appointed the Los Angeles "Examiner's" golf expert.

ORPHEUM WANTS NEW HOUSE AT PORTLAND

Portland, Ore., May 25.

The Orpheum Circuit, realizing the inroads local picture houses have made in the receipts of their Portland house, intends to erect a combination playhouse here, operated on the Junior Orpheum style.

The Orpheum plays a three-day run here, at the legit Heilig, with a two-a-day policy. Their lease is understood to expire at the termination of the 1927 season. The bills sent over this territory by the Orpheum circuit is said to have put a big dent into the gate, with the management earlier in the season cutting admission prices as a bait.

Mort Singer, when here recently, conferred with a group of realtors, towards interesting some one who would erect a theatre to seat around 3,000. It was his plan to have the circuit obtain a long term lease on the house. To date, no prospective builder or site has materialized.

The recent Keith-Orpheum-Producing Distributing affiliation is likely to interfere with the Orpheum's intentions for a new house. Local showmen point to the fact that through an indirect connection the film concern is interested financially in the North American Theatres Corporation, which recently purchased the Jensen and Von Herberg chain.

It would not be surprising to see North American turn over one of the local big houses, probably the Liberty, a 2,200-seater, which can be converted into a pop house, or the new Broadway, scheduled for July opening.

Hart's Film Bookings

Picture house bookings by Jerry Cargill of Max Hart's staff include several newcomers to the field. Salt and Pepper are next week at the Rivoli, New York. Irving Fisher and Bailey and Barnum, the latter just out of the "Greenwich Village Follies," are slated for Fox's, Philadelphia.

"Ukulele Ike" Cliff Edwards is holding out for \$1,750, a \$250 increase, and is set for a Fox and Loew picture house tour, also under Hart's direction.

Pan Stops in Dallas

Dallas, May 25.

Jefferson here with Pantages vaudeville bookings will close May 28. It is operated by local men and has been playing to a 25c. top. The house seats 1,200.

Loew's will start its shows here Saturdays, commencing June 5, giving the bill a five-day lay-off after New Orleans. It's the same opening day as the Majestic, the local Interstate theatre.

PARK SISTERS, UNDERSTUDIES

Los Angeles, May 25.

Park Sisters, June and Frances, appearing as featured singers and dancers in Publix presentations here and in San Francisco, have signed to understudy the Duncan Sisters in "Topsy and Eva," joining May 31.

PLAYLET FOR FILMS

"From May to December," the Harlan Thompson playlet that was produced in vaudeville, has been revived by J. G. Mannes for a tour of the picture houses.

The following have been engaged: Nell Roy, William Goodall, Matty Lou and Harry Murray.

"Bad Habits" Act

"Bad Habits of 1926" which wound up at the Greenwich Village last week will not be scrapped.

It will be condensed and projected in vaudeville by Al Lewis, who took the production over this week.

Flash Put Away

"A Bachelor's Romance," musical flash projected by Henry Bellitt, has been shelved.

"Grant Took Richman"

Grant Clark is said to have visited a night club, ordering a bottle of champagne.

When the waiter appeared with a check, Clark waved it aside, telling the waiter not to annoy a good customer.

That brought one of the owners, who knew the songwriter. He remonstrated and asked why Clark would not pay.

"No good reason," answered Grant, "except that I want to repeat an interesting historical event that you don't know about—for this is another version of how Grant took Richman."

DEMPSEY-WILLS TOUR, SEPARATELY FOR PAN

Wills Dependent Upon Putting Tunney Away—Twin Tour Attractive

Jack Dempsey, champion of the world, and Harry Wills, leading contender for his title, may tour the Pantages Circuit in two separate acts, if negotiations now under way are consummated.

It is planned to play Dempsey ahead of Wills. It will give the circuit unusual opportunities for exploitation in the face of the agitation for a Dempsey-Wills championship bout.

The bookings are to follow the Wills-Tunney bout, now being "steamed up," and are contingent upon Wills disposing of Tunney or winning decisively. That bout will not alter any arrangements made between Dempsey and the Pan Circuit but a win for Wills would make the twin tour doubly attractive from a theatrical angle.

Dempsey has headlined over the Pan Circuit and is credited with rolling up record grosses. He also played several weeks for the Loew Circuit and established himself as a "draw."

Whether Estelle Taylor (Mrs. Dempsey) would accompany Dempsey on the proposed vaudeville tour as a member of his turn, has not been touched upon.

Jim Jeffries and Tom Sharkey have recently been reported as future attractions for the Loew Circuit.

'AFTERPIECE' FOR INDEPENDENTS FLOPS—PERFORMERS OFF OF IT

Bookers Try to Put Afterpiece Over—Three or Four Shows Daily with Extra Afterpiece Performances Too Much—Yessing Only When Booked

ACME ROUTING FOR STANLEY GROUP

The Acme Booking Exchange has routed Maryon Vadie and Co., dancing act, which played the Palace, New York, last week, and also signed Cliff Edwards (Ukulele Ike) for a tour of the Acme-booked houses.

The Acme is offering acts from two to seven weeks and is routing "names" for the Stanley group of houses (pictures).

Frisco at \$1,750

Joe Frisco, the jazz youth who popularized the hat and cigar, is tentatively booked at Fox's, Philadelphia, next week at a salary of \$1,750 for the week.

Frisco has been appearing at the Parody cabaret, New York, having accepted the club engagement after scoring at the Palace, New York, in his "single" turn.

The vaudeville people offered him \$1,000 weekly to continue.

NORMAN'S NEW PLANISTS

Karyl Norman (Creole Fashion Plate) will continue his tour of the large picture houses after a one-week's layoff to rehearse two new male pianists who have joined his turn.

Norman dispensed with the services of his two former musicians after playing Wilkes-Barre and Scranton last week. The new players are Albert Goodheart and Bob Mallen.

"SISTER ACT" SPLITS

Washington, May 25.

Josephine Harmon and Georgia Sands (Harmon and Sands) are dissolving at the close of the current week here at Keith's.

Miss Harmon is to do a single next season. Miss Sands has not as yet gotten her plans set.



Mr. SIME SILVERMAN, Care of "Variety," 154 West 46th Street, New York City.

May 15th, 1926.

Dear Sirs:

Every performer and artist in the show business that has ever played or visited Boston knows Fred Auger. Yet, judging from the reading columns of "Variety," it would appear that there are many newcomers who have entered the field. Would you, therefore, be kind enough to sell us sufficient space in your very valuable paper in order that this "newcomers" shall become acquainted with Boston's most illustrious song man, Fred Auger, who manages, with the aid of a most wonderful staff, the Boston office of LEO FEIST, INC.; and at the present time he is busy putting over that wonderful ballad, "I Never Knew How Wonderful You Were (Until I Lost You, Wonderful One)."

Sincerely and cordially yours,

(Signed) PHIL KORNHEISER.

P.S.—Please give Milton's regards to Sally.

LF:AH

PAT CASEY'S BADGE

Pat Casey, head of the Vaudeville Managers' Protective Association, has been appointed a deputy sheriff. The appointment and a diamond studded star were handed to Mr. Casey at the Ambassador, New York, Sunday night upon the occasion of the annual benefit performance staged by Charles Culkins for his boys' vacation camps.

Pat has been staging the entertainment and securing the acts for the charity for several years.

Glen Burt Adding Houses to Inde. Agency

Chicago, May 25.

Glen Burt, former Keith (Chicago) booker and now in the Gus Sun-Billy Diamond office here has completed a trip of the mid-central territory lying east and west of Chicago. He lined up five or six weeks for his book and is expected to make several more trips before fall.

Burt's addition to the Gus Sun booking staff is regarded as a smart move on the part of the latter organization. Burt prior to signing up was offered the Chicago office for Bert Levey to replace Ben Bentley who is due to open a couple of new offices in virgin territory for Levey.

Burt's connection with the Keith office extended over 13 years.

DeVORE'S GREAT FALLS BUY

Chicago, May 25.

Bert DeVore, former traveling representative for Gus Sun and Ackerman & Harris, has taken over the Rainbow theatre at Great Falls, Mont. He will operate it alternating vaudeville with road shows.

The Rainbow is the largest in town. DeVore will not sever his connections with Gus Sun-A. & H., but will become general manager for them in the northwestern territory.

Gus Sun's Tab Catalog

Chicago, May 25.

Gus Sun has issued a 100-page catalog printed in three colors and devoted to the musical tabloids booked by the home office in Springfield, O.

Gus Sun for some years has been the biggest name in musical tabloid. His shows and bookings extend over about 15 states.

TOM MIX MIXES CRITICISM ON PICTURE MAKING AND VAUDEVILLE PROGRAMS

Getting New Ideas at M. P. Conventions from 'Birds' Who Only Know West via Kansas—Fox's Ace Thinks He Must Be a 'Prune'—Takes Slam at Straight Vaudeville for Composing 'Old Home' Bills—Would Like to See Some Old Timers

By TOM MIX
(Variety's "Cub" Reporter)

Los Angeles, May 21, 1928.
Editor Variety:
For some time past I have sort of neglected my journalistic duties. Joe Lee, the elusive shadow of handcuff kings, once told me that a journalist is a reporter out of a job. I haven't sent Variety any copy for so long that I don't know whether I am working there any more or not, all of which explains why I refer to my "journalistic duties."
I haven't had a chance lately to take my rusty typewriter in hand and write you a few lines, as most of my time outside of picture making has been taken up going to picture conventions and listening to a lot of birds who never before saw a picture made tell the rest of us how the movies should be put together.
From what some of these boys tell me, most of the time I've been wrong—didn't go about it right—story, scenes, locations and stunts, all wet. And this from a bunch of wise-crackers whose only knowledge of the west is passing through Kansas and Oklahoma in a Pullman.
If I can only remember half of what these birds told me at the different conventions I attended, I believe now that I can make pic-

tures with real thrills in them and that will earn something of a reputation for me. I'm only sorry I didn't know them a long time ago.
Of course, there are a lot of picture salesmen and branch managers who are really intelligent and smart and don't pretend to know how pictures should be made and are glad to learn, but there are a lot of 'em who know more about it than Fox, Sheehan, Lasky, De Mille, Goldwyn, Schenck, Laemmle, Lloyd and Chaplin are ever likely to find out.
Tom's Chief Worry
The truth is, what's worrying me now is not how I'm going to keep in the pictures, but how I'm going to get out of 'em. A fellow once wrote something about a creek or brook that just kept going on forever—of course, he didn't refer to California creeks or brooks because they have no water in them—California frogs don't even know how to swim—and this going on forever seems to be me.
Apparently, I'm a sort of prune in the motion picture game—strawberries, watermelons, horseradishes and other kinds of fruit come and go according to season, but the ever-ready, always-willing and not (Continued on page 28)

NUDE "STAG" DANCER MOTHER OF 6 CHILDREN

Mrs. Lillian Mackey Given Suspended Sentence—Raid at Park Ave. Hotel

Pleading guilty to giving a nude dance at a stag party held in the Park Avenue Hotel, Feb. 19 last, Mrs. Lillian Mackey, 35, dancer, of 1478 41st street, Brooklyn, was sentenced to three months in the Workhouse in Special Sessions Monday. The operation of the sentence was suspended by the court during her good behavior and after they had learned she is the mother of six children ranging in age from seven to 15 years.
Mrs. Mackey was arrested in a raid made by detectives of the Second Division, who had gained admittance to a private banquet room in the Park Avenue Hotel. They found about 200 men watching the woman perform on a raised platform. The police quoted her as saying she received \$20 for the dance.
Probation officers informed the court Mrs. Mackey had been fined \$50 for the same offense last November. Her lawyer claimed she had given the dance under forced circumstances as her family was in dire need, her husband being an invalid.

Walter Percival Doing "Heavies" for Fox

Los Angeles, May 25.

Walter Percival becomes a picture actor today. He is engaged to play the heavy opposite Buck Jones in a Fox film production.
Percival came out here some months ago for a rest, owing to the loss of his voice while handling an unusual quantity of dialog in "Is Zat So?" in the east. Previously he was in vaudeville and is an experienced stage actor.

GEORGIE OLP IN TRADE

Clarence Oliver and Georgie Olp have dissolved partnership.
Oliver has replaced Thomas W. Ross in "Laff That Off" and Miss Olp has opened two women's shops.

BOB O'DONNELL BLEW IN

With a new suit that looked like Brooklyn, a pair of low shoes recalling Greenwich Village and a necktie that shouted Texas, Bob O'Donnell hit Broadway this week, after two years, coming direct from Dallas, not forgetting to bring his wife along for any further evidence.
Mr. O'Donnell while south has been running the Ku Klux and the Interstate circuit, apparently successful both ways, although not mentioning either.
He will be in New York until his big boss, Karl Von Hobbeltzelle, sails June 12 for the other side with his wife (Hobbeltzelle's), when Bob and Lovey will hike it back to Texas (not Gulnan's).

Vaudevillians with New Publix Units

A new Publix presentation unit will open at the Rivoli, New York, Sunday (May 30). Ivan Bankoff and Beth Cannon have been signed for the principal roles.
The signing of the two former vaudeville standards, together with Ed Lowrie to head another Publix unit is taken as an indication that the Publix productions of the future will lean toward "names."
Johnny Hyde of the William Morris office placed Bankoff and Cannon with Publix.

Vavara Leaves Vaude

Los Angeles, May 25.
Vaudeville had another desertion when Leon Vavara signed a 12-week contract with Fanchon and Marco.

Vavara is to act as master of ceremonies in the Fanchon-Marco productions, played by West Coast Theatres, Inc. He will open next week at the Boulevard here for an indefinite period, exclusive of his 12-week contract.

Fannie Brice's Act

Following the spring showing of the new David Belasco play, "Fanny," with Fannie Brice, Miss Brice will rehearse a new act for vaudeville written for her by Ballard Macdonald.
"Fanny" opens next week at the Apollo, Atlantic City, remaining another week, when it will be shelved until the fall.

BOB BERTSCHY'S WIFE KILLED IN CAR'S FALL

Moved to Side of L. I. Road—Fell Down 30-Foot Embankment

Robert Bertschy, youthful manager of the Capitol theatre, Riverhead, L. I., was severely injured and his wife, Mrs. Charlotte Bertschy, killed when their car went hurtling down a 30-foot embankment at Riverhead at early dawn, May 24.

Time and again Bertschy crawled up the embankment and to the road, waving his arms and shouting for help from passing motorists, who, thinking he was a bandit, stepped on the gas and sped faster away. Then Bertschy would crawl back to his wife, who was still alive and praying, to cheer her up as best he could.

Bertschy finally exhausted his strength, and was found in broad daylight by a passerby, who summoned help. Mrs. Bertschy was dead, the car smashed. Bertschy, when examined by Dr. Albert E. Payne, Riverhead, had a fractured nose and his face and body badly injured.

The Bertschys had been to Smithtown visiting friends and were on their way home when Mr. Bertschy hearing a car coming from behind at terrific speed swerved his car sharply to the left to avoid a collision. The Bertschy car shot off the bridge, crossing the Long Island tracks and down the steep embankment.

Bertschy was due in the Fally Markus office yesterday (Tuesday). The Capitol at Riverhead is controlled by the Playhouse Operating Co., 17 East 42d street, New York. Markus books its week-end bills. The young manager has been at Riverhead about 18 months, having been manager of the Pathe film exchange in Connecticut prior to taking charge of the Capitol.

According to his doctor's statement, how Bertschy in his weakened condition had ripped off the car curtains and broken bits of machinery in his frenzied efforts to release his wife and his subsequent trips up and down the incline is considered something of a miracle.

BILL ROBINSON WON—RUNNING BACKWARDS!

Bill Robinson can run. And backwards. Running the wrong way, Bill outsped three fellows running the right way at the Polo Grounds Saturday.

The race preceded a New York Motion Picture League ball game. The course was 100 yards. Bill was allowed a handicap of 25 yards. His three opponents started at scratch.

The men running with their faces in front got off to a faster start than Robinson and gained several yards. After 10 yards, Robinson gained his momentum and held his distance. So much so that at the tape he was gaining steadily.

The way Robinson, who is the colored vaudeville dancer, puts speed into his legs while moving them hindways is something to be marveled at.

Mollie Fuller Very Ill

Mollie Fuller went into St. Elizabeth's hospital, New York, Monday suffering from a relapse of flu and pneumonia.

Recently attacked, Miss Fuller for some reason found it necessary to play in Philadelphia and at the Flatbush, Brooklyn, following which she was again taken ill.
Miss Fuller is blind.

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

Inhuman Indifference

One of the tragedies of vaudeville which friends interpret as being akin to breaking a performer's spirit, occurred Thursday night at Moss' Franklin, New York.

Sam Sidman, veteran performer and a past "name" of no small calibre, was compelled to "show" his act for nothing at the Franklin, along with other newcomers and try-outs, because straight vaudeville cared naught for giving a legit standard like Sidman an opportunity for a regular break-in.

DROPS COUNTER SUIT SO HUBBY CAN'T REMARRY

Eva North Halts Action Against A. Silber—Believes He Would Wed Monya Andree

Although believing herself likely to attain success in her countersuit against Arthur Silber, the Pantages vaudeville agent, Eva North has dropped her counterclaim for divorce, because she does not care to permit Silber freedom from matrimonial bonds in order he might marry Monya Andree, dancer. Miss Andree, who is Mrs. Marguerite Douglas in private life, is a divorcee originally implicated in Miss North's counter-divorce action.

Instead, the Silber (Süberberg) versus North (Mrs. Silberberg) divorce closed its trial last week after a 10-day session in the Supreme Court, with the jury unable to agree as to Miss North's alleged misconduct with Harry P. Lynton, a Pathe film agent. Justice Hattag accordingly ruled it a mistrial and bound the case over until June for a new trial.

Judge Herman Joseph, of House, Grossman & Vorhaus, defending Miss North, believes that the trial will probably not be reached until October, because of his decision to ask for additional counsel fee to defend the vaudeville actress. The latter will also ask for an allowance of \$500 to pay stenographic fees for a transcription of the minutes, as well as more money for her lawyer, who already was granted \$500, which Silber paid on his wife's behalf.

The litigants were formerly Silber and North in vaudeville, with the former splitting to become an agent and Miss North continuing professionally. Miss Andree was divorced in Seattle in 1923, and it is the wife's belief she contemplates marrying Silber upon his freedom from Miss North.

LIGHTS REDUCES DUES

Annual dues for the Lights Club of Freeport, L. I., have been restored to the former amount, \$11 for active members (actors) and \$17.50 for lay members.

This reduction followed a suggestion of George Barry, treasurer of the club, upon receipt of a considerable number of resignations, following the story in Variety last week that the Lights had increased its dues for this year to \$27.50.

Mr. Barry, who also will exercise general supervision over the operation of the clubhouse this summer, has installed the club's own kitchen crew. A table d'hôte dinner at \$1.25-\$1.50 will be served nightly, including Sundays.

This Saturday night (May 29) the Lights will formally open with a dance.

Vaudevillians Not Badly Hurt in Train Wreck

Mansfield, Mass., May 25.

Several vaudevillians were injured in the wreck of the Owl, Boston-New York express, here, early Monday morning. The locomotive of the express crashed through the rear end of a freight train. The fireman of the express was killed.

The professionals injured included Blossom Seeley, Betty Washington, Bay Sisters and Four Camerons. They were not seriously hurt.

Four sleeping cars left the rails and one overturned.

TARALS' MARRIAGE MIX VERY COMPLICATED

Edna Mae Albert Married Son and Father—Legal Fight Over L. I. Property

A marital mix-up where a father is stepfather to his son comes to light with the pending proceeding by John Fred Taral, jockey, and son of the late Fred Taral, the famous jockey, who is suing Edna Mae Albert, former vaudeville actress, for his share of some valuable property at Jamaica, L. I.

Fred Taral, Sr., died two years ago at the age of 52. He was the husband of Miss Albert, previously divorced from John Fred Taral when the latter went to Germany to confine his track activities abroad. Upon the father's representation that his son was married in Berlin Miss Albert divorced her husband and married his father.

The son has now returned with the allegation that Miss Albert was not married to his father. That contention is denied, and even if true, she claims matrimonial bond to Fred Taral on a common law relationship.

A 15-year-old son, Teddy, is the only issue of the younger Taral's marriage to Miss Albert. The father's action, if successful, would deprive his own son of his heritage from the elder Taral's estate.

The wife, formerly a professional, is the sister of the late Mrs. J. Parker Read, Jr., wife of the motion picture producer fatally injured in an automobile smash-up in 1920 while motoring with some show people through Connecticut.

Mrs. Read, Jr., was suing her husband for divorce, implicating Louise Glauum (the present Mrs. Zack Harris), and the case had progressed to the point where on the morrow of the fatal day it was to have been tried. Read had already provided for his wife's separate maintenance, including a \$25,000 settlement, when the accident halted all proceedings.

Miss Glauum, who was under Mr. Read's film producing banner as a star, subsequently has been involved in litigation with her former employer, claiming damages on breach of her film contract, for moneys loaned, etc.

Isaac Schmal, 35 West 43d street, New York, is representing the wife.

USING UP BILLING VALUES OF "NAMES"

Phonofilms Disguising Itself on Paper in Brooklyn Neighborhoods

The manner in which some of the Brooklyn, N. Y., neighborhood picture houses are billing the Phonofilms as added attractions may boomerang for the "names" which have recorded for the "talking movies."

Puck and White and Sisale and Blake are two instances of being widely heralded in the borough across the bridge as "added attractions" with the Phonofilm and almost wholly disguised in the three-sheets around the town.

Virginia Pearson Collapses On Debut as "Single"

Los Angeles, May 25.

Virginia Pearson, picture actress, collapsed at the finish of her act at the Broadway Palace Sunday and staggered into the wings calling for a doctor. She was making her debut as a "single."

Miss Pearson opened her turn with a speech apologizing for her appearance in a four-a-day house and begging consideration as a "single" because she had always been supported in previous vaudeville appearances by a company in playlets.

Miss Pearson closed with a Kipling recitation requiring that she collapse on the stage. It was at this point she forced herself to her feet to thank the few people in the audience and then groped her way to the wings, calling out for a doctor.

It is possible that stage fright caused Miss Pearson's collapse.

TOM MIX MIXES

(Continued from Page 27)

socially ambitious prune goes on forever and don't seem-able to get out.

But to get back to "copy." The truth is that I haven't been attending vaudeville with my former regularity. The Orpheum here in Los Angeles has a new theatre—one of the finest playhouses I have ever been in, but I've sort of been waiting until they got some new acts to match up with the new house.

Judged by most of the shows I've seen at the new place, each bill has been sort of an old home week. Every act working seems to have been playing with the rest of the bill for 10, these many years! Judged by the material offered, it seems that no one is breaking into vaudeville these days. For a long time I've had a suspicion that it might be the vaudeville boys and girls and their children and children's children had formed a secret union, doing away with apprentices and won't let in any fellow who has a new idea to scab on the job.

Knows the Old Jokes

When I was a young fellow punching cows in Texas and Oklahoma we used to get into town once in a while and visit the "variety" shows. There I heard the same jokes I am hearing today. In fact, I think if Conroy and Fox, Girard and Donnelly, Hallen and Hart, the Russell boys, Ward and Vokes, and some of those old birds I used to hear them talk about as great entertainers could only come back, they'd be a great hit—the public then would know where most of the present-day vaudeville material came from.

New Business

As an illustration: Couldn't a pair of hoofers find some newer entrance than crossing the stage, meeting in the center and pretending to strike up a flirtation? Nine out of ten people in the orchestra seats know the pair have been married for 10 years, divorced once and remarried a second time—so what's the use? At least, if they couldn't change the entrance, is there any law in the N. V. A. that they've got to use the same old lines?

The greatest curse ever wished on vaudeville was when Al Jolson sang "Mammy." That started 6,000 birds giving "impressions" of Mr. Jolson, and most of 'em was as far from Mr. Jolson as would be my "impression" of Edwin Booth or Fanny Brice, and you can imagine me pulling some of that Edwin Booth stuff, although I'd go great in that line, "My kingdom for a horse," and then have some one lead in "Tony" for a surprise, at least it would be new and might get a hand—Booth never played it that way.

Couldn't some of these boys think up some new lines or acts? For years we have endured these "impressions"; must they always be imitations and still expect the public to pay for it?

Listen to This

If only the jugglers would find something new to juggle with—must they always use the same old props and do the same old tricks?

I'd give a lot to hear a vaudeville tenor who didn't sing through his nose; a comedian with a new joke; a girl who didn't do the Charleston; a sketch where the leading lady and her husband's best friend weren't cheating; a dog act where something was done besides jumping over hurdles; a nut comic who could find something to throw around and smash up except his hat; a hooper with a new step or two and a fellow who could come out and do his act "in one" without the assistance of the orchestra leader.

In fact, if Frankenstein, the genial musical director of the Los Angeles Orpheum, should take a brief vacation one of these days, the bill would suffer.

Anyway, I think I'll start going to vaudeville again, not that I've got through being told how to make pictures, and from time to time I'll drop you a line about what I see.

Reportorially yours,

Tom Mix.

P. S.—Since writing the above I've been to the Orpheum. Saw Bill Demarest and Olsen and Johnson; so I'll have to take back part of what I have said.

T. M.

"BENEFIT" EXPOSE

(Continued from Page 25)

edy films had agreed with the local association's agency to pay \$800 for the single show, he called at the offices of the Western Vaudeville Managers' Association (Orpheum Circuit) and also interviewed the manager.

After a long wrangle the picture man settled for \$300 rather than to have further annoyance over the matter.

Agreed on Lump Sum

When first calling at the association offices here the picture man was given a list of available turns and told to make a selection. He selected eight or nine, agreeing to pay each pro rata of the act's regular salary. Before leaving, though, the picture man agreed instead on a lump sum of \$800.

When the acts appeared on the lot to give their performance the picture man detected that the acts he had chosen were not the ones there. Nor did the performance click as he had hoped it would. This led him to remark to one of the turns:

"You have not given us the act we expected." Whereupon the actor replied as quoted.

The local agency of the Orpheum's association "sells" acts for private entertainments ("clubs").

"Benefit gag" is common out this way. Many actors have suffered loss of money through it with the unstated but w. k. threat of "no time" if an act refuses to play a "benefit" gratis.

It is understood that organizations asking for acts have as a rule always paid for them, with the acts receiving but a free feed or a "good time" for their services.

Ben Piazza is in charge of the local Orpheum's association agency.

Benefit Abuse East

This is the first direct connection known with positiveness where a

vaudeville circuit's booking agency has received pay for a private entertainment furnished by it while at the same time "requesting" acts to appear for nothing at it.

A suspicion of it has been uppermost throughout several seasons. It has been hinted at with many acts suspicious also of the tactics, but no concrete evidence previously has been procurable.

Variety some months ago editorially referred to the abuses under the name of "benefit" practised by large vaudeville booking offices. It has been prevalent in the east, growing up until almost office boys have been enabled to secure acts without pay to appear at some "benefit" or other, often in ballrooms or hotels.

One large booking office in New York maintains a "club" department, where only acts for private entertainments are booked.

It has grown to nearly an accepted custom that any one connected with one of the larger vaudeville booking offices may procure a free show of acts for themselves or a "friend," with the "friend" racket having been worked to death.

An act playing one week in a New York vaudeville house has been known to have given as many as three private turns on as many different evenings without one dollar in return or without knowledge of how many of the private entertainments may have paid for under the impression the actors received salary.

MISS WILSON'S HABIT

(Continued from Page 25)

a room he was behind her and announced his identity. In a bureau drawer, the detective informed the justice, he found a "deck" of heroin and needles, which the young woman admitted were hers.

Miss Wilson said she had been arrested some years ago for larceny, but was discharged. In her plea to be freed she informed the court her sister, who was present, would arrange to have her take the cure in a private sanitarium, but the court believed she would stand more of a chance of forgetting the drug under forceful conditions.

ILL AND INJURED

Thomas Hamlin is nicely recovering from an operation at the Polyclinic Hospital, New York. He is the publisher of the "New York Film Curb."

Harry Danforth, vaudeville agent, has been seriously ill at his home in Chicago with pneumonia.

Billy Jackson, Chicago vaudeville agent, was hurt while playing with a toy pistol which resulted in blood poison.

Harry Minturn, leading man with the Ascher Loop Stock at the Adelphi, Chicago, underwent an operation last week.

W. A. Underhill, F. B. O. cameraman, was treated at the Pasadena (Cal.) Emergency Hospital for cuts, bruises and possible fractures of the ribs and kneecaps when his car crashed into a telegraph pole in Los Angeles May 20. Underhill told doctors he had worked for 48 hours without sleep and had fallen asleep while driving.

When dodging a taxi at Broadway and 42nd street last Friday, Val Trainor strained tendons and ligaments in his legs. He will be confined at home for two weeks or more.

THEATRES IN CONSTRUCTION

Asbury Park, N. J.—(rebuilt) Main street. Owner, Reade Theatre Enterprises. Architect, Leon Cubberley, New York. Value and new policy not given.

Ashtabula, O.—Main street. Owner, M. J. Newberger. Architects, McGarry & McGarry, Cleveland. Value not given. Pictures or legit.

Binghamton, N. Y.—(also stores) \$100,000. Mt. Vernon and W. Lincoln avenues. Owner, J. N. Troisi. Architects, Clyde & Pinto. Pictures.

Brooklyn, N. Y.—\$400,000. 4923-25 5th avenue. Owner C. B. M. Realty Corp., 1664 Broadway, New York. Architect, Eugene De Rosa, New York. Policy not given.

Easton, Pa.—(remodeled from Opera house) \$200,000. Northampton street. Owners, Wilmer & Vincent. Architect, Wm. H. Lee, Philadelphia. Pictures.

Forest Park, Ill.—(also stores, apartments, offices) \$1,500,000. Madison street, near Harlem. Owner, Charles Andrews, 2555 Lawrence avenue, Chicago. Architect not selected; policy not given.

Fort Wayne, Ind.—(also stores, offices) \$800,000. Corner Harrison and Jefferson avenues. Owners, Chas. M. Niezer & The Fox Estate, Architect, A. M. Strauss. Vaudeville and pictures.

Hammonton, N. J.—(900 seats). Owner, S. Frank. Architects, Magaziner, Eberhard & Harris, Philadelphia. Value not given. Pictures.

Harrison, N. Y.—Harrison avenue. Simon Goidal, Port Chester, N. Y. Architect not selected; value and policy not given. Contemplated.

Kingston, N. Y.—(alterations and additions) \$60,000. Keeney theatre, Owner, Keeney Theatre. Architect, Gerard Betz.

Milwaukee, Wis.—(also stores, recreation building) \$400,000. Teutonia avenue and Finn place. Owner, Teutonia Theatre, Inc., E. G. Wurster. Architect, H. L. Kuehnel. Policy not given.

Mt. Carmel, Pa.—(1,600 seats) (also lodge building, stores, apartments), Owner, Sons of Veterans, Inc., Burnside Post, care of architect, Willis A. Hall, P. O. building. Value and policy not given.

Muncie, Ind.—(also offices) \$240,000. Mulberry and Adams streets. Owner withheld. Architect, Donald Graham, Indianapolis. Policy not given.

New York City.—(also offices) \$180,000. N. W. corner Ford street and Webster avenue. Owner, Feldshell Construction Co., Hiram Feldman, president, 384 E. 183rd street. Architect, I. L. Crausman, 370 E. 149th street. Policy not given.

New York City.—(also stores). N. W. corner 3rd street and 1st avenue. Owner, Syndicate headed by Iram Billogmino, 2 Rector street. Architect not selected; value not given. Pictures.

Oakshosh, Wis.—(Opera house, remodeled and additions) \$100,000. 34 High street. Owner, Saxe Amusement Enterprises, Milwaukee. Architect not selected. New policy not given.

Philadelphia.—21st and Market streets. Owner, Stanley Company. Architect, Hoffman-Henon Company. Value not given. Pictures.

Philadelphia.—(2,000 seats) (also stores, apartments, garage) \$800,000. 47th, Baltimore and Warrington avenues. Owners, Brown & Son. Architect, J. W. Levin. Pictures.

Philadelphia.—(Hunt's Auditorium, alterations and additions). W. 8. Broad street, north of Rockland street. Owner, Hunt's Theatre, Inc., 1324 Vine street. Architects, Magaziner, Eberhard & Harris. Value and new policy not given.

Racine, Wis.—\$350,000. Corner 5th and Lake streets. Owner, Rialto Amusement Co. Architects, Fridstein & Co., Chicago. Policy not given.

Wausau, Wis.—(Stuart theatre, remodeled). Owner, Saxe Amusement Enterprises, Milwaukee. Architects, Oppenheimer & Obel, Wausau. Value and new policy not given.

JUDGMENTS

Ruth Harris; Pauline Lord; \$1-499.70.

Addison Mizner; F. Welsbader; \$15,108.35.

Hermine Shone; N. Y. Tel. Co.; \$46.66.

Gene Buck; State Tax Comm'n; \$348.87.

Morris Gast; A. A. Brody; \$3-052.15.

Sheik Haji Tahar; N. Y. Tel. Co.; \$44.14.

Satisfied Judgments

Gloria Film Co., Inc., and John Stojowski; State Realty Co.; \$399.70.

MARRIAGES

Patricia Cardinal, picture actress, to Dr. Demayhew L. McDonald of New York, at Santa Ana, Cal., May 15.

Dr. McDonald is the son of the former president of the Chenango Valley Bank of New York State.

Helen Mencken to Humphrey Bogart, in New York, last week. The groom is a member of "Cradle Snatchers" (Music Box) cast.

Victor Oliver to Margaret Crangle, both of vaudeville, May 15 in Chicago.

INCORPORATIONS

Oklahoma

William M. Smith Theatre Ent. Film Division, Tulsa, Okla.; capital stock, \$25,000. Incorporators: Margaret L. Smith, H. O. Bland and Glenn Condon.

BIRTHS

Mr. and Mrs. H. Bibben, in New York, April 28, son. Mrs. Bibben was formerly Leonora Lewis of Viola and Lee Lewis Trio.

Mr. and Mrs. Silas Frank Seadler, in Fifth Avenue Hospital, New York, May 9, son. The father is the film advertising man.

NEW ACTS

Dario and partner, formerly with Trini.

Russel Mack did not go into "The Bunk of 1926" revue. He couldn't agree with the management on terms. Mack will enter vaudeville pending completion of a new musical, "Let's Get Rich" of which he is part author.

BEE STARR

SHOOTING STAR OF SPANGLELAND
NOW PLAYING LOEW CIRCUIT

THE BABY GRANDS

JANE and KATHERINE LEE

NOW GROWN UP

Scored a tremendous success upon their return to Broadway after an absence of two years

THIS WEEK (MAY 24), LOEW'S STATE, NEW YORK

In a Brand New Offering by EUGENE CONRAD

Permanent Address: Bayside, L. I., N. Y. Phone Bayside 1130

"Little Sousa" Directing Film House Orchestras

"Little Sousa" is being routed in the picture houses as a guest conductor.

Next week the diminutive musical performer is at the Stanley, Philadelphia, formal permission from the mayor having been obtained because of the youngster's minority. He is this week at the Grand, Pittsburgh, supervising the local house band. Arthur Spizal is his agent.

Cantor Not at Fox's

Cantor Josef Rosenblatt will play the Strand, Brooklyn, N. Y., opening Saturday, May 26; Metropolitan, Boston, week of June 6, and the Fabian (pictures), Paterson, N. J., the following week.

The cantor was erroneously reported as booked at Fox's, Philadelphia, this week.

JUDITH ANDERSON IN VAUDE

Judith Anderson, recently starred in "The Dove" under Belasco management, intends making an entry in vaudeville shortly.

The only hitch is a suitable sketch.

Miss Anderson returns to the Belasco management next fall.

PANTAGES' NEW HOUSE

Los Angeles, May 25.

Alexander Pantages will build a theatre building at Fulton and Tuolumne streets, Fresno, Cal.

P. Marcus Priteca is drawing the plans.

Janssen and Whitehead Act

Warner Janssen, composer, and Ralph Whitehead, musical comedy, have formed a partnership and will tour the picture houses under the direction of the Alf Wilton offices.

Darling's Annual Outing

Eddie Darling, Keith-Albee booking chief, will sail for Europe on his annual vacation and scouting trip June 14.

Parker-Costello Dissolved

Parker and Costello, mixed dancing team, dissolved last week after two years in association. The dissolution was amiable.

INSIDE STUFF

ON VAUDEVILLE

From fairly accurate sources there is more than one group angling for the stock control of the Orpheum circuit. Last week it was reported Lee Shubert, likely in league with the banking backers of the Shuberts, is trying to reach the control goal, believing that if a woman known to be a heavy holder of Orpheum can be persuaded to sell or go with the Shubert end, their holdings will be in the majority. This woman just now is aligned with the faction at present operating Orpheum through Marcus Helman as its president.

The other group touched upon previously but now spoken of more importantly is known as the eastern faction with Frank Vincent as their choice. Vincent, formerly general booking manager of the Orpheum circuit with headquarters in New York, has been shifted to the West Coast and will locate in Los Angeles. That section is looked upon as advantageous for propaganda purposes just now. Vincent is expected to establish, it is said, firm business and social relations with several of Orpheum's large stockholders now resident on the coast. Some of the largest individual holders of Orpheum's stock reside in or around San Francisco. This is claimed to explain in part the ready willingness of Mr. Vincent to accept the post on the coast. In this he is believed to have been advised by large eastern vaudeville interests close to the Orpheum in a business way but preferring that Vincent should be the guiding hand of the Orpheum, under their control.

A leading "in," however, for the Shubert project and what the Shubert people think gives them a fighting chance is that, from the account, they hold an option upon the remaining stock held by Martin Beck in the Orpheum circuit. Beck sold a large percentage of his holdings to the present Orpheum controllers but also retained a considerable block. In addition Beck has his Beck theatre in New York, a legit house, and he has built up a stronger influence from accounts with the Shuberts for that theatre's protection in a booking way by going with them on the Orpheum stock understanding. Beck is said to have rented the Beck to A. H. Woods for a very low weekly figure, comparatively, yet assuring him that the house would remain open and be of profit to him. Woods' "Shanghai Gesture" had a good run at Beck's, but lately moving to the Shubert.

Through Vincent's shift to the West Coast the present current Orpheum's powers got the impression that the shift would be rather a safe expedient to remove Vincent from constant association in New York with people who might plan some step to buy up or secure stock control of the circuit. That they were casting Vincent into a territory where a similar condition might arise with those of their own faction did not suggest itself to the promoters of the plan. The Orpheum's eastern faction for some time has been trying to break through the phalanx of solid Orpheum holders now in control, but through purchase only and not by persuasion, as the Shubert movement appears to be based.

Another and not altogether unimportant link is the recent appointment replacing Vincent in New York, of a former vaudeville agent, generally reported to be a "Keith-Albee man," regardless of his present association.

Permission to appeal in the Max Hart case against Keith-Albee, et al., will shortly be made to the U. S. Supreme Court at Washington. A decision against Hart was lately handed down by the U. S. Circuit Court of Appeals in New York.

It is about one chance in one hundred permission to appeal will be

given. That is about the percentage, following decisions by the Circuit Appeals Court. Provided the high court decides there is a point of law to be passed upon in the Hart matter, permission probably will be granted.

Hart's attorneys, Eppstein & Axman, are preparing their application for an appeal writ. The attorneys have pursued the full course in the Hart action to date without one dollar or recompense and are also said to have borne incidental expenses. Judge Eppstein of the firm concluded that vaudeville is interstate commerce. He assumed charge of the Hart case to establish that theory and handled the case for expectant justification of his own opinion rather than on behalf of Hart or any hope of monetary reward.

Inadvertently a story in last week's Variety concerning Bern Bernard of the Western Vaudeville Managers' Association (Orpheum circuit) branch at Los Angeles, carried a Chicago date line.

It seems agreed that in the P. D. C.-Keith-Albee colation the picture end is in the front. Notwithstanding it seems to appear to be understood that K.-A. put up but little money for one-half of P. D. C., the picture people at least have procured whatever prestige may remain to the name of Keith's. That is said to be working quite well for the film firm so far, having increased its average weekly gross rentals.

In addition to whatever money passed, K.-A. agreed to use 25 P. D. C. pictures yearly in the K.-A. and Orpheum circuits' theatres (owned direct). They also agreed to "attempt" to persuade all theatres independently owned but booking through either of the circuits or their affiliated agencies, to use P. D. C. releases. To what extent that "persuasion" will mean anything no one knows. On the K.-A. part it is at most but a promise.

In banking circles the K.-A. affiliation with Producers Distributing Corporation must sound rather pleasant. Keith-Albee recently floated six millions in bonds through their own bankers although there was no great rush to buy them. The six are said to have been but a "feeler" for an authorized bond and stock issue by K.-A. of around \$40,000,000. The remainder of the authorized issue, however, has not yet been offered for public sale. Still the bankers would know of the reserve.

Keith-Albee in committing itself to the picture business through P. D. C. would be unlikely to decline any legitimate producing proposal by its film associate that called for an equal investment on their part.

A year or so ago K.-A. was given a favorable proposition by Universal but turned it down. Negotiations again were on recently but they are said to have ended in a difference of opinion that created some feeling on both sides. Meanwhile U has been doing very well. U somehow always gets a break. Its release of "Within the Law" with Chaney should net U about \$600,000—like finding it.

Next door to the Palace theatre on the north, at 1568 Broadway, is the Royal Theatre Ticket Co., doing business in amusement admissions, despite repeated efforts on the part of the Keith-Albee people to have the ticket brokers ousted. Ever since the Royal operators opened the Palace has found its proximity the source of annoyance, particularly to the K.-A. executives.

It is said about the continued activities of the Royal Co. that the main figure behind its movements is a stockholder in the corporation which owns the corner adjacent to the Palace. The Palace interests have sounded out the nearby owners relative to a purchase but either the price was prohibitive or the owners refused to sell.

Long Island appears to be silent as far as the Ku Klux Klan is concerned. No one down there appears to give the white robbers any thought. Nor do the Kluxers (if there are any left) attempt to assert themselves.

Particularly is Freeport free from annoyance by them from the account, and especially the colony of professionals. That started when Jim Diamond (Diamond and Brennan), walked into the middle of the

JUST FOR A LAUGH

LEW

EDDIE

JIMMY

CLAYTON JACKSON DURANTE

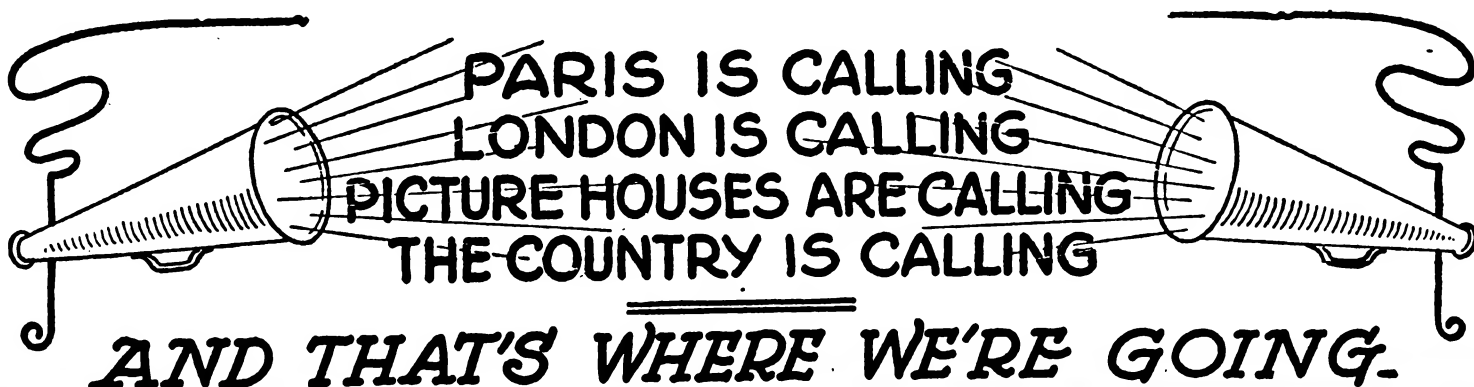
STILL WORKING, BUT HAVING

BANK PRESIDENT HOURS

AT THE

CLUB DOVER

105 West 51st Street, New York City



road in front of his home last summer and held up a K. K. K. parade, refusing to permit it to pass him. Jim was single handed against all of them. The parade turned back.

The next was when Sid Marion told a "committee" of Kluxers to get off the porch of his home if they didn't want to ride to the hospital. They got.

Young Stribling, who won another prize fight recently at Madison Square Garden, in the young man's march for the elusive world's championship, was aimed toward his pugilistic career almost from the cradle. His parents were a vaudeville team, athletes. They cherished a desire to point their hopeful for the highest crown in all fightdom.

With this view in mind the Striblings are said to have started by suggestion when the lad was but four years old that he was to become the champion fighter of all of the world. Later when the boy could be given exercise his father trained him. Young Stribling commenced to attract attention in his home town, Atlanta, when quite young. At over 17. Later, he received considerable publicity through one break or another, meanwhile winning ring battles with a temporary set back now and then.

The parents are still guiding his ring-career with their eyes as firmly fixed upon the expected goal for their boy.

El Brendel (Brendel and Burt) has hit in pictures, although there were skeptics on the Famous Players-Lasky lot at Hollywood as to his ability to do so. Brendel's hit was made in "Love's Magic," a Florence Vidor picture. B. P. Schulberg exercised the option on his contract with F. P., casting him for an important role in "The College Flirt," Bebe Daniels next. In it Brendel will play a Swedish janitor.

"A string of pearls," unlike the Poe classic, figured in a corking "pipe" which the newspapermen ate up Friday for Saturday publication when

Frances Williams appeared in the New York Supreme Court for examination in supplementary proceedings in the Fanchon and Marco \$18,000 judgment against the blonde comedienne. Miss Williams was wearing a pearl necklace, said to be worth \$5 in real money, acquired in Palm Beach last winter, which Fanchon and Marco's New York attorney wanted to attach for some monetary satisfaction. Miss Williams as a "kid" spoiled something about being given her by a nobleman and being of great value. The newspapermen fell for it.

Ted Lewis, in his contract with Rufus Lemaire for the new revue to open in Chicago with Sophie Tucker and Lester Allen, the other factors in the triumvirate, has a provision that he must appear in five sketches. Lewis has rarely "acted" in his long career, and in his own revue, starring himself and produced by himself, he did not appear at all except in his own specialty with his band. Miss Tucker's contract calls for her appearance in three skits. Sophie, of course, has been starred in speaking parts.

That the saps bloom on 42d street just as profusely as on Main street, is proven by the lecturer who is making the pitch seven times daily at Hubert's Museum on 42d street, for the sword basket trick. The trick itself is first shown as a side show attraction at the regular admission fee. After the trick the lecturer offers to "show how it's done" for a dime a copy. The boys are then lined up and allowed to take a peek. The additional peek is enriching the joint to the tune of \$150 weekly.

Previous to the recent engagement of Eva Tanguay at Keith's Palace, New York, at \$3.30 top, she had also headlined at Loew's State, 50c. top, one block below the Palace. Miss Tanguay evidently knew more about her Palace week's date than did the K-A bookers, as she informed an independent agent before opening for Keith-A'bee to secure her time following the Palace week. The agent in his enterprising way thought Miss Tanguay would be a bet to return to Loew's State, immediately after the Palace. It was put up to the Loew vaudeville bookers, who turned it down.

With two of the proposed series of two-reel comedies by Donald Kerr finished and the makers around \$60,000 in on the investment there is little likelihood of the third being started for at least six months. The Kerr films so far have not found a distributing channel, although Lew Cantor expects to book them through the Loew houses.

Kerr is in vaudeville, and is having an Orpheum route laid out, which means that if the films are continued the next will be shot on the coast. Bryan Foy, who came on to direct the Kerr series, is going back to the coast.

The use of the National Vaudeville Artists Club as a collection agency for outside commercial business is believed to be an abuse of power by a prominent vaudeville male single, who, following his withdrawal from a cabaret in New York, received a letter from the secretary of the N. V. A. urging him to pay a printing bill incurred while entertaining at the night club.

The bill was for printed announcements sent out to a mailing list to announce his engagement at the club. The artist and club management different as to who was responsible for the debt. The printer sent the bill to the N. V. A. and the action of the club followed, thus projecting itself into the controversy as the collector for the night club printer.

Houses Closing

The Lyceum, Bayonne, N. J., will discontinue vaudeville temporarily to allow for extensive alterations including an enlarged stage and will resume vaude bills when alterations are completed. The house is booked by Fally Markus.

Orpheum, Kansas City, closed Saturday. The Orpheum, St. Louis, will close for the summer this week.

Five local and nearby houses have discontinued vaude bills for summer, resuming in September. The list includes Regun and Jewel, New York; Star, Cliffside, N. J.; Select and Montauk, Brooklyn. All five had been booked through independent agencies.

HOUSES OPENING

The Strand, Rockville Center, L. I., has switched bookings from the K-A Circuit to Jack Linder, independent.

Burlesque stock will supplant the current vaude and picture policy at the Willis, New York, beginning next week. The stock cast includes Harry Lefke, Gladys Lockwood, George Kay and the Singer Brothers. The Willis is an independent vaude stand and one of a chain controlled by the Consolidated Amusement Corporation.

Once more the Dyckman, 267th street and Sherman avenue, New York, has changed hands. Wolf & Springer have added the house to their string and will operate it with pictures.

Harry Mackler, a former executive of the New York local motion picture operators' union, has taken over the old Center theatre in Brooklyn, renamed the Luxor, and will reopen it Labor Day.

IN AND OUT

Ethel Davis, out of Orpheum, St. Louis, bill last week account illness. Replaced on bill by Earle Brown.

Antonio Orfila, Spanish consul, who sponsored the introduction of Beatrice Ortero, self-styled Princess Beatriz Braganza, of Spain, has resigned from the consular service and will be replaced temporarily by Alesandros Torres. Associates declare that the "princess" had nothing to do with Orfila's resignation and state that he had intended to quit over a month ago.

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Booking Acts Direct

Marcus Loew BOOKING AGENCY

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THEY SAID WE WOULD, DID WE?

"SPORTING WORLD," April 20, 1926:

"There is, for instance, the internationally famous Kit-Cat Club, known as the millionaire's rendezvous. Dining and dancing there the other night, I had no eye for millionaires, for my whole attention was riveted on beautiful Nellie Breen, who dances and sings her way to the hearts of the club members and their guests.

"To me, step-dancing is an intricate and highly skilled job, and I would sooner be Nellie Breen than a mere journalist. But that is hardly a matter of choice. Nellie dances exquisitely with her partner, Lester Allen, whose acrobatic dances have already won him support from the connoisseurs of terpsichorean art."

"THE PEOPLE," April 4, 1926:

"In Lester Allen, the Piccadilly Hotel Cabaret and Kit-Cat Club have certainly found a new comedian who is really worth while."

"SPORTS AND DRAMATIC MAGAZINE":

"Everyone should go 'Playtime' at the Piccadilly, if only to see Lester Allen, who is a brilliant artist."

"SHEFFIELD INDEPENDENT," March 31, 1926:

"Here the original American 'Mercenary Mary,' Miss Nellie Breen, can be seen, and with her, as partner, Lester Allen, well known in America, both on the stage and on the screen. By some he is ascribed as the rival of Charlie Chaplin, and by his eccentric dancing and mannerisms one can quite imagine it."

"THE REFEREE," April 4, 1926:

"A distinct success was scored by a couple new to me, Lester Allen and Nellie Breen, whose acrobatic dancing, coupled with some capital burlesque singing, made a two-often indifferent cabaret audience sit up and take notice."

"DAILY GRAPHIC," April 5, 1926:

"Lester Allen, the little American droll, gave as tonic an entertainment as one might wish for. He displays few of those qualities usually associated with comedians from the other side; he is quiet, subtle and polished."

"TATLER," April 7, 1926:

"Still another show is being presented at the Piccadilly. It marks the first appearance in England of Lester Allen, the famous American film and stage star. He is assisted by Miss Nellie Breen, who was the original 'Mercenary Mary' in America. These two are a most versatile couple; they sing and dance and are extraordinarily amusing."

"SUNDAY PICTORIAL":

"... There is a most amusing couple there called Allen and Breen."

"EVENING NEWS," March 30, 1926:

"Vocal and dancing eccentricities by Mr. Lester Allen and Miss Nellie Breen (two American stars making their first appearance here) went a long way to making the great success of the latest edition of 'Piccadilly Revels,' at the Piccadilly Hotel, last night."

"THE STAR," March 30, 1926:

"New stars from across the Atlantic are Lester Allen and Nellie Breen. Their comedy is as bright and as ingenious as are their costumes."

"DAILY SKETCH," March 31, 1926:

"I prophesy that Lester Allen, the new American comedian performing at the Piccadilly and Kit-Cat, will become a popular favorite like SOPHIE TUCKER. His singing of Irving Berlin's 'Remember' was uproariously funny. His partner, Nellie Breen, is an admirable foil to him; their 'sister act' was an instantaneous success."

"DAILY MIRROR," March 31, 1926:

"Two newcomers, Lester Allen and Nellie Breen, from America, provide a good deal of amusement. Both are wonderful dancers."

"DAILY CHRONICLE," March 31, 1926:

"Two American artists, Lester Allen and Nellie Breen, make their first appearance in this country in the new edition of the 'Piccadilly Revels,' at the Piccadilly Hotel. Mr. Allen is a comedian and eccentric dancer in a style all his own; and Miss Breen, too, is a clever dancer."

"MORNING POST," March 31, 1926:

"Mr. Lester Allen and Miss Nellie Breen, two American cabaret artists who appear in the new edition of the Piccadilly Hotel supper and dinner entertainment, are as lively a pair of drolls as have come to London for a long time. Their mimicry is excellent, as they sing and burlesque in grotesque costumes and make-up. Their accomplishments are unlimited, for Mr. Allen plays the balalaika as well as both he and his partner step-dance, and he is also a clever tumbler complete with many new twists and turns."

Regards to SOPHIE TUCKER

LESTER ALLEN AND NELLIE BREEN

FRED MCLOY LEAVES COLUMBIA AFTER 16 YEARS

Goes with Mutual Wheel as Director of Publicity—Record of Several Burlesque Achievements—Secured Dailies' First Attention

Fred McCloy left the Columbia burlesque wheel Monday and immediately became the director of publicity for the Mutual burlesque wheel. William Garon succeeded Mr. McCloy.

McCloy's departure happened after an association with the Columbia circuit and Columbia theatre, New York, of over 16 years. He was at the Columbia on the opening night of that theatre's career as the leading burlesque house of America. Upon the theatre opening, Mr. McCloy was its press agent; when leaving, he was its manager.

McCloy has several achievements to his credit for and in aid of burlesque. He took burlesque into the pages of the New York dailies, also taking it (always Columbia burlesque) onto the dramatic pages of all principal dailies of the country. McCloy's styles of publicity and press work were different and dignified for burlesque. They received recognition from dramatic editors everywhere.

Student of Burlesque
As McCloy passed the years with Columbia burlesque, meanwhile becoming really a student of burlesque, he evolved several ideas, all practical.

At the head of the Mutual burlesque circuit is I. H. Herk, long a close friend of McCloy's. Herk formerly was with the American burlesque circuit when that was a subsidiary of the Columbia.

It is said that the impending change of playing policy on the Columbia, to a mixed combination show rotation, and with the Mutual retaining its established straight-away burlesque complexion, that McCloy felt he should go with burlesque rather than remain with the Columbia's mixture.

Mr. Garon was formerly with the Stair & Havlin circuit. Last season he was the manager of the Gayety (Columbia), Detroit.

Mutual Booking Exchange, Booking for Mutual

The Mutual Booking Exchange with Emmet Callahan, assistant general manager of the Mutual Burlesque Circuit, and Rube Bernstein, former Columbia producer, will open its offices within two weeks.

The Exchange will do a general agency business and also concentrate upon securing new material for the Mutual Circuit.

Callahan will retain his post with Mutual in addition to the agency.

COLORED REVUE BROKE

The Eddie Rector-Ralph Cooper colored revue at the Alhambra, New York, blew up Sunday night through the show failing to draw returns sufficient to float the outfit through.

This musical tab outfit came into the Alhambra under the financial cloud as the house sponsorship had to pay \$500 before its stage properties and scenic equipment could be released from the Howard theatre, Washington.

ADDED TITLE TO 'UNCLE TOM'

Sim Williams' "Uncle Tom's Cabin," which for the Columbia Burlesque Circuit next season will be titled "Uncle Tom and Little Eva in Burlesque," will be a 95 per cent. colored unit.

A pickaninny band of 15 will be carried in addition to a large company, said to number 60 people. Two advance men, a street parade and other publicity features will be handled under the supervision of Harry Williams.

Saks Heads Musical Tab

St. John, N. B., May 25.
Mike Saks, comic, on the Mutual Circuit last season, heads the Mike Saks Revue which started out of Boston for a summer tour through the provinces.
It is now at the Strand, Halifax.

COLUMBIA WILL DROP 'BURLESQUE' BILLING

Mixed Policy Brings Decision This Week—Previously Denied

Despite denials and evasions, it is reported the Columbia Circuit will drop the word Burlesque next season and bill its attractions by the show title, with "The Columbia Circuit Presents" as a prefix.

This will be the rule on all house paper and billing. The public will be allowed to draw its own conclusions as to the policy of the circuit which will be 75 percent burlesque.

Outside attractions reported in addition to "White Cargo" and "The Gorilla" are revivals of "The Devil's Auction," an old-time extravaganza, and "Eight Bells," equally ancient. The decision to eliminate "burlesque" from the circuit is said to have been arrived at this week. The head of the circuit, Sam Scribner, recently issued a statement in which he said that the Columbia would not drop "burlesque" except where local conditions warranted.

According to Scribner, "they wouldn't brag about being burlesque in certain towns where stock burlesque and other burlesque had received a black eye. Scribner also stressed the fact the Columbia was primarily a burlesque circuit and would continue as such.

The circuit next season will have five or six colored and black and white attractions in addition to "Bringing Up Father," "Sim Williams' musical 'Uncle Tom's Cabin'" and several more outside attractions. The rest of the shows will be frankly burlesque shows regardless of whether they are so designated.

Jack Singer's Stock Show Called Vicious in Syracuse

Syracuse, May 25.
Jack Singer's stock burlesque at the Savoy, opening with "Wild Women," has stirred up the town. A couple of the dailies "went after" the show, particularly the "Herald." "The Herald" characterizes the performance as "vicious," calling upon it to either clean up or move out.

Chester B. Bahn, critic for "The Herald," states in his story he understands the Singer troupe was on the Mutual Wheel last season. If so, he added, Syracuse has no room for Mutual burlesque.

Flo De Vere is especially assailed for smutty material and cooch dancing.

Chief of Police Cadin detailed a policewoman to report on the Singer performance. It is also stated that the Savoy management insists upon some eliminations.

Columbia Casting Co. May Be Called Off

The Columbia Casting Agency, which was the official booking agency for the Columbia Burlesque Circuit, is reported as about to dissolve.

The agency, under the management of Ike Cooper, was never 100 per cent efficient. The producers preferred to book acts or artists direct and balked at paying five per cent commission to the agency when they made a direct booking themselves.

The dissolution will leave the bookings in the hands of Nat Mortan, Ike Weber, who will continue as an independent, and one or two of the other agents who specialize in placing people with burlesque attractions.

Work and Willingness Make Girl Principal

Peggy Gilligan will be a principal on the Mutual burlesque circuit next season. Miss Gilligan, without burlesque experience, went out last season with Williams & Jordan's "The Tempters." Through her dancing and willingness to work, Miss Gilligan was assigned to "parts."

Before the end of the season Eddie Sullivan saw her and engaged her for "Stolen Sweets."

Miss Gilligan in her rapid rise is an example to girls having burlesque aspirations. Instead of lying abed late each morning Peggy arose and devoted an hour or so in practicing dancing.

She learned some acrobatics and a hot Charleston from Buddy Bradley at the Billy Pierce studio, just before going with the Mutual show.

That Miss Gilligan may be even better skilled in her work for next season, she will put in the summer in a burlesque stock.

CARROLL COMMENT

(Continued from page 2)

self in the alleged bathtub alleged filled with alleged champagne.

When the jocular and rotund Mr. Cobb was placed on the witness stand he was asked by Mr. Smythe if he (Cobb) wasn't America's foremost writer. Mr. Cobb replied that in his own opinion he was.

When the spelling of Poi Roger was brought up, Mr. Cobb spelled "poi" as "Paul." This caused Mr. Buckner to chuckle and Mr. Cobb then spelled it correctly.

Miss Hawley said her real name was Treasa Deaunes, and her age 17. To some of the boys in the court chamber long accustomed to covering criminal cases and big trials, it was opined Miss Hawley made a corking witness for the state. She was familiar with the old standby, "I don't remember."

In looking Miss Hawley over it was noticed that her hair was blond and this caused comment, for Miss Hawley at the time of the celebrated tub ducking in alleged sparkling wine had black hair (wig).

Miss Hawley said that she had been promised between \$750 and \$1,000 for her stunt, but that when she tried to get her money she was told to collect from the audience. She made an emphatic statement that Schaff offered her \$350 providing she would testify there was no champagne in the bathtub, but with the proviso that the money be paid after the trial.

When asked by the District Attorney what was in the tub Miss Hawley said wine. In reply to the query if she had drunk any of it she said yes. Then, again, as to the times she imbibed, Miss Hawley said three or four times, and also stated she was intoxicated when the D. A. interrogated her upon that point.

Tuesday drew more "sob sisters" than had previously shown up to absorb the testimony; the belief that Miss Hawley's story might be as spicy as publicized.

"PUSH OVER" IN 3 ACTS

"The Push Over," a three-act comedy tentatively titled "Plastic Perjury," will open at the Savoy, Asbury Park, week of July 12, playing the Broadway, Long Branch, the last half of the week.

The authors are Jack Conway (Variety) and Dan Kussel. Kussel is also producing the show. Rehearsals commence in June.

MINNEAPOLIS STOCK

Minneapolis, May 25.
Summer burlesque stock was installed here this week with "Sugar Babies" as opening bill. Company includes Margie Pinetti, Chuck Wilson, Bennie Moore, Jack Van, Frank Hawkins, Jessie McDonald, Mario Lee and others.

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

NON-EQUITY CASTS IN PLAYS ON COLUMBIA WHEEL NEXT SEASON

Low Talbot Reaches That Understanding with Equity; Wanted Leeway of 14 Performances Weekly—Equity Offered 10, as With Stocks

LUCKY SAMBO

John Whitty.....	Al F. Watts
June Whitty.....	Hilda Perlono
Mrs. Whitty.....	Berlianna Banks
Doc August.....	Arthur Porter
Sambo Jackson.....	Billy Higgins
Iturus Johnson.....	Joe Byrd
Miss Nobody.....	Julia Moody
Edith Simpson.....	Amanda Randolph
John Law.....	John Alexander
Jack Stafford.....	Ernest R. Whitman
Twilight Gadsden.....	Julia Robinson
Jack.....	George Phillips
Nina.....	Cora Winters
Specialty.....	5 Cracker Jacks

Hurtig & Seamon's "Lucky Sambo," the summer run entry at the Columbia, New York, opened Saturday night. It is the ace of the all jig operas that rotated around the Columbia wheel.

H. & S. are keeping faith with the customers with this one. They have surrounded an unusually talented company with a big league production.

The keynote is speed, built around one of the best mixed dancing choruses seen on any stage in any company. There are 16 high and fast stepping girls of uniform size and good looks, aided and abetted by a male chorus of eight boys who turn in show stopping solos on various occasions.

The girls are all too bad Jim-and how they can leg it. They are attractively costumed, shedding a bit on appearance until the last two numbers, when they appear in breast-plates and trunks, beribboned, for some hot jazz and Charleston stepping in a cabaret scene that was new.

Some of last season's scenes have been retained but several new numbers and scenes have been added. In addition the costumes are new and several flashy and classy-looking drapes and drops.

Billy Higgins and Joe Byrd carry the comedy burden, and how. Higgins is the nearest thing to a successor of the late Bert Williams around in years. His methods and delivery are typical Afro-American and he doesn't have to depend upon gags to hook laughs. With his dialect and character ability he could be funny reading the Eighteenth Amendment.

Byrd is a corking foil and assistant and equally in character. They reach their Aips in the Jail House scene, a standard in all all-colored shows, but never funnier or more cleverly handled than in this one.

The women are all there with bells on. Julia Moody is real Harlem, leading hot numbers. She always looks well and dances like all get out. In fact, all of the women are hoofers par excellence and make the Charleston sit up and beg. This particularly applies to the chorus, male and female.

Another important peg upon which the success of this opera is hung is the all-colored orchestra, carried by the show and down in the trench for the best part of the evening until they climb on the rostrum to accompany the specialties in the cabaret scene.

Ernest R. Whitman, an impressive good-looking and sweet-cooling straight; Hilda Perlono, a good-looking ingenue; Berlianna Banks, singer, dancer and character woman; Amanda Randolph, a comedienne with oceans of ability; Al F. Watts, corking character man, and Arthur Porter, ditto, are the principals.

It is hopeless for producers of white burlesque shows with the limited overhead allowance to hope to compete with this type of revue. The equivalent of this one in Caucasian could retail for \$5.50 a copy, and would have to at the salaries necessary to line up similar talent. And then again there isn't a white organization on the face of the earth that would work with the enthusiasm and willingness of this bunch unless they were getting tops.

"Lucky Sambo" is well named. It's a lucky combo and should prove an equally lucky choice for the Columbia. If this one doesn't finish in the first five next season ten dimes are ninety cents.

Leonard Harper's staging deserves brackets. Con.

TOLEDO STOCK OFF

Toledo, May 25.
Harry M. Strouse has closed his stock burlesque company here. It played locally three weeks.

NOTICE UP AT APOLLO

Minsky's Apollo stock at the Apollo, New York, may call it a season this week.
Closing notice was posted, but can be recalled if business takes a jump.

Several legit attractions spotted for franchises over the Columbia Burlesque circuit next season will be compelled to utilize non-Equity casts. This was decided after a series of conferences between Equity council and Low Talbot, producer, who intends projecting "White Cargo" and "The Gorilla" over the burlesque circuit wheel.

Talbot's dealings with Equity were reported amiable, with the main stumbling block at Equity, the 14 performances weekly required by burlesque as well as Sunday performances compulsory in most Columbia stands but tabooed by Equity excepting in towns which the actors' association recognized as "Sunday towns" as per the agreement of May, 1922, between Equity and the managers' association.

Talbot expressed willingness to employ Equity actors and to post a bond. Equity also made the producer a concession of 10 performances weekly as obtains in the Equity stock contract since the shows would be operating at popular prices, \$1 top scale, which also prevails in stock.

Talbot later discussed the situation with the Columbia circuit people. When unsuccessful in getting the latter to agree to forego Sunday performances he notified Equity with the latter ruling that he must not employ any Equity members in his shows.

Submitting Casts

Through a gentlemen's agreement Talbot has consented to submit his casts when assembled to Equity so that it may scrutinize the list and check up that none of their members are in the troupes.

Equity will not attempt to place any stumbling blocks in Talbot's path should he be successful in projecting his shows with non-union actors.

Whether or not Talbot will be successful in casting his shows non-Equity is a matter for discussion. General opinion is that he will have to recruit his troupe from tent show outfits or utilize graduates from dramatic schools. It's accepted that regulation burlesque performers cannot play the shows with exception of the feminine roles in each which require little legitimate acting.

PARADES!

Joseph Howard will supply the musical trimmings to Sim Williams' musical "Uncle Tom's Cabin," which will be routed over the Columbia Circuit next season. The show will carry a black and white cast, principals and chorus.

Parades will also be held in every town the show hits.

Lid Off at Chelsea

With the disposition of the court cases against its performers, the burlesque stock at the Chelsea, New York, has lifted the lid again and is reported packing them in since the change.

Business has been holding up so well in this spot that the stock will operate throughout summer.

MAX FIELDS' CO.

Max Fields has set his cast for next season's edition of "Kuddling Kuties," for the Mutual Circuit. The roster includes Adele McKeever, Billie June Rhodes, Jack La Roy, Joe Moss, Billy Harris, Helen Fields and Nettie Thayer.

SIDMAN'S BORROWED TITLE

Dave Sidman's "Peek-A-Boo" will carry the "Wine, Women and Song" title instead next season, through an arrangement effected between Sidman and Low Talbot, who formerly operated a Columbia show under that title.

PATERSON STOCK "COLD"

Meyer Harris burlesque stock closed at the Orpheum, Paterson, N. J., last week. The stock followed the regular burlesque season at the house.

Everybody's
CRAZY
over
"HORSES"

Everybody's
NUTTY
over
"HORSES"

Everybody's
GOOFY
over
"HORSES"

Take a
Little Time
to
Play
"HORSES"

HORSES

The Great Novelty Fox Trot Hit

Crazy over horses horses horses

Play To Win

*"What Can I Say
AFTER I SAY
I'M SORRY?"*

FOX TROT BALLAD

Fascinating
Fox Trot Song!

**PRETTY
LITTLE
BABY"**

by
BEN BERNIE
PHIL BAKER
and
SID SILVERS

*"Just A
SAILOR'S
SWEETHEART"*

by
JOE
BURKE

"KATINKA"

A RUSSIAN FOX TROTSKY, VID
VOD A VODKA KICK!

by BEN RUSSELL and HENRY TOBIAS

A Sure Shot!

**"SOMEBODY'S
LONELY"**

FOX TROT

by Benny Davis and Joe Gold

**"COR
INDIAN"**

(BUT SHE'S M)

A Fat Comedy

"You can't go wrong
with any **'FEIST'** song"

711 SEVENTH AVE.,

SAN FRANCISCO
935 Market St.
BOSTON
181 Tremont St.

CINCINNATI
707-8 Lyric Theatre Bldg.
TORONTO
193 Yonge St.

LEO F
PHILADELPHIA
1228 Market St.
DETROIT
1020 Randolph St.

SEES

Everybody's **DAFFY** over "HORSES"

Everybody's **SILLY** over "HORSES"

Everybody's **WILD** over "HORSES"

Richard A. Whitting and Byron Gay

er horses, horses horses Geely over horses

The Unusually Beautiful Waltz!

SYMPATHY WALTZ

by TOM FORD and IRVING BIBO

I Never Knew
"HOW WONDERFUL YOU WERE"

A SURE-FIRE HIT!
 by DOROTHY TERRISS and JOE BURKE

Play For Place!
"What Good Is GOOD MORNING?"
 THERE'S MORE GOOD IN "GOOD NIGHT"
 FOX TROT

A 100 to 1 Shot!
"LET'S TALK ABOUT MY SWEETIE"
 A CHATTY DITTY
 by Gus Kahn and Walter Donaldson

is a
LOVED A GIRL
 (MMA TO ME)

ox Trot Song!

"GEORGIANNA"
 A SOUTHERN TRACK WINNER

FOX TROT by LEWIS and YOUNG and HARRY AKST

LIST INC.

KANSAS CITY
 Gayety Theatre Bldg.
 LOS ANGELES
 417 West Fifth St.

NEW YORK N. Y.

CHICAGO
 167 No. Clark St.
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 433 Loeb Arcade

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 138 Charing Cross Road.
 AUSTRALIA, MELBOURNE
 276 Collins St.

Dance
 Orchestrations

50¢ FROM YOUR DEALER OR DIRECT!

PRESENTATIONS—BILLS

THIS WEEK (May 24)
NEXT WEEK (May 31)

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 May

GERMANY

BERLIN
Hansa
6 Orelis
Rose Honey & M
Joseph Coleman
Robby Rene & P
W & Blesing
B & K Bitter
Charly Rivel
Herman Klink
Mongador Tr
Eltzoff

Scale
Auntie Clark
3 Pharamons
Hartini Co
Nesster & May
Dora Kanan
Enrico Pissutti
Mme C Issatchanko
Reka
Fred Sylvester Co
Frisch

NEW YORK CITY
Capitol (Pc) (24)
Turrell & Robyn
"Stella Dallas"
Elia (Pc) (24)
Gilda Gray
"Aloma Sth Seas"
Mivell (Pc) (22)
Take a Chance Wk
16 Amer Rockets
Virginia Johnson
Healy & Clifford
Lime 2
Murlagh
Frank Judmech
Picard Sinc
"Volcano"
Strand (Pc) (24)
Kitty McLaughlin
Vincent Lopez
"Tramp Tramp Tr"
Warner's (Pc) (24)
Margaret McKee
Ruth Mack
"Bilken Shakes"
American (L)
1st half (21-3)
2nd half (21-3)
Dunro & Muriel
Magline & Baskette
Ling & Long
Volga Singers
Mays Burt & F
Will H Ward Co
Rathburn 3
2d half (3-4)
Lohse & Sterling
Rose & Carroll
Wood & Francis
7 Rainbow Girls
Richy Craig Jr
Harry Coleman Co
Sharky Huth & R
(One to fill)
Avenue B (L)
1st half (21-3)
Thomson & H'kins
Nellie Casaman
Muriel Fisher Rev
(Two to fill)
2d half (3-4)
Fenner & Charland
Farrell & Chadwick
(Three to fill)
Boulevard (L)
1st half (21-3)
Reck & Rector

Franklin (K)
2d half (27-30)
Sawyer & Eddy
Nible & Spencer
Mel Kie
Hany Sile & F
(Two to fill)
Hamilton (K)
2d half (27-30)
Friley & Putnam
Rosa Wye
(Others to fill)
Jefferson (K)
2d half (27-30)
Wilson & Keppie
Paul Sydel & S
C & M Dunbar
Jean Southern
Margo & Beth
Joe Marks
125th St. (K)
2d half (27-30)
Baker Grant
Wash Daly & W
Mason & Gwynne
Eddie Pardo Co
Bert Walton
Larry's Ent
Palace (L) (24)
1st half (21-3)
Curtin & Wilcox
Nat Holmes Co
Metropolitan (L)
(31)
Selma Brants Co
Walsh Daly & W
Mason & Gwynne
Eddie Pardo Co
Bert Walton
Larry's Ent
Palace (L)
1st half (21-3)
Curtin & Wilcox
Nat Holmes Co

ALF T. WILTON
12th Floor Bryant 2028
1550 Broadway, New York
Exclusive Managers
AND
Booking Representatives
MEMPHIS FIVE
Victor Recording Orchestra
THIS WEEK
DREAMLAND PARK
NEWARK
Hamilton Sile & F
Jans & Whalen
Ledova
Shaw & Cameron
Helen McKeller
Frank Fay
Schneck & Sea
(31)
Larry Stoutenberg
Toto
The Sherwoods
(Others to fill)
Regent (K)
2d half (27-30)
Mack & La Rue
Jerome & Ryan
Nevins & Gordon
Moran & Wiser
Levan Putnam & B
(One to fill)
Riverside (K) (24)
3 Melvins
Clark & O'Neill
Seed & Austin
Louise Wright
Jack Norworth
Parishness
Will Mahoney
Haunted Mysteries
(31)
Dr. Rockwell
The Merediths
Dore & Wahl
Senior Comb No 2
(Others to fill)
Royal (K)
2d half (27-30)
Raymond Pike
Cecilia Weston Co
Hughes & Pam
Wolfe Sile Co
(Two to fill)
Brooklyn
Fulton (L)
1st half (21-3)
Lohse & Sterling
Murray & Irwin
Geo Broadhurst Co
Margit Hedegus Co
Lang & Hiley
Ernest Evans Girls
58th St. (K)
2d half (27-30)
Show & Narine
Knight's Roosters
Clark Morrell
Calm & Gale
(Two to fill)
Fordham (K)
2d half (27-30)
Balas 2
Jean La Vreaso
Violet Hemming
Murdoch & Mayo
Collins & Peterson
Yerke's Serenaders
(One to fill)

Newest Spring Styles in SUITS and
TOP COATS Now on Display

BEN ROCKE

1632 B'way, at 50th St., N. Y. City

Rose & Carroll
Stanley 5
Harry Rose
Rosemont Tr'd's
2d half
Ambler Bros
Mardo & Wynn
Renard & West
J & K Lee
Lockett & Page
Delancy St. (L)
1st half (21-3)
Cooper & Rodello
3 Keena Sile
Arthur Ashley Co
Lubin & Lowrie
B & L Gillette
(One to fill)
2d half (3-6)
Pilot & Scofield
Healy & Gernella
Jack Strouse
Brown & Rogers
Mallon & Case
Marcus Sile & C
Greely Sq. (L)
1st half (21-3)
Robertus & Deagon
Planders & Butler
Howard Harris 3
Ketch & Wilma
Allman & May
2d half (27-30)
Dupre & Muriel
Alfreda W & H
Ling & Long
B & B Brill
Bliss City 4
Lincoln Sq. (L)
1st half (21-3)
Ambler Bros
Armstrong & Gilbert
Renard & West

Hurat & Vogt
Ford Dancers
DeVies & McCoy
Collocum (K)
2d half (27-30)
Keller Sile & L
Frank Hunter
S. Mours
Fred Hildebrand
Jack Russell Rd
(One to fill)
51st St. (K) (24)
Mr & Mrs J Barry
Harry Thurston
Gosler & Lusby
Cunningham & D'n't
Eliz Brice Rd
Wilson 3
5th Ave. (K)
2d half (27-30)
Florence & Arnold
Murray & Irwin
Geo Broadhurst Co
Margit Hedegus Co
Lang & Hiley
Ernest Evans Girls
58th St. (K)
2d half (27-30)
Show & Narine
Knight's Roosters
Clark Morrell
Calm & Gale
(Two to fill)
Fordham (K)
2d half (27-30)
Balas 2
Jean La Vreaso
Violet Hemming
Murdoch & Mayo
Collins & Peterson
Yerke's Serenaders
(One to fill)

Kimball & Gorman
(Two to fill)
2d half (3-4)
Gordon 2
Doro Francesco Co
Dewey & Rogers
Fields & Pink
4 Fords
Muriel Fisher Rev
Albee (K) (24)
Bob Anderson
Burns & Foran
Ruth Budd
Joe Browning
Nora Bayes
Eva Clark
Kramer & Boyle
The Shogwoods
(31)
Seed & Austin
Mechan's Dogs
Hugh Herbert
(Others to fill)
Flakush (K) (24)
Seville & Phillips
Stroude 3
Burns & Allee
Harry Fox
Na. Center (F)
(31)
Armand & Peres
Bert Chadwick
Mercedes
Hird Fantasy
B Krueger Orch
"Devil's Circus"
Uptown (F) (28)
Melodies Eternal
"For Heaven Sake"
Rialto (L) (31)
Royal Sidneys
Boland & Hopkins
Lloyd & Lloyd
Allie & Pullman
Roscoe Alls Bd
Kirkwood & Wms
No. Center (F)
(31)
Armand & Peres
Bert Chadwick
Mercedes

Johnny Hyman
Olga Miska Co
Greenpoint (K)
2d half (27-30)
Medley & Dupree
(Others to fill)
Orpheum (K)
2d half (27-30)
Gaby Bros
Dally Beers
Hessie Rempie Co
Lane & Barry
Frank Hughes Co
(One to fill)
Prospect (K)
2d half (27-30)
4 Camerons
Sargent & Lewis
Bert Levy
(Two to fill)
Gates (L)
1st half (21-3)
Pilot & Scofield
Mardo & Wynn
Tilly Taylor Co
Hite City 4
(One to fill)
Riverside (K)
2d half (27-30)
Nadla Miller Co
(Others to fill)

CONY ISLAND
New Brighton (K)
(24)
Genaro Girls
Mack & Rosette
Schlicht's Royal W
Harry Holmes Co
Wm Seabury Co
Wilson & Gr'way
Eddie Dowling
Aerial De Groffs
(31)
B & B Wheeler
Welle Va & West
Santley & Sawyer
Healy & Cross
(Others to fill)
Tilcox (K)
2d half (27-30)
Paul Yocan
Jules Howard
W & J Mandell
Sutty & Thomas
Princess Wahletta
(One to fill)
FAB ROCKAWAY
Columbia (K)
2d half (27-30)
Howitt & Hill
Wally Sharples
Miss Marcell
B & B Wheeler
(Two to fill)
CHICAGO
Capitol (Pc) (23)
Little Piffas Co
Diversity (WV)
2d half (27-30)
Berrens & Pfa
Bud Snyder Co
Fay Cooley & F
(Two to fill)
Englewood (WV)
2d half (27-30)
Trejan 5
Blaney & Wood
McCormick & Irving
Dreams of Fantasy
Lincoln (WV)
2d half (27-30)
Stanley & Walters
Lane & Travers Co
665 Sycamore
Parthenon (WV)
2d half (27-30)
Bobby & King
Riva-Orr Players
Rosa & Cunningham
5 Bracks
Majestic (O) (23)
Jack LaVier
Mack & Dagnova
B & J Creighton
Fillard & Hillier
Bliss & Hite B'way
Small & Mays
Miss Apollo
Bingham & Myers
Baltimore
Century (Pc) (28)
Homestead Singers
"Stella Dallas"
Garden (Pc) (28)
Butterfly Kiddies
Dolly Malone
Rathburn 3
Barr Mays & R
McDevitt Kelly & Q
"Non-Stop Flight"
New (Pc) (23)
Russian Cath 4
"Volga Boatman"
Bivell (Pc) (23)
Harry Johnson
R Alvine Minstrels
"Old Loves & New"
Hippodrome (K)
(23)
Gintaro Co
Mae Francis
Low Rose Co
Joyner & Foster
Billy D & O'B Sile
Maryland (K) (24)
Vivian & Walter
Judson Cole
Fillard & Hillier
Haynes & Beck
Trini
Alleen Stanley
Dr Rockwell
Bradford (K)
2d half (27-30)
Josephine Monros
Russell & Marcom
Sydney Grant
Wigginville
Brandon, Can.
Pantages (21-3)
(Same bill plays
Mooselaw 3-4; Re-
gina 5-6)
The Rallstone
Lane & Wilbur
Mick & Dancers
Lane & Harper
3 Whirlwinds
Bridgeport
Palace (K)
2d half (27-30)
Nims & Kabin
Bentell & Gould
Keyhole Kameos
Claude & Marion
Marion Dancers
Fall (K)
2d half (27-30)
Clifford & Gray
Dolly Dimples
Dan Coleman Co
Buddy Dinger
Carlos Circus
Brockton, Mass.
Brockton (K) (21)
Malds of B Rev
C B Maddock Press
100 Local Girls
Butler, Pa.
Majestic (K)
2d half (27-30)
Hale & Bro
Caroline & Larnal
The Volunteers
(Two to fill)
Buffalo, N. Y.
Buffalo (Pc) (24)
Alice in Movieland
Stella Power
"Fascinat'g Youth"
(31)
Grecian Urn
"Stella Dallas"
Lafayette Sq. (Pc)
(34)
Twists & Turns
Frank Sinclair Co
Clemens Belling
G Stanley & Sile
Bartram & Saxton
"Brown of Harv'd"
(21)
Which Choir
"Necessary Evil"
Shen's Hipp (Pc)
(22)
Art Landry
"Wet Paint"
Vincent Lopez
"Miss B's Millions"
State (L) (21)
D Fitch's Minstrels
(Others to fill)

A NAME THAT INSPIRES RESPECT WHEREVER IT IS MENTIONED IN DISCUSSIONS RELATIVE TO INDEPENDENT VAUDEVILLE AGENCIES
THE FALLY MARKUS VAUDEVILLE AGENCY
1579 Broadway LACKAWANNA 7876 NEW YORK CITY

Clifford & Stafford
Ruth Clark & Boye
(30)
Norton Walker & M
Johnson & Baker
Taylor & Hobson
Villa & Strig
3 Golfers
Festival of Venice
O'Connor & M'ning
Perry & Wagner
Biviera (O) (23)
Chapman's Orch
Crimley & Randolph
Sutty & Thomas
Clayton & Lennie
Frank Shields
Tower (O)
2d half (27-30)
Chas Straight Orch
Williams Sile
Merediths
(31)
Rosa Wye Co
Chas Chas
Roger Williams
Gehna & Gar'con
A Rasch Ballet
(Three to fill)
BEAVER FLS. PA.
Regent (K)
2d half (27-30)
Gardner & Miller
Tim Crane
Billy Baker Co
(Two to fill)
B'ORNTON, N. Y.
Binghamton (K)
2d half (27-30)
Sensational Togo
Edwards & Lillian
Raines & Alex
Tower (O)
2d half (27-30)
Chas Straight Orch
Williams Sile

BOOKED
THIS WEEK
LONG TACK SAM and CO.
TOMPKINS & LOVE
8-KIKUTUS JAPS-8
Direction, MARK J. LEDDY
226 W. 47th St. Suite 901

Nervo & Fox
Jim McWilliams
AKRON, O.
Keith's (24)
Jack Hedley 3
Bookie & Ross
Donovan & Lee
Grace Edler
Rae Samuels
6 Rockettes
ALBANY, N. Y.
Proctor's (K)
2d half (27-30)
The Stenards
Mowatt & Mullen
Louise Glaum Co
Chas Martin
Apollon Parsons Co
ALBANY, N. Y.
Lyrie (K)
2d half (27-30)
Romaine & Castle
Leo Peers
Panthoon Singers
D'Armand & B't's
Masked Artists
BOSTON
Loew's State (Pc)
(24)
Frederick Franklin
Holland & Barry
Spindley
"Paris"
Metropolitan (Pc)
(24)
Grecian Urn
"That's My Baby"

ALBANY, N. Y.
Lyrie (K)
2d half (27-30)
Romaine & Castle
Leo Peers
Panthoon Singers
D'Armand & B't's
Masked Artists
BOSTON
Loew's State (Pc)
(24)
Frederick Franklin
Holland & Barry
Spindley
"Paris"
Metropolitan (Pc)
(24)
Grecian Urn
"That's My Baby"

JACK L. LIPSHUTZ
TAILOR
908 Walnut St. SATURDAY

WHEN
PLAYING
PHILADELPHIA
Kirby & Duval
Honey Rev
Academy (WV)
2d half (27-30)
Jennings & Reid
The Jordans
Belanoff 5
Baldwin & Haley
Ambassador (WV)
2d half (27-30)
Violet & M'neer
Sarnoff & Norris
Ferrythe (K)
2d half (27-30)
Lois Baker
McLellan & M'neer
Monroe & Grant
Evelyn Phillips
Lewis & Smith
1st half (21-3)
(Montgomery split)
Purdy & Layne
O'Brien & M'neer
Mildred Andrea Co
Howard Nichols
(One to fill)
Orpheum (L) (31)
Wheeler 3
Mabel Drew
2 Roselias
Courtney Daye
Butler & Parker
Keyhole Kameos
Beston (K) (24)
Hahl & Oaul
Lock & Lewis
Dale & Delane
Fisher & Hurst
Dolly Kay
Gus Edwards & Froile
Gordon's Olympia
(K) (24)
(Scollay Sq.)
Bento Bros
Huddy Walker
Wheeler & Potter
Hickill 4
Hamil Sile & S
Mitchell & Dove
Dance Revels

Gordon's Olympia
(K) (24)
(Washington St.)
Judge & Gail
Rule & Tenney
Romantic Youth
Burns & West
Arnold Sile & F Rev
Keith's (24)
Al Stryker
Rubin & Ross
The Duponts
Lydia Barry
Hackett & Delmar
Dunlapper
Jerry & Grands
Frank & Towne
The Youngers
Boyd Senter
Pasquall Bros
Kitty Dones
Mick & Dancers
Raymond Pike
La Fleur & Portia
Olga Miska Co
(Three to fill)
BRADFORD, PA.
Bradford (K)
2d half (27-30)
Josephine Monros
Russell & Marcom
Sydney Grant
Wigginville
Brandon, Can.
Pantages (21-3)
(Same bill plays
Mooselaw 3-4; Re-
gina 5-6)
The Rallstone
Lane & Wilbur
Mick & Dancers
Lane & Harper
3 Whirlwinds
Bridgeport
Palace (K)
2d half (27-30)
Nims & Kabin
Bentell & Gould
Keyhole Kameos
Claude & Marion
Marion Dancers
Fall (K)
2d half (27-30)
Clifford & Gray
Dolly Dimples
Dan Coleman Co
Buddy Dinger
Carlos Circus
Brockton, Mass.
Brockton (K) (21)
Malds of B Rev
C B Maddock Press
100 Local Girls
Butler, Pa.
Majestic (K)
2d half (27-30)
Hale & Bro
Caroline & Larnal
The Volunteers
(Two to fill)
Buffalo, N. Y.
Buffalo (Pc) (24)
Alice in Movieland
Stella Power
"Fascinat'g Youth"
(31)
Grecian Urn
"Stella Dallas"
Lafayette Sq. (Pc)
(34)
Twists & Turns
Frank Sinclair Co
Clemens Belling
G Stanley & Sile
Bartram & Saxton
"Brown of Harv'd"
(21)
Which Choir
"Necessary Evil"
Shen's Hipp (Pc)
(22)
Art Landry
"Wet Paint"
Vincent Lopez
"Miss B's Millions"
State (L) (21)
D Fitch's Minstrels
(Others to fill)

ARTHUR SILBER
INC.
Booking Exclusively
PANTAGES CIRCUIT
1560 BROADWAY, NEW YORK CITY
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CLARKE & Villani
Norelda
105th St. (K) (24)
Al Libby
Murray & Charlotte
Griffin & Fields
Johnny Barry
(21)
Brema Fitz & M B
Virginia Rucker
Barber & Jackson
Goff & Bobby
(Two to fill)
Palace (K) (24)
Covan & Ruffin
Rose & Thorne
Arnaut Bros
Pompador Ballet
Volga Singers
(31)
Pepito
Burke & Durkild
Du Cailion
Texas Com 4
Fink Mules
(Three to fill)
Road's Hipp (KW)
1st half (21-3)
Palermo's Dogs
Lydia Harris
Parker & Son
Maxwell Fields Co
Frankie Keisla
Minatrel Memories
DETROIT
Capitol (Pc) (24)
Southern Memories
"Old Loves New"
Fox Washington
(Pc) (24)
House David Band
Creighton & Byron
Safar & Serenice
Raffi Murray's 3
Geo LaTour
"She"
State (Pc) (24)
Fred Stritt
Jimmy Harvey
Miriam Robbins
Cantantes
"Memory Lane"
Miles (P) (31)
Hawalian 4
Patty & L Reat
Stanell & Douglas

OFFICIAL DENTIST TO THE N. Y. A.
DR. JULIAN SIEGEL
1550 Broadway, New York
Bet. 46th and 47th Sts.
This Week:
The Gloria-Gee, G. Norman

CLINTON, IA.
Orpheum (Pc)
2d half (26-29)
Gilbert & Hish
Hughie O'Donnell
Hollywood Red H'de
DALLAS, TEX.
Mebba (L) (31)
Kath. St. Clair
Taylor & Lake
J C Morton Co
Browning & Br'ken
W Higgle & Girls
Pantages (31)
Lieut Thetion
McDonald & Oakes
Dancing Pirates
Smith & Sawyer
Isakwaka Japs
Majestic (It) (31)
Van & Tyson
Lionel Ames
The Wager
(Two to fill)
DAVENPORT, IA.
Capitol (Pc)
2d half (27-29)
Allen Norman
Liboniti
(Two to fill)
2d half (2-6)
Samaroff & Sonie
Regan & Curlias
Alexander & Peggy
Robyn T
(One to fill)
Torcat's Roosters
(One to fill)
Regent (P) (31)
4. Clovelly Girls
Fein & Tennyson
Carmelita Rayne
Welch & Norton
Harrison Circus
Gr'd Elveria (KW)
(31)
Ruth Sile Co
Jane Dillon
Oscar Lorraine
Wm. Brack Co
(One to fill)
Temple (K) (24)
Anderson & Yvel
Roy 3
Edgar Bergen
Du Cailion
Tramp Tramp Tr
Jimmy Lucas
Lucille Ballentine
(31)
Rose & Thora
Harry Kahne
Dancing McDons
Pompador Ballet
Hal Nieman
(Two to fill)
EASTON, PA.
Able O. H. (K)
2d half (27-30)
Mazie Lunette
Chester & Devere
Cartmell & Harris
Jack Clifford
Isach Bid
ELIZABETH, N. J.
Keith's
2d half (27-30)
X Wive
Burns & Kane
Dooley & Sales
Wyatt's Lads & L
(One to fill)
FAIRMONT, W.VA.
Fairmont (K)
2d half (27-30)
Rory Mayne
Vera Post
John Regay Co
Mack & Earl
Ry's Bohemians
FD DU LAC, WIS.
Beflaw (L) (31)
Claude DeCar Co
Sammy Duncan
Cook & Shaw Sile
Mabel Walzer Co
FT. DODGE, IA.
Strand (Pc) (23)
Rice Pudding Rev

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MARYLAND
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CAMDEN, N. J.
Towers (K)
2d half (27-30)
Ed Geer
Choco Dandies
4 Jolly Thel Sile
Joe Darcy
Seminary Scandals
(One to fill)
CEDAR R'PDS, IA.
Strand (Pc) (23)
Colletta & Jass
"High Steppers"
CH'ELTON, N. C.
Kearse (K)
2d half (27-30)
Oriental Pantages
Oliver & Crangle
Janet of France
Henri & Sylva
(One to fill)
CINCINNATI, O.
Palace (K) (24)
Margaret & Morrell
Davis & Pollo
Temple
Jane Hovick
Fulton & Parker
O'Brien 6
Barto & Mack
(34)
Gibson & Price
Klein Bros
Julian Shaw
Dance Tours
Sheldon & Dally
Krafts & Lamont
(Two to fill)
CL'KESB'G, W.VA.
Robinson Gr'd (K)
2d half (27-30)
Violet & Partner

DECLASS
FT. WAYNE, IND.
Palace (KW)
1st half (21-3)
Royal Peking Tr
Prestler & Kline
V & B Stanton
Hughie Clark Bd
2d half (3-6)
Margret Padua Co
Bender & Armatt's
Harmonia
(One to fill)
FT. WORTH, TEX.
Pantages (31)
C & V Winters

THE NEWTON TWINS
Maud
Mabelle
Address Care VARIETY, NEW YORK

Love Nest
Jarvis & Harrison
Bellicose Bros
(One to fill)

Majestic (H) (27)
Martinet & Crow
Sherman Van & H
Langford & Myra
Jones & Rhon
Ed Janis & Girls

GLENSIDE, N.Y.
Blaise (K)
2d half (27-30)
F & E Carme
Emmett O'Meara Co
Prince Wong
Pay Elliott & K
(One to fill)

GT B'FD, MICH.
Ramona Park (K)
2d half (27-30)
Sally Sia
Burnam
Al's Here
Barber & Jackson
Haj Neilman
Johnny Howe Co
1st half (31-2)
Al Libby
Gelsin 2
Edwards & Beasley

JOHNSTOWN, PA.
Majestic (K)
2d half (27-30)
Will Morris
Baker & Fry
Jane Spader Co
Charles Boyden
The Hollanders

KANSAS CITY, MO.
Pantages (31)
Claudia Alba
Saul & Chong
Romeo & Dolls
Dunbar & Turner
6 Belldores

LANCASTER, PA.
Colonial (K)
2d half (27-30)
Romas Bros
Vaughan Comfort
Goffney & Walton
Senator Murphy
Dave Apollon

Merritt & C'ghlan
Shoes Frasers Co
Noodles Fagan
H Shannon Bd

Hill Street (O) (24)
Trade 3
Billy Hallen
Slamese 2
De La P & J Rev
Harris & Holly
31

Hootor & Holbrook
Boyle & Della
Tad Tieman
Miller & Mack
Bob LaSalle
Wilbur & Adams

Orpheum (24)
Maximo & Bobby
Demarest & Col'to
Dustin Farnum
Harrington Sig
Olson & Johnson
Webos Ent
Jane Green
Surprise Party
(31)

Marlon Harris
Avon Com 4
Benny Dare Co
Whiting & Burt
Hines & Valerio Co
Zelaya
The Flemings
(One to fill)

LOUISVILLE, KY.
Keith's
2d half (27-30)
Gibson & Price
Sheldon & Daly
J A Shaw
Final Rehearsal
Chas Wilson
Pantano 31

1st half (31-2)
East & Dumke
A & L Barlow
Fenton & Fields
Ellen Harvey
Trump Trump Tr
2d half (3-6)
Johnny Barry
Murray & Charlot
Hanson & B Sis
Davis & Pelle
Rudy 3

LOWELL, MASS.
Keith's (24)
Frosini
Casting Campbell
Hayes Marsh & H
Foley & La Tour
Dave Ferguson
Lawrence & Hoic's
(31)

Mitchell & Dove
Hewitt & Hall
Ann Sutor
Evelyn & Daisy
Brown & La Velle
J B Stanley Co

McKEESPORT, PA.
Hippodrome (K)
2d half (27-30)
McDonald 3
Rich & Cherie
Metropolitan 5
Those 7 Girls

MEMPHIS, TENN.
Loew's (31)
Alvin & Kenny
Hazel Crosby Co
Nelson & Wenden
Milo Masterpiece

Pantages (31)
Chandon 3
Coulter & Rose
McDon & Hogue
Guy Voyer Co

MERIDEN, CT.
Poll (K)
2d half (27-30)
Lynch & May
Virginia Lee
7 Collegians
Halg & Martini
Dancing Demons

MILWAUKEE
Wisconsin (Pe) (23)
J & J Walton

MILLER (L) (31)
The Pickfords
Cliff Nazarro Co
Saxton & Farrell
Howard & Lind
Allyn Tyrell Co
Hager & Miledad

Palace (O) (24)
Kluting's Ent
Dora Maughn
Billy House Co
Van Haven
Chapman Orch
Venita Gould

MINNEAPOLIS
Pantages (31)
Paul Bros
Warren & Corbett
Exposition 4
(Two to fill)

Orpheum (34)
Ben Meroff Bd
Sully & Houghton
3 Oranios
Olga Myra Co
Courtney & R'nd'ph
Ford & Cunningham

MOBILE, ALA.
Lyrie (K)
2d half (27-30)
Angel Bros
Gold & Edwards
Ruby Norton
Joe De Lier
Traver & Douglas
1st half (31-2)
(N. Orleans split)
Romas Tr
Kenny & Nobody
Anthony & Marie's
Raymond Bond
Kono San

MONTEMY, ALA.
Keith's
2d half (27-30)
Romas Tr
Kono San
Kenny & Nobody
Anthony & Marie's
Raymond Bond

MONTREAL
Loew's (31)
Vimor 2
Frank Whitman
Alexander & E
Broadway Whirl
Tony Gray Co
Great Leon Co

N. ADAMS, MASS.
Empire (K)
2d half (27-30)
1 Good Knights
Faber & Marjie
Variety 6
3 Cheers
Eric Phillips Co

NORFOLK, VA.
State (L) (31)
Dallas 3
Ross & Edwards
Louise Giam Co
F & T Sabini
G & P Magley Rev

N'TH'PTN, MASS.
Calvin (K)
2d half (27-30)
Lawton
Gold & Goldie

Edmond & Grant
Louise Manent
Edwin George
Corelli 31
Barry Whittledge
Nazimova
Chas Chase
Clifford & Marion
Clay & Wallen
(31)

Long Tack Sam
Frale & Putnam
Burns & Allen
Hart & La Ray
Walter Brower
Bee Jung
Hamiltons & F'dyce
Belle Baker

Nixon (K)
2d half (27-30)
Cannon & Lee
Rosa Honey
Kent & Allen
Billy Giamon
10 English Rockets

PITTSBURGH
Aldine (Pe) (25)
Mile Delrio Co
Dave Scholler 3
George Lyons
"Monte Carlo"

Grand (Pe) (23)
Star Piano Concert
Raymond S Baird
Mario & Welch
"Volga Boatman"

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Callahan & Mann
Carl Rosini Co
(One to fill)

NORWICH, CT.
Broadway (K)
2d half (27-30)
The Roeders
Evans & Leonard
Nita Bernard
Viola Lewis Co
(One to fill)

OAKLAND, CAL.
Orpheum (24)
Hector & Holbrook
4 Valentinos
Zelaya
Miner Stanley
Benny Rubin Co
Act Beautiful

ODGEN, U. (31)
Medini 4
Dorothy Lewis
Eleanor Jackson 2
Gibson's Navigators
Rawls & Kaufman
Rodeo Rev

OKLAHOMA CITY
Orpheum (31)
1st half (31-2)
Carlton & Chappell
McConnell & West
Homer Lind Co
Empire Com 4
Snow White Co

Emery (L) (31)
LaSalle & Mack
Peggy Brooks
Myra & Evans
Burns & Kians
Barber of Joyville

READING, PA.
Rajah (K)
2d half (27-30)
Wilfred DuBois
J & R LaPearl
T & D Ward
L's Dance
(One to fill)

RED BANK, N. J.
Palace (K)
2d half (27-30)
Chic Chic Rev

RICHMOND, VA.
Lyrie (K)
2d half (27-30)
Deagon & Mack
Berneville Co
Sutah
Will J Ward
(One to fill)

1st half (31-2)
(Norfolk split)
Ray Hughes & Pam
Clara K Young
(Three to fill)

ROCHESTER, N. Y.
Eastman (Pe) (23)
2 Morris Dancers
2 Grenadiers
May Nite Romance
"Duchess & W'ter"

Regent (Pe) (23)
Davis & Guglieri
"Devil's Circus"

RK ISLAND, ILL.
St. Armstrong (Pe)
2d half (24-25)
Collet & Jaramania
"Sweet Daddies"

SCENIC, CAL.
State (P) (31)
Wanda & Seals
Evans & Peres
Stepanoff Dancers
Marcus & Booth
Berio Diving Girls

Orpheum
2d half (27-30)
Denny Dare
Harry Hines
Dorcas Sign
Marion Harris
Bronson & Evans
Don Valerio

ST. LOUIS, MO.
Garden (Pe) (24)
Peggy Nash

Keiso & DeMonde
Eddy Brown
Mack & Brantley
Joe Howard Rev
Pio Irwin
Lucas & Inex
Bob LaSalle

SARATOGA, N. Y.
Congress (K)
2d half (27-30)
Bernard & Anna
Paul Kirkland Co
Avon
(Two to fill)

SASKEE, CAN.
Pantages (31-2)
(Same bill plays
Edmonton 3-6)
Dashington's Dogs
J DeSylvia & Co
Mack & Stanton
Heras & Wallace
(One to fill)

SCHNITZ, N. Y.
Proctor's (K)
2d half (27-30)
Mack & Manus
Carrie Liddle
Harry Downing
Burr & Elaine
Major Rev

SCRANTON, PA.
Poll (K)
2d half (27-30)
Remos Midgate
Harry Lee
Miss Dumbell
Hexazian & White
Skelly White Rev

SEATTLE, WASH.
Pantages (31)
Florence Seeley
O'Donnell & Mick
Lenders Stevens
Russian Singers
Uyeno Japs

Orpheum (24)
Carr Lynn
Paul Gordon
Betancourt & Girls
Avon Com 4
W & G Ahern
Peter Higgins

SHAMOKIN, PA.
Capitol (K)
2d half (27-30)
Press & Marg'rite
Tyler Mason
Old Homestead
(Two to fill)

SIoux CITY, IA.
Princess (Pe) (23)
Lain Bros
"The Bat"

Orpheum
2d half (27-30)
Woolf & Stevens
McBride & Redding
Carnival of Venice
Claudia Coleman
Johnson & Baker

S. NORWALK, CT.
Palace (K)
2d half (27-30)
DuBois 2
Marke Bros
1 Summers Day
McCoy & Walton
Woodland Rev

SPOKANE, WASH.
Pantages (31)
Aussie & Czech
Melva Sia

STAMFORD, CT.
Strand (E)
2d half (27-30)
Redford & Wallace
Griffiths & Young
Alice Morley
Fred Bowers Co

STERLING, ILL.
Himal (Pe) (23)
Billy Farrell Co

STERNVILLE, O.
Capitol (K)
2d half (27-30)
Ben Benson Co
Raffler
Clinton Sig Co
Green & Gale
Alexander & Olson
Isoton

SYRACUSE, N. Y.
Keith's
2d half (27-30)
Johnny Murphy
Lady Oden Pearse
Johnson's Cadets
(Two to fill)

1st half (31-2)
Lottie Mayer
(Others to fill)

2d half (3-6)
Jean Claire
Walsh & Elie
(Others to fill)

TACOMA, WASH.
Pantages (31)
The Earles
Baby June
Lewis & LaVarre
Bascopa
Nat Nazarro
Nellie Jay Birds

TOLEDO
Revoll (P) (31)
Takeaway
P & P Hansen
Jan Rubin
Eddie Hill
Capman Bros F

Keith's
2d half (27-30)
Edna Harvey
Clara & LaVelle

Mal Francis
Joe Darcy
(One to fill)

Keith's (23)
Rooney & Bent Co
Leo Hill
Dare & Wahl
Harriman & Sands
J John & B Sis
Kate Smith
Julius Furst Co
(30)

Gintaro
Jack Joyce
Jack Clifford Co
Cintess Modena Co
Haynes & Beck
Allen Stanley
Trevor & H Orch

WASHINGTON, PA.
State (K)
2d half (27-30)
Nolly Tato
Francis & Wally
Harry Keesler Co
(Two to fill)

WATERBURY, CT.
Palace (K)
2d half (27-30)
Helen Bach 3

HERMINE SHONE

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TRENTON, N. J.
Capitol (K)
2d half (27-30)
Chong & Moey
Thelma White Co
Ray Cowan & T
3 London
(One to fill)

TULSA, OKLA.
Orpheum (31)
1st half (31-2)
Tommy Booney
Al's Here
Chief Caupolcan
Sweeney & Stewart
Goldie Beattie Rev

2d half (3-6)
Kafka May & S
Smith & Strong
Marie Stoddard
Yorke & King
Snell & Vernon

UNION HILL, N. J.
Capitol (K)
2d half (27-30)
Lahr & Mercedes
Tom Davies 2
(Three to fill)

UTICA, N. Y.
Gaiety (K)
2d half (27-30)
Stein & F Sie
Bob George
2 Blossoms
Howard H Leroy
Marston & Manley
Frank Reckless Co

VANCOUVER, B.C.
Pantages (31)
LoDora & Beckman
Jack Sydney

W. NORWALK, CT.
Palace (K)
2d half (27-30)
DuBois 2
Marke Bros
1 Summers Day
McCoy & Walton
Woodland Rev

SPOKANE, WASH.
Pantages (31)
Aussie & Czech
Melva Sia

STAMFORD, CT.
Strand (E)
2d half (27-30)
Redford & Wallace
Griffiths & Young
Alice Morley
Fred Bowers Co

STERLING, ILL.
Himal (Pe) (23)
Billy Farrell Co

STERNVILLE, O.
Capitol (K)
2d half (27-30)
Ben Benson Co
Raffler
Clinton Sig Co
Green & Gale
Alexander & Olson
Isoton

SYRACUSE, N. Y.
Keith's
2d half (27-30)
Johnny Murphy
Lady Oden Pearse
Johnson's Cadets
(Two to fill)

1st half (31-2)
Lottie Mayer
(Others to fill)

2d half (3-6)
Jean Claire
Walsh & Elie
(Others to fill)

TACOMA, WASH.
Pantages (31)
The Earles
Baby June
Lewis & LaVarre
Bascopa
Nat Nazarro
Nellie Jay Birds

TOLEDO
Revoll (P) (31)
Takeaway
P & P Hansen
Jan Rubin
Eddie Hill
Capman Bros F

Keith's
2d half (27-30)
Edna Harvey
Clara & LaVelle

Mal Francis
Joe Darcy
(One to fill)

Keith's (23)
Rooney & Bent Co
Leo Hill
Dare & Wahl
Harriman & Sands
J John & B Sis
Kate Smith
Julius Furst Co
(30)

Gintaro
Jack Joyce
Jack Clifford Co
Cintess Modena Co
Haynes & Beck
Allen Stanley
Trevor & H Orch

WASHINGTON, PA.
State (K)
2d half (27-30)
Nolly Tato
Francis & Wally
Harry Keesler Co
(Two to fill)

WATERBURY, CT.
Palace (K)
2d half (27-30)
Helen Bach 3

CALM and GALE

Direction ROSE & CURTIS

Bea Smith
Matti Lewis Co
(One to fill)

SPOKANE, WASH.
Palace (K)
2d half (27-30)
M Backo & Partner
Hobby Carbone
Going Straight
Frank Mullane Co
Visions

STAMFORD, CT.
Strand (E)
2d half (27-30)
Redford & Wallace
Griffiths & Young
Alice Morley
Fred Bowers Co

STERLING, ILL.
Himal (Pe) (23)
Billy Farrell Co

STERNVILLE, O.
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1st half (31-2)
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(Others to fill)

2d half (3-6)
Jean Claire
Walsh & Elie
(Others to fill)

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Baby June
Lewis & LaVarre
Bascopa
Nat Nazarro
Nellie Jay Birds

TOLEDO
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P & P Hansen
Jan Rubin
Eddie Hill
Capman Bros F

Keith's
2d half (27-30)
Edna Harvey
Clara & LaVelle

Mal Francis
Joe Darcy
(One to fill)

Keith's (23)
Rooney & Bent Co
Leo Hill
Dare & Wahl
Harriman & Sands
J John & B Sis
Kate Smith
Julius Furst Co
(30)

Gintaro
Jack Joyce
Jack Clifford Co
Cintess Modena Co
Haynes & Beck
Allen Stanley
Trevor & H Orch

WASHINGTON, PA.
State (K)
2d half (27-30)
Nolly Tato
Francis & Wally
Harry Keesler Co
(Two to fill)

WATERBURY, CT.
Palace (K)
2d half (27-30)
Helen Bach 3

LITERATI

(Continued from page 20)

lawyer in the country has sent in \$15 for a year's subscription.

Metcalfe's Luncheon
James H. Metcalfe, former editor of "Life" and now dramatic critic of the "Wall Street Journal," was tendered a luncheon by the First Nighters' Club, an organization of daily and trade paper critics, last Friday at the uptown Hofbrau, New York. There were no speeches made, although Kelcey Allen was appointed secretary and treasurer to replace George B. Van Cleave, now abroad and expected to be away some time.

Among those present were John Anderson, Gilbert W. Gabriel, Richard Watts, Jr., Alexander Woolcott, Stephen Rathbun, John Byram, Kelcey Allen, Burton Davis, Samuel Schwartzman, Burns Mantle, Charles Pike Sawyer and Wells Root.

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Welsh & Norton
6 Pashas

Proctor's (K) (24)
4 Ortons
Castleton & Mack
Racine & Ray
Toto
Bevan & Flint
Seymour & J Bd

N. BRITAIN, CT.
Capitol (K)
2d half (27-30)
Rita & Foley
Bell & Manning
Barber Jimms Co
Ruhl & O'Brien
Leach LaQuinian 3

N. B'NS'W'K, N. J.
Rivoli (K)
2d half (27-30)
Tokio
(Others to fill)

NEWBERG, N. Y.
Proctor's (K)
2d half (27-30)
Rhapsody
Carl McCullough
Concia & Verdi
(Two to fill)

PASADENA, CAL.
Bard (P) (31)
Summers 2
Grace Doro
Alec
You Gotta Dance
Trovato
5 Maxellos

PASSAIC, N. J.
New Montank (K)
2d half (27-30)
Ervel & Dell
Doyle & Light
Walter Fisher Co
Elkins Fay & E
Audrey Jinks Rev

PATERSON, N. J.
Regent (K)
2d half (27-30)
Rome & Gaut
Rhyme & Reason

PHILADELPHIA
Fay's (Pe) (24)
Mile Nina Co
Ginger Snaps
Sheppard & King
Mary Marlowe
Stanley & Attree
"Rustling Cupid"

FOX (Pe) (24)
Joe Jackson
Clemens & Marcy
5 Volga Boatman
"Sh'm'r'k Handicp"

Stanley (Pe) (24)
Marie Dormont
Vera Pokina Ballet
"Mile Modiste"

Broadway (K)
2d half (27-30)
Marie Correll Co

BILLY GLASON

Keith-Albee Circuit

Oxford 3
(Two to fill)

PHILADELPHIA
Fay's (Pe) (24)
Mile Nina Co
Ginger Snaps
Sheppard & King
Mary Marlowe
Stanley & Attree
"Rustling Cupid"

FOX (Pe) (24)
Joe Jackson
Clemens & Marcy
5 Volga Boatman
"Sh'm'r'k Handicp"

Stanley (Pe) (24)
Marie Dormont
Vera Pokina Ballet
"Mile Modiste"

Broadway (K)
2d half (27-30)
Marie Correll Co

Portland, Ore.
Pantages (31)
Camille 3
Frank Peggy Jones
Anthony & Dorans
Harry Gribbin
Chappelle & St'nte
Jimmie Glidica Co

POKESBIE, N. Y.
Avon (K)
2d half (27-30)
Karter's Komediants
Danny Dugan
Hanson & Canfield
(Two to fill)

PROVIDENCE
Fay's (Pe) (25)
Marland Collegians
Ramsdella & Dye
O'Neill & Plunkett
Emma Earl
W & H Brown
"Broadway Rev"

San Diego, Cal.
Pantages (31)
Rantigo 3
Hayes & Speck
Glee Club
Julie Keiley
Lyndell & Mason
Gloria Giron

SAN FRANCISCO
Pantages (31)
Murand & Leo
Took & Toth
Jane Courthouse
Al Bernivill
Mahon & Cholet
Cyclone Rev

Golden Gate (O)
2d half (27-30)
Burre Rev
Wills & Holmes
Boyle & Della
Tiemann Orch

Orpheum (24)
Willing & Burt

MAX HART

Books Picture Houses

1560 Broadway New York

Bohemian Nights
Chalot & Tortoni
(One to fill)

2d half (3-6)
Al Brien 4
Jane Novick Co
Noel Laster Co
Fulton & Parker
Temple 4
(One to fill)

GREENFD, MASS.
Victoria (K)
2d half (27-30)
Betts & Partner
Felix Moratti
On the Corner
Jones Morgan & R
Hanlon Bros

HAMILTON, CAN.
Pantages (31)
Martin & Martin
Potter & Gamble
Ernest Pollock Co
Henry Regal Co
H Girard Ens

HARRISBURG, PA.
State (K)
2d half (27-30)
Brown & Demont
Helvin & Stokes Co
Kemper & Bayard
Jennin 2
(One to fill)

HARTFORD, CT.
Capitol (K)
2d half (27-30)
Tan Arakie
Perry & Cowan
Senna & Deana
Bob Nelson
(One to fill)

HOLYOKE, MASS.
Victory (K)
2d half (27-30)
Dare Helen 5
Marie Russell
Candy Box Rev
Freeman & Lynn
C & L Earl

HORNELL, N. Y.
Shattuck O. H. (K)
2d half (27-30)
Mary Coward Co
Cowan & Walker
Morley & Anger
DeLora Bros Co
(One to fill)

HOUSTON, TEX.
Majestic (H) (31)
Parish & Peru
Masters & Grayce

WATCH FOR US

Wm. H. Farrelle and Chardwick

Comedy, Piano and Songs
Keith-Albee, Rose & Curtis
Independent, Arthur J. Herwitz

Harry Burns
Loomis 2
5 Juniors

HUNT'GTN, W.VA.
Orpheum (K)
2d half (27-30)
Manikin Cabaret
Bernard & Dale
Burns & Wilson
Lyons & Wakenfeld
Novelties Rev

INDIANAPOLIS
Lyrie (F) (31)
The Perrys
Jim Reynolds
Joe Freed Co
Briscoe & DeLorto
Larven & Cross

Palace (KW)
1st half (31-2)
Selbini & Albert
3 Senators
Emily Darrell
Mamye Gehrue Co
(One to fill)

2d half (2-4)
Gaethlers Dogs
Debes & Weldon
Operatic Tilt Bits
(One to fill)

JACKSON, MICH.
Capitol (Pe) (23)
Lacy Bruch

JERSEY CITY
Keith's
2d half (27-30)
Genaro & Joyce
Doran & Super
Ryan & Lynn
Gray Family

Figueras (Pe) (22)
J Laughlin Prod
"Cave Man"

Forum (Pe)
(Indef)
Ted Benkel Orch
"La Boheme"

Loew's State (Pe)
(31)
Fanchon & Marco
L & M Challenger
Irma M Butler
Mauroice Lens
Francis St George
Sunburnt Jim
Frank Seaberg
Chas Nelson Bd
"Mile Modiste"

Metropolitan (Pe)
(34)
Eddie Peabody
Edith Griffith
Drury Lexington
Parks 31
Metropolitan Girls
"Blind Goddess"

Million Dollar (Pe)
(30)
The Rehearsal
Louella Lee
Rosa Gines
Peggy Chamberlain
Harry Hume
Jack Joy
Jack Blaine
Bert Barber
Johnny Dove
Million Dollar Girls
"EKKI!"

Pantages (31)
Harry LaMore

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

Supreme Court Justice Tierney granted Helen Lee Worthing an injunction to restrain the Scherck Importing Company, Inc., perfumers, from using her picture in advertisements, pending decision in her \$50,000 suit against the company.

While awaiting trial for perjury last week, Earl Carroll was shipped more grief in form of a \$75,000 suit filed against him by Jean Downs. Miss Downs was one of the several Tondaylows in Carroll's "White Cargo." She alleges that her photo was used over the names of other Tondaylows, among them being Betty Pierce.

Surprise was noted in a tabloid's account of the \$1,000 donation of Clarence H. Mackay to the United Jewish Fund.

Mrs. Stella H. Pope, daughter of the late Oscar Hammerstein, and her husband, Charles H. Pope, were arraigned in Federal Court before Judge Goddard on charges of failure to pay tax money to the government. Pleading not guilty, they were held in \$2,500 bail each.

Mrs. Pope had been left \$100 a week by her father's will, but complications halted the provision. She brought suit and forced the sale of the Manhattan opera house. It is the government's contention that Mrs. Pope realized \$43,791 from the sale of the theatre in April, 1921. U. S. Attorney Buckner said that she failed to file a tax return for 1922 and later refused to see revenue officers in reference to the case. Her husband is charged with failing to report the fee he received for the sale of the theatre.

Humphrey Bogart, of "The Cradle Snatchers" and Helen Menken were wed in New York.

The gambling paraphernalia and furnishings of the late "Honest John" Kelly's Vendome Club, West 41st street, were sold at auction. A roulette table sold for \$1.60.

The Supreme Court approved of the findings of Referee John J. O'Connell that Mrs. Ruth Harris' \$50,000 suit against Pauline Lord should be dismissed. Miss Lord was charged with alienation of the affections of Mitchell Harris, actor, and denied that she had induced him to leave his wife and child, as Mrs. Harris charged.

Having ended the fourth year of its New York run Saturday night, "Able's Irish Rose" began its fifth Monday.

Ashbel P. Fitch, prominent New York attorney, collapsed and died during intermission of "A Night in Paris" on the Century Roof.

Paderewski has sufficiently recovered from his recent illness to prepare to sail for Europe, where he will convalesce.

Fifty-five dice rollers were grabbed when police broke up a game at 106 West 60th street. The boys were taken over to the West 47th street station in a couple of paddy wagons and released in \$500 bail each.

Phyllis Cleveland's \$22,000 breach of contract suit against Harry Frazee was dismissed by Supreme Court Justice Lewis at Mineola, L. I. Miss Cleveland contended that she was engaged by Frazee to play the leading role in "No, No, Nanette," but was replaced after the show opened by Louise Groody. Whereupon she withdrew from the cast. The defense showed that Miss Cleveland's engagement for the leading role was only verbal and that when offered another important role in the show she refused to accept it.

Walter S. Ward, whose disappearance was front-paged for a week, was reported vacationing at Long Beach.

The Alba, Palm Beach's new \$7,000,000 hotel, went into voluntary bankruptcy, facing \$4,200,000 in debts. The hotel opened in February, was built by the Southern Florida Realty Company, of which O. Maurice Heckscher, son of August Heckscher is president.

Louise Maibaum, daughter of Jules Maibaum, and Elias Wolf, son of Louis Wolf, of Elkins Park, were wed in Philadelphia.

Despite her marriage last week to Count de Segur, Cecile Sorel continues to play at the Comedie Francaise, Paris.

Mrs. Irving Berlin has denied the stork is expected.

Dr. Winifred Sackville Stoner, authority on child education and advocate of the revision of Mother Goose rhymes, is to become an actress. She will appear in "The Claim," to open shortly at Union Hill, N. J. Dr. Stoner is also writing a play, called "The Magic Sesame."

LOS ANGELES

Metro-Goldwyn-Mayer, Hal Roach, Cecil B. De Mille, Universal and other studios petitioned Examiner W. J. Handford, of the California Railroad Commission, to permit the operation of a bus line between Culver City, Hollywood and Universal City as studio-to-studio transportation for the screen extras. At present there is no such line.

The studios want T. C. Gillespie, who now operates the Pasadena-Ocean Park busses, to install the stage line.

Frank C. Kingsley, who manages picture actors for Guy Coburn, Inc., was jailed in Hollywood on peace disturbing charges. He was charged with becoming involved in an argument with Kathleen Calhoun, screen actress.

Sue Bennett has entered suit against Jack Divine, dancing instructor, for \$50,000 breach of promise damages. Miss Bennett charges that Divine promised to marry her but changed his mind to marry a younger girl.

Settlement of the suit brought by Mrs. Emma Charlotte Louise Richardson against her former husband, John Howard Richardson, screen actor, for \$21,260 unpaid alimony, was made out of court. Richardson married Florence Stone, actress, following his divorce from his previous wife.

Tom Mix's stage coach was shipped to Philadelphia for the Imperial Shrine convale, where it will be the official vehicle of Potentate Dave F. Smith of Los Angeles.

Ben Bard denied there is a formal engagement between himself and Ruth Roland, screen actress. He declared that if a marriage was to take place there would be no long engagement.

Harry Carey, film star, has purchased 2,000 acres near Saugus, where he has his trading-post.

CHICAGO

The Chicago "Evening American" printed a list of the Chicago cabarets padlocked through the efforts of the Committee of Fifteen. The cabarets listed were closed during the past six months. They are as follows:

Palais de la Rue, Erie cafe, Valentino Inn, C & O cafe, Diversey cafe, Club Regale, Entertainer cafe, Rainbow Inn, Liberty Inn, Silver Slipper cafe, Elite cafe, Oriental cafe, Merry-go-Round cafe, The Tiger, Auto Inn, Baldassino cafe, Cocoonut Grove, Playground cafe, Picnic Grove, The Farm, Colosimo's, Amalfi Gardens, Clover Leaf cafe, La Boheme cafe, Evergreen Inn, and Stella cafe.

The Annie May Swift memorial hall, housing Northwestern University's theatre was destroyed by fire last week. It is believed by some that the boys smoking cigarettes in a play staged in the theatre the night before may have accidentally started the fire.

Edwina Prue, in a loop theatre, turned on her press agent here last week. Thursday the local dailies carried a story to the effect that she had received \$20,000 from a wealthy resident of Lake Forest for a packet of letters. When Miss Prue saw the stuff in cold print she says that she realized the press agent had overdone himself. She denied the love letter story the next day.

George Tyler's all-star production of "Divorces" will move from the Blackstone to the Harris May 30.

After giving bond with four other men accused of attacking Marie Zamba, cabaret entertainer, Jerry Yaseli was rearrested on his way out of the Town Hall court. He was heard asking the complainant her address, explaining that he wanted to come and see her. Judge Padden ordered the re-arrest on Yaseli's bond increased. The men were given continuances until June 1.

"The Song of the Flame," now in New York, is scheduled for a Chicago opening at the Apollo Labor Day.

After "Hush Money" closed at the Selwyn recently, bits of the show were broadcast over station WJJD, Mooseheart, Ill., from the Palmer

CARP IN AGAIN

Georges Draws With Eddie Huffman at Garden—Two Knockouts—Dorval 'Debuts'

By JACK PULASKI

Jack Curley is liable to get plenty of coin with Georges Carpentier, for he certainly is popular with the fans. That was plainly indicated at the Garden Friday night when the judges ruled the contest with Eddie Huffman a draw. It looked as though the Frenchman won. Had he lost, Carp would have been through.

They did not put Carp against any wonder in selecting Huffman, a gob from the coast, as the opponent. Eddie is tough, but a second-rater.

Carpentier has color, no doubt about that. Yet he is really a newspaper champ. True, he copped the world's light heavyweight title by defeating Battling Levinsky, but Bat was through when they met. Carp has never beaten an American since then. The papers built him up for the Dempsey event. On the inside it was known he never had a chance.

The first half of the scrap between Carp and Huffman was best. Georges let his right fly frequently, and he landed on Eddie's button. Huffman got in close and did his best with body punches. In the fifth it looked like Carp was wavering as the bell clanged, and it was probably the points scored in close that got Huffman a draw.

Disagree on Decision

Carp kept at long range thereafter, and Eddie did not know enough to bore in. It was plain that the bout would go the limit after the seventh round. In the 10th and final frame Georges started to let right hand punches go in profusion. He missed as often as he landed, yet the rather well filled arena was in an uproar. Many disagreed with the judges. Plenty were for Eddie.

Napoleon "better known as Jack" Dorval, Jack Kearns' new heavyweight, made his "debut" in the semi-final, knocking out Dan Lieber in the second round. It looked like a set-up for Dorval. The latter took one on the chin and went out several years ago when he met Dan Bright, English heavy. He has improved since then, but no real line on his form could be got from the Lieber affair. Kearns has been sending out press stuff that Dempsey had better start shaking in his shoes, because his Napoleon is sure to be the next champ. Jack doesn't have to worry about this bird.

The first 10-rounder lasted less than three rounds. Al Brown of Harlem knocking Teddy Silva from the coast cold with a right to the pivotal point of the jaw. Silva was touted a good boy, but the colored bantam is rated one of the hardest hitting little men in the world. Brown is skippy, but oh, boy, he can sock.

NEW YORK OFF DOGS; RACE'S DEFICIT \$18,000

New York isn't a dog town! That was proven during the last two weeks by those who promoted the International Dog Carnival at the Polo Grounds under the auspices of the American Women's Association, of which Anne Morgan is the president.

The affair with whippet races as the feature was scheduled for May 15-16. The first day's events were run off before a crowd of about 3,500 although the skies were threatening. The second day it rained and the events were postponed until last Sunday when a crowd a little larger than that of the first day showed up.

The sport itself, especially the races, were thoroughly enjoyed by those that were present and took a chance of catching a chill, but the gate on the two days wasn't much more than \$8,000 which left a hole in the overhead of about \$18,000.

Two of the dog owners, the promoter and a ticket seller and taker, were arrested for the Sunday show but were dismissed in Washington Heights Court on Monday by Magistrate Flood.

House, Chicago. The regular cast took part in the broadcast.

Ivan Lazareff, formerly of the Moscow Art theatre, has come to Chicago to establish the Chicago Laboratory theatre.

White City's 1926 revue, "The Garden Glories," will open Saturday in the outdoor garden with Sid Clark as master of ceremonies.

N.Y.M.P.B.B. League

	W	L	P.C.
Famous Players	1	0	1,000
First National	1	0	1,000
Fox	1	0	1,000
Universal	1	0	1,000
Metro	0	1	.000
Pathe	0	1	.000
Warners	0	2	.000

Balto's Outdoor Boxing Season Opens June 7

Baltimore, May 25. Baltimore's outdoor boxing season will get under way June 7 at Carlin's rebuilt arena, located at Carlin's Park.

This allows the ring to be placed in the center of the building with ample floor chairs and wall bleachers to increase the capacity to approximately 8,000. However, this season George and Van Hoven have made an arrangement with Benny Franklin who controls the Baltimore winter indoor season, for a split in the Arena dates, which brings about most favorable conditions for the fighters with both promoting powers working in harmony.

WASH. FIGHT PROMOTER GIVEN JAIL SENTENCE

Charged Admission Under Club Plan—Kills Boxing in D. C.

Washington, May 25. Boxing in the District of Columbia under the club plan got a severe setback here Saturday when Frank Dane was sentenced to three years in jail for promoting such a club and staging matches under the plan.

Justice Stafford, sitting in the criminal branch of the District Supreme Court, held that Dane was actually charging an admission fee to attend the bouts. The sentence followed a raid on the Arcade here on about the fourth bout staged by Dane.

Justice Stafford refused to grant bail to Dane pending an appeal.

This will kill the new Queensberry club being erected on 14th street, in which Joseph Tumulty, secretary to the late President Wilson, is said to be heavily interested. It will also put an end to the several bouts scheduled to be held at the Auditorium the coming winter as well as those planned by Meyer Davis and George Marshall, to be staged in their new building set for opening in the fall.

ST. LOUIS LEAGUE GAME

St. Louis, May 25. The Missouri theatre walked over the St. Louis theatre in the first pre-season game of the St. Louis inter-theatre league last Thursday, 14 to 2.

All save one of the Missouri's runs were chalked up in the first three innings. Watson, on the mound for the Skouras organization, was touched for only three safe hits, and both of the St. Louis runs were the results of errors.

Powell was the leading Missouri slugger, connecting for a home run, a triple and a double in four attempts. Tom Graham played a sensational game at short for the Missouri, making nine assists without a miscue. Soroghan starred for the losers.

Score by Innings

Club	R	H	E
Missouri	6	4	0
St. Louis	1	0	0

Benny Leonard Training

Benny Leonard and Al Joison in a four-round boxing bout refereed by Sophie Tucker will be one of the features at the Polo Grounds when the forthcoming Theatrical Sports Field Day is staged for the United Jewish Drive.

Leonard, who is considered a sure thing to return to the ring in a bout for the title with the new welterweight king, Pete Latzo, is reported as being in training ready to accept an open air summons this summer.

Leonard will tune up with a couple of welterweight bouts before tackling Latzo, if he is successful in inducing his mother to take a trip to Europe without worrying about his ring activities.

U BEATS WARNERS, 5-2; F. P. BESTED PATHE, 9-3

One Good and One Slow Game Saturday—No Game This Week

Universal trimmed Warner Bros. 5-2 and the likely looking Famous Players (Paramount) team swamped Pathe, 9-3, in a double-header at the Polo Grounds Saturday. The games were the second set of the New York Motion Picture League.

At the start of the first game there were about 4,000 rooters in the stands, but the game progressed slowly and most of the crowd left before the second went on. They should have remained, for they missed a real ball game when Meag pitched Universal to a nice win.

Giving two runs and only six hits, Meag had the Warner boys hitting at almost everything. From the fourth on he pitched faultlessly, allowing only two safe blows in the last five frames.

In the early sessions it looked like a walkaway for Warners. Winkler walked to start the third and was sent home on a couple of sacrifices and an error. Mazone and La Barr hit safely in the fourth and a run resulted. From then on the Warners failed to get a tally.

Pamp scored for Universal after passed in the fifth. Until this time Lefty Morris had allowed only one hit. Sontag's two-base smack scored Cristoff in the sixth, tying the score. Universal sewed up the bag in the next inning, getting three runs on five successive singles. When four hits and three runs had been gathered off Morris' southpaw shoots, Lefty was replaced in the box by Mazone, the center fielder.

Mazone held Universal safe the rest of the way, but his team failed to recover. Hummel batted for Mazone with two out in the ninth, but didn't get on.

UNIVERSAL

	AB	R	H	O	A	E
Curley, 2b.....	3	0	0	1	2	0
Hyatt, 1b.....	5	1	1	1	1	0
Dunne, ss.....	5	1	2	1	3	0
Cristoff, cf.....	2	2	2	0	0	0
Meehan, lf.....	5	0	1	2	0	0
Sontag, 3b.....	5	0	2	2	3	1
Owens, c.....	3	0	1	5	0	1
Pamp, rf.....	3	1	2	0	0	0
Meag, p.....	3	0	2	1	1	0
Totals.....	36	5	10	27	10	2

WARNER BROS.

	AB	R	H	O	A	E
Winkler, rf.....	3	1	1	1	0	0
Langs, 2b.....	4	0	0	3	2	0
Burke, c.....	4	0	0	7	1	0
Levy, ss.....	5	0	0	1	3	0
Mazone, cf.....	2	2	2	0	0	0
Seckler, 3b.....	4	0	0	2	1	0
La Barr, lf.....	2	0	3	7	0	0
Morris, p.....	3	0	1	2	2	0
Punso, lf.....	3	0	0	2	0	0
Hummel, rf.....	1	0	0	0	0	0
Totals.....	31	3	6	27	10	0

a batted for Mazone in ninth.
Universal 6 4 0 1 2 0 0-5
Warner Bros. 0 0 1 1 0 0 0-2
Two-base hits—Sontag, Owens. Stolen bases—Meag, Winkler. Bases on balls—Off Meag 1, Morris 6. Struck out—By Meag 9, Morris 2, Mazone 1. Hits—Off Morris 9 in 6-1-2, Mazone 2 in 2-3. Losing pitcher—Morris. Umpires—Hanson and Dorman.

First Game Didn't Please

The first game, between Pathe and Famous Players, failed to please the crowd. Its slowness caused a halt to be called in the sixth. Pathe's three pitchers chucked in vain. The Paramount team knocked the deliveries of Carey and Torpey, and scored nine runs in the third. Five hits, a couple of passes and some wild throws aided the procession over the plate.

Pathe might have done better if Walsh, the first pitcher, had not been hurt and forced to retire after running into the first baseman in the second inning. Walsh was great in the box. Robertson pitched consistently for Famous Players.

Pathe scored one in the first on Jordan's homer. McVeigh was the assaulting genius of Famous, getting four hits in as many trips to the plate.

The score:

	R	H	E
Pathe	1	0	0
Famous Players	9	0	0

No Game Saturday

There will be no games Saturday (May 29) because of the Decoration Day holidays. On the following Saturday will be four games with the fields not yet announced.

The eighth team in the league will be selected this week. It probably will be the King Features lads.

Field Day June 27

A field day for the benefit of the United Jewish Drive will be held at the Polo Grounds, June 27, not May 27, as reported last week.

HIGH RENTALS PUSHING OUT OLD FIRMS FROM TIMES SQUARE

Three Landmarks Fade Away—Gumpel's, Harlowe & Luther's, and Liggett's—One Drug Store on Same Corner for 40 Years—Gives Up Business

Three Broadway landmarks have passed into oblivion within the past few weeks with increased rentals the contributing cause. Others may also be sacrificed in Times square's latest boom that is prompting landlords to kite annual rentals and seemingly having no difficulty in getting their price from new tenants.

Probably the most notable departure of the trio above mentioned was the passing out of Harlowe & Luther's (James') drug store at Broadway and 46th street. It had been at this stand for 40 years and had been a handy spot for show folk.

The corner was originally held by the James Drug Company which stood the rent tilting for years. It later shifted a block west, to 8th avenue, giving way to Harlowe and Luther. The latter practically had to build up their own clientele save for the traffic trade, since most of the rest followed James', there being more loyalty among customers in those days.

25 Per Cent Tilt

Three months ago when Harlowe & Luther's lease was about to expire they were notified by the landlord that a 25 per cent increase would be required on a renewal. The druggist and other tenants of the building rebelled at what they termed an unjustified increase. An exodus followed and the building is now under course of interior reconstruction, to be occupied by I. Miller's shoe store.

Liggett's, northwest corner of Broadway and 46th, passed out because of similar conditions when the building was taken over by the Childs Restaurant Corporation. Liggett's, however, is well represented along the main stem and could afford independence when the tilt came.

Gumpel's Clothing Company at 42d street and 7th avenue was the third to be chased away from Broadway and out of Times square because of rental tilt. Gumpel's, specializing in moderate priced clothing for men, had been at the stand near 15 years. Long ago the concern operated a string of chain stores throughout New York and Brooklyn featuring a slogan "That Suit at \$10—at Gumpel's." This was before the Monroe Clothing Company stepped in with their "Walk up and save \$10." Gumpel's is no more so far as Times square is concerned but Monroe is still there.

Also the Joseph Hilton Company which followed Gumpel's into their former spot and within a week made structural alterations in the frontage and in the store proper that have brightened the corner.

7th Ave. Puller-In

Gumpel's probably will not mourn the loss of the uptown stand. In its early years uptown the store got a good play but with the increase of "puller-in" places along 7th avenue the standard firm found telling competitors. Gumpel's still operate four stores in Greater New York.

Despite a seemingly over-stored condition in Times square locations are always in demand. Newcomers are as anxious for spots along the main stem as rubes are to play the midway on the carnivals. Hence the independence of landlords who jockey one prospect against the other and let locations go to the highest bidder.

LOBBY PHOTO THEFTS

Pleading guilty to the theft of 50 sets of lobby photographs from the Krause Manufacturing Co., at 220 W. 42d street, Thomas Austin, 20, and James Dixon, 17, were given suspended sentences in the Court of Special Sessions.

The youths' employed by the art firm as errand boys, were arrested on the complaint of Simon Goodman, head of the concern who charged them with stealing the photos and later selling them to a man at 727 Seventh avenue for \$12 although they were worth \$37. The police recovered the photos but are seeking the purchaser.

CRAP GAME RAIDED

A crap game raid in 42nd street, just off Seventh avenue, early the other morning resulted in the arrest of 20 men on charges of disorderly conduct. Later, when arraigned before Magistrate McKiniry in West Side Court, all were discharged.

Detective Kiley, Inspector Lahey's staff, received a "tip" that the "traveling crap game," which moves to a different place every night, was in progress at 243 West 42nd street.

The detectives, armed with crow-bars and axes, went to the place. After considerable trouble they battered inside. The players, used to such raids, made no effort to escape. The police confiscated a collapsible table on which they said the dice were being rolled.

In court Detective Kiley told the magistrate he could not identify any of the 20 men who had made the loud noise or who had been throwing dice.

USELESS SUMMONSES

It might be signs or a way of getting free advertising was the consensus of opinion in West Side Court when three managers of theatres were discharged on the violation of a corporation ordinance. The respective theatres were Shubert's 44th Street, the Little Theatre and the Broadhurst. The latter received plenty of free advertising last week when Beryl Halley was hailed to court for alleged lewdness. She was discharged.

Sergeant George (Hardboiled) Smith of the West 47th street station directed Patrolman Francis Dolan to serve summonses on the three managers, alleging that signs that bore pictures of the cast and accounts of the show were projecting too far out on the walk.

Smith charged that pedestrian traffic was being impeded and ordered the serving of the summons. Dolan did. In court the next morning Magistrate McKiniry discharged the defendants.

FIGHT SPECS NABBED

Detective Buys \$3 Tickets for \$7—First "Pinch" at New Garden

Convicted of speculating in tickets to a fight at the Garden, Thomas Colligan, 32, a physical director, of Brooklyn, and Louis Elkins, 28, salesman, were fined \$25 each in the Court of Special Sessions.

Walsh said he was at first approached by Colligan, who sold him a \$3 fight ticket for \$7. A few minutes later Elkins sold him a ticket for the same price. He then placed both men under arrest, charged with selling tickets above the usual 50 cent advance.

These are probably the first convictions obtained against speculators operating at the new Garden.

MIZNER'S \$15,000 JUDGMENT

Addison Mizner, the Boca-Rotón (Fla.) realty developer and brother of Wilson Mizner, bon vivant, Broadwayite and playwright, issued a \$15,000 demand note on March 15, 1926, to Frank Weisbader, but did not make good.

Judgment for the full amount has been taken by default against Mizner.

ACTOR CAUGHT WITH DRUGS

James Marr, 46, an actor, of 414 W. 46th street, was given a suspended sentence in the Court of Special Sessions last Friday after pleading guilty to possessing heroin. He was arrested by a member of the Narcotic Squad in his room at the 46th street address.

Marr told the Justices he had quit the habit and on his promise to stop using drugs drew the suspended sentence.

DAPPER DON' ON B'WAY AFTER 'BEATING' CASE

Con Man's Philosophy—Only One More Trial to Face Just Now

"Dapper Don" Collins, Broadway Beau Brummel, sheik, con man and rum runner, checked off another one with the police when he beat a charge of defrauding the Hotel George Washington in West 72nd street out of a board bill.

He was acquitted after a hearing in Special Sessions last Thursday.

The "Dapper One" only has one more charge to face in this country, that of running whiskey into Pennsylvania.

"Don" was arrested several weeks ago by Detectives Brown and Mayer of Headquarters, old friends of his, on the complaint of Mrs. Eva De Witt, assistant manager of the Washington, who charged Collins with occupying two separate suites at the hotel from Feb. 1 to April 7 and neglecting to pay the bill amounting to \$313. It was said at the time that one of "Don's" lady companions was a prominent Broadway show girl and film actress. This Mr. Collins vigorously denied. He admitted, however, he had engaged two suites at the hotel, as "a matter of convenience," he explained.

At the trial Collins said that he had no intention of swindling the hostelry and to prove this said he had notified the management he was temporarily short of funds but would leave his wardrobe and other valuables, even including his numerous canes, until he could settle the bill. The stuff he left, Collins said, was worth at least \$5,000. It was at least two weeks after he had left the hotel his arrest occurred. Wednesday night as soon as he was freed of a rum charge in Newark where he was fined \$500 in the Federal Court, he hurried to the hotel and settled the bill.

Talked Himself Out

The Justices questioned Collins at length on his criminal career, but Don was rather reluctant to reveal his past. He admitted he had been convicted three times, once for robbery and twice for grand larceny, but declared the grand larceny charges were "framed" against him. After listening to the suave-talking defendant Justices Salmon and Kelly voted for acquittal and Justice Voorhees for conviction.

As "Dapper Don" left the courtroom he heaved a sigh of relief. "That's another one off the chest," he remarked. Although he has always taken the attitude of "listen and say nothing," Collins assumed the role of philosopher when he spoke to reporters. When it was suggested that Broadway and wine and women were to blame, he said: "Broadway is not to blame for my troubles. Nor is it to blame for any other man's or woman's downfall. It is up to the individual himself. He makes and lives his own life. It is foolish for anyone to blame it on any person or place he may become associated with."

He was asked whether it was true he intended to get married and retire to a farm.

About Women

"I expect to go in for farming for the time being. At least until things quiet down. I surely don't intend to quit Broadway permanently. As to getting married," he laughed, "the woman I would want would not have me, and the woman who would have me I would not have."

Collins explained that the reason he used various names in his wanderings over the world was because he had no chance to live quietly under the "notorious name of Don Collins."

"Once a man gains a questionable reputation under a certain name, be that reputation false and unjust, he hasn't a ghost of a chance to get along in life."

Leaving the Criminal Courts, Collins immediately went to the Hotel Washington to collect his vast wardrobe, saying he felt "shabby," although he was decked out in the latest London tweeds and wore the newest English derby.

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

'ROUND THE SQUARE

Color Combination in on "Charleston"

As crowds of homeward theatre goers were leaving the Lyceum where the "Sport of Kings" is being played a strange sight confronted them. There they found a young ebony-hued boy dancing the Charleston. Close by was a youth who was feverishly clapping his hands and urging the dark skinned lad on. This boy was evidently of Irish extraction. Nearby the pair was a third lad with an air of business not saying much nor applauding but paying rapt attention. Presently the Negro lad stopped Charlestoning. The Irish lad rested from his hectic applauding and wiped his brow.

Then the men folks leaving the show dug into their jeans and "shelled" out plenty. The coins were dropping on the walk. The Irish lad swept up the coins like a D. S. C. sweeper. When he completed his job he carried the coin to the third little business boy of Jewish extraction and all three left before the big Irish bluecoat appeared on the scene.

Cheese Club's Punting Practice

One humorous angle to the Westchester-Biltmore-Al Jolson affair cropped up when the Cheese Club visited Libby's new, big Jewish hotel on the East Side. Harry Hershfeld read a telegram purporting to congratulate the club on winning an invite to Libby's, also inviting the club to spend a week-end on the lawn of the West-Bilt club for "punting practice." One member asked what the punting meant, Harry replied: "If you take that bezer of yours up to the Westchester-Biltmore they will kick it all over the place."

Drunken Speeding Taxi Chauffeur Caught by Cop

After a spectacular chase up Broadway for 18 blocks, Norman W. Young, 29, taxi chauffeur, \$55 Gravesend avenue, Brooklyn, was arrested by Policeman Harry Morris, Motorcycle Squad, on charges of speeding and driving while intoxicated.

Morris was at 30th street and Broadway with his motorcycle when he saw Young's cab speeding 45 miles an hour up Broadway. He called Young to stop but no attention was paid to him. The policeman started after the fleeing taxicab.

The taxi chauffeur zigzagged up Broadway. Several times he narrowly escaped colliding with other cabs and automobiles. At 48th street Morris drove alongside the taxi and forced Young to stop. He then arrested him.

Later in West Side Court Magistrate Corrigan held Young in \$600 bail for trial in Traffic Court.

PRESS GAG FOR \$10

The dailies fell for another press yarn, the second within two weeks when Dolly Sterling, 28, of 145 West 47th street, who plays a small part in the "Bunk of 1926" had herself arrested last Thursday in front of 10 Chatham square on a charge of disorderly conduct. She was accused of masquerading in men's clothing.

Found guilty in the Tombs Court later in the day and fined \$10 by Magistrate Flood, the press agent gladly paid it, upon learning that several news photographers were on hand.

According to Detective Thomas Cassidy of the Old Slip Station he found the girl dolled up like a young thrust and lustily puffing away on a cigaret. Apparently her actions or makeup was easily penetrated by the watchful "dick" for when he questioned her she admitted she was a performer and was in the "getup" for the purpose of "getting atmosphere" for a new act she was to put on in the Broadhurst theatre show.

Syndicating Hellinger

Mark Hellinger is being syndicated by the Chicago "Tribune" news service. He is at present attached to the New York "Daily News" and has been running a Sunday department in that paper headed "About Broadway."

Hellinger's Sunday page attracted the "Tribune's" attention. Hellinger knows Times Square very well, one of the few nightlife reporters New York has ever known.

A famous Broadway syndication is the widely purchased and read column by O. O. (Odd) McIntyre.

Pickpockets Sent Away

Detectives John Wich, Eddie Flinn, Barry and Finken of the pickpocket squad rounded up three jostlers in front of the Rialto, where "Aloma of the South Seas" is playing. The trio were arrested on separate days and each received sentences of four months in the workhouse from Magistrate Richard F. McKiniry in West Side Court.

CANOPY VIOLATION

As a result of orders issued by Commissioner McLaughlin, police of the West 47th street station have been visiting various supper clubs, restaurants and apartments in the Times square district and serving summonses on owners for violating a corporation ordinance which prohibits a canopy in front of the places.

The ordinance allows a canopy to be erected during inclement weather or for use at weddings and other social functions. It says they must be removed when not so used. Police claim that in a great number of instances night clubs and apartment houses have erected stationary awnings.

During the past week about a dozen violators have been arraigned in West Side Court. In most instances the magistrate has suspended sentence with the promise from the offender that the awnings will be removed and not erected again except as provided for in the law.

"Bookies" of Several Odd Occupations

The bookies had another big day in Special Sessions when two were acquitted while a third was convicted but escaped prison.

William Meehan, chauffeur of 641 West 20th street, was arrested by Policeman Clancy of the Third Inspection District April 19 at 135th street and Broadway. He was given 30 days in the Workhouse but the execution of the sentence was suspended pending his good behavior.

The other two were George Miller, driver of 1092 2nd avenue, arrested April 15 and James Caputo, steam boat captain of 161 Canal street, arrested at Stone street and Broadway April 27. Both were acquitted.

Halperin's Bounding Check

Iving Halperin, 29, salesman, 312½ Riverside drive, was arraigned in West Side Court on a larceny charge before Magistrate Richard F. McKiniry. Through his attorney, Joseph Broderick, he received an adjournment.

Halperin was arrested by Detectives Butler and Defarari of the West 68th street station on the complaint of Jennie Lindenbaum, buyer, 340 West 86th street. The latter charged that she cashed a check for the defendant Jan. 2 last, and that the voucher was returned to her by the bank with no account noted.

Halperin denied he attempted to swindle the buyer. He told Miss Lindenbaum he had received the check in a card game in the Times square section and believed it to be O. K. He promised to make good the money, and when he failed she caused his arrest.

SIBYL SHERMAN SENT BACK

Sibyl Sherman, 32, of the Roosevelt hotel, Third avenue and 24th street, who said she was a show girl, pleaded guilty to a charge of having narcotics in her possession in the Special Sessions.

She was given a suspended sentence on this charge but the Justices sent her to the Workhouse to serve out an unexpired term of seven months for violation of parole on a previous conviction.

THE DRESSY SIDE

By SALLIE

At the Palace

Ledova, Madeline Cameron, Helen MacKellar and the Hamiltons (Pearl and Violet) are the women in this week's Palace bill. It is fair entertainment.

Ledova dances brilliantly and her style is always animated. She is charmingly dressed in the various native dress of the dances. The set for the Hamiltons is a nice background for their grotesque costumes. They were well received.

Miss Cameron (with Oscar Shaw) looks her best in a beautiful white encrusted with rhinestones. The bottom is scalloped and the bodice long and snug fitting. A blacuit coat of cloth topped off with a bit of fur at neck and a small turban is very good.

Miss MacKellar's playlet gave the bill a good bit of punch. The women in the farmhouse were dressed as one would expect them to be. The Monday afternoon audience were in a mood to enjoy these women to their fullest.

Raving Over "Temptations"

The undressed portion of "The Great Temptations" at the Winter Garden is but a small portion of the real dressing and scenic effects the Shuberts have put into this lavish revue. It offers beautiful girls who know how to wear clothes, some good voices who can put over songs and a bit of comedy, besides an eye feast of harmony in coloring and effect that has little approaching it, notwithstanding the effort that the detail must have entailed.

The Foster Girls are given an opportunity to put forth their best step and they do it. Their dressing is unusual and lovely. The bathing outfits of checked black, red and white with loaf shaped hats are peaches. In their royal blue girdles with a touch of canary, doing an odd dance in and out of the wings, they captured the audience.

In the final act which is most artistic and seen through soft lighting, the balloons atop their headdresses lend the effect sought on the broad and many stairs while the rhythm of their movements seems perfect and they wear flowered one-piece affairs.

The scene in a Garden of Memories with its fountain, gorgeous paraisos, highly colored skyline and live models reclining at the foot of the fountain is a gasp. The Deuel Sisters do a solo dance in white chiffon with touches of green feathers and wearing satin pumps. These sisters are graceful and unaffected. The much discussed undressed dance done by Miss Roseray and Cappella (from the Casino de Paris) is handled so delicately it is art in all its dancing glory. Miss Roseray's perfect form sports a rhinestone girdle as well as a tiny bodice. In another number, she has a well marcelled wig of gray with accordion pleated little skirt held in place by a wreath of rosebuds and a white chiffon simple throw trimmed in these buds. The costumes of pale pink satin with much fringe and pink hats, while not the most elaborate, are the most attractive of the entire production.

The period bouffant clothes are wonders. One is of a huge hoop of pink taffeta, hand painted to one side, the other half being entirely of rhinestones and another of white satin.

Hazel Dawn as Mother Goddam ("Shanghai Gesture"), in blue dotted in jewels with a replica of Florence Reed's headdress, proved that her impersonation was almost letter-perfect. Mandarin coats in this scene are gorgeous. Arz Gerald is so like the Poppy of "Shanghai" in her green chiffon and Mary Duncan's voice that she's near perfect.

More than your money's worth in this show.

Sunday Concert At Garden

The concert given Sunday night at the Madison Square Garden to raise \$1,000,000 for the furtherance and development of Jewish Education met with response from many distinguished artists who volunteered their services. The Garden was well filled, excepting the balcony. At a late hour with many vacancies, \$10 was being asked for seats in the arena. Taking into consideration that benefit funds were trying to be raised, any price would have been better than vacant seats.

The program included excerpts from the first Hebrew opera ever composed and presented publicly, with the composer P. J. Engles, a well known organist. The act titled "Dedication of Temple" was spiritually beautiful with the princess role sung by Beatrice Vivo, looking charming in pink chiffon with silver slippers. Cantor Rosenblatt sang the prophet role and his son, Henry, that of the High Priest.

Ossip Gabrilowits directed a specially organized orchestra of 150 men who accompanied the women artists. Elizabeth Rethberg of the Metropolitan was in glorious voice. Singing "Kol Nidre," she wore a brown evening gown, done in sequences and cut low, round neck. Mme. Odo Solobodskaya in a green chartreuse green, sang "Eli-Eli" to tremendous applause. Messrs. Gabrilowits and Harold Bower at two pianos, played "Saint Saens" variations and this with Mayor Walker's address was the night's big moment.

The College is to occupy three square blocks on upper Amsterdam avenue.

Rosa Calvano's Soprano

The New York Students' Symphony, conducted by Louis Levan, was heard in Town Hall in a program which offered opera numbers by Rosa Calvano, soprano, accompanied by Clementine de Mocco. Arias from "Butterfly" and "Pagliacci" were her serious ones and while the production seems imperfect, her high tones when a bit of sentimental softness is introduced, will make her voice altogether pleasing.

Miss Calvano wore an attractive gown of soft pink with flare and decolette. Miss De Mocco at the piano surrounded by the flowers decorating it, gave the necessary warmth to the usual cold atmosphere of Town Hall.

JUST PASSING ALONG

By DOROTHY PADDACK

Old Programs At Actors Fund Home

The 24th annual visit of the officers and board of trustees of the Actors Fund of America was made Sunday to the Staten Island stronghold by a large group of the board and by several friends of the Fund. Daniel Frohman, president of the Fund, presided at the afternoon program which succeeded the luncheon.

Interest centered around Mrs. Nannie Cotter, resident, whose husband, Frank G. Carter, had played Claudius with Edwin Booth in "Hamlet," 1873. A program of one of these performances hangs in the men's club room. It is dated Dec. 18, 1873, and called "The Opera Glass, program of the Providence (R. I.) Opera House. "Isadore Cameron played Ophelia. The guests were also interested in examining other programs of by-gone days. A double bill of the Theatre-Royal, Edinburgh, is dated Saturday evening, March 5, 1828. Charles Kenble was making "his last appearance" but six in the celebrated comedy, called "The Merchant's Wedding" or "London Frolics in 1638."

After giving the cast of this comedy as well as the cast of Ben Johnson's "Every Man in His Humor," the program continued: "After which, at the Desire of several Ladies, will be performed the Operatic Entertainment of 'Charles II' or 'The Merry Monarch.'" A footnote added: "Miss Noel will play Mary in which character she will sing the ballads of 'Oh Not When Other Eyes May Read,' and 'Not in the Pictured Italia.'" The women were all "Miss," "Mrs." or "Mme." with no first names.

LADIES OF THE ENSEMBLE

By ROSE ADAIRE

Blanche O'Brien is new to the "Bunk of 1926."

Winnie Beck, who has a mania for poetry, has changed her verse from the light and airy to sentimental. Must be love.

Ruth Cameron and Dorothea Stanley are in "Ciro's Revue."

Isabelle Graham is at the "300 Club."

Trudy Lake is back from Boston but still vacationing and attending first nights.

Eva Marie Gray is a study in henna color these days. She and the rest of the dancers in "The Girl Friend" were guests of George Olson at the Pennsylvania one day last week.

Mary Warren has nothing to do but ride around in a 15-5 these days.

Mary O'Rourke is walking around as though she had never seen the bright lights before.

Pauline Bartlett is with "Kitty's Kisses."

Anita Banton has returned to "Vanities."

Eileen Adair mourned so much for her dog that her girl friend returned it.

Pudgie Duker, Plummer Doge and Margaret Mackay, formerly in "Vanities," are with "Great Temptations."

Marion Dowling is wearing strictly tailored clothes. She is also making lamp shades and everything for her new apartment.

Gertie Young has undertaken to let her red locks grow.

Lillian Thomas is joining "Ciro's Revue."

Eleanor Brooks, "Vanities," makes handkerchiefs in her spare time.

Maryon Dale has acquired a boyish bob.

Bobby Breslau, Betty Wright, Jr., Dorothy Van Alst and Bessie Kademova, formerly with "Sweetheart Time," have been engaged as specialty dancers for the new edition of "Bunk of 1926."

The girls at the Liberty theatre had a jack and ball contest. First prize was won by Ann Ecklund, second by Teddy Dauer, and Marcia Bell got the booby prize.

Dorothy Brown, "The Girl Friend," has two new hats and a police dog-like dog.

After much persuasion Dottie Gray finally succeeded in getting Gertrude Cole to take acrobatic lessons.

Minnie Mae Moore, Laurette Adams, Marie Salisbury and Hilda Allison are in "Ciro's Revue."

Lois Stone is touring with a vaudeville act.

Dorothy Arden and Jane Daniels have returned from Florida and have been posing for pictures.

Kay Anna has returned to New York after a tour with "The Grab Bag."

Pansy Mannes is going in the new "Follies."

Very Little Beauty, but Much Bareness at Garden

Endless girls seem to make up the chorus of "The Great Temptations," an elaborate and spectacular new revue at the Winter Garden.

Its numbers are beautifully arranged for which Earl Lindsay can take a bow. "Any Step" is the first and the girls sure do any step. "The Spider's Web" follows with some of the choristers in costumes with wings that give the appearance of butterflies under a colorful lighting effect. The 16 Foster Girls participate in acrobatic stunts on an enormous web.

Then "The Sequel Centennial Baby" with the girls in adorable pink ruffled costumes and black

RIGHT OFF THE DESK

By NELLIE REVELL

Anyone who thinks they are getting a tough break should have seen Molly Fuller as I saw her yesterday afternoon at St. Elizabeth's hospital. A week ago, after playing Flatbush and Philadelphia, Miss Fuller had a relapse from the illness that had kept her in bed some weeks earlier in the winter. She returned to New York, cancelling all further bookings and Monday went from the Somerset to the hospital for the professional care she needed.

There I saw her, all alone, not a soul near that she has ever known before. Worse, she is totally blind and thus unable to familiarize herself with new faces to make new friends. Neither of the members of her company, Esther Romer and Bert Kelly, can be with her now as they have been, night and day during her illness. Even Ruby, her faithful colored maid, cannot remain at the hospital to be at her call as she has been for years. Added to her loneliness and her shadowed eyes, is the intense agony of her illness.

Cut weeks, bad spots on the bill, long jumps and poor hotels shouldn't seem quite the biggest troubles in life to the performers who read of the breaks Miss Fuller is getting.

All her friends knew that Miss Fuller was more brave than wise in going back to her vaudeville engagement so soon after her winter spell of illness and they knew she was doing it because she couldn't bear the thought of her company being out of work. If anyone ever did, Molly Fuller deserves the D. S. C. of the theatre for her heroism.

My evening out last week included dinner at Mr. Frohman's where I met Mr. and Mrs. Otis Skinner and Florence Reed, then seeing a performance of "Love in a Mist." Though I didn't know it I found a number of my particular favorites in the cast. One is our own little Mary Marble, who used to talk about "Lemin' Pie" when in vaudeville with the late Sam Chip. Now she wears blackface but no burnt cork can disguise her cute little voice.

Another is Alice John whom I haven't seen either on or off the stage since she was in "The Seven Sisters" with Laurette Taylor and Mrs. Arthur Hopkins.

And then there is Madge Kennedy who has the most eloquent pair of feet I ever saw do a silent but sparking monolog. What her lines didn't say her feet said for her. In her dressing room after the performance she told me of the trouble she has making her feet behave. She can't keep them still—they're just gabby feet. She says she tries to keep them straight but before she knows it they're pigeon-toed or wound around each other, expressing every shade of every mood.

Malcolm Williams also knows the joys of convalescence. For eight weeks he has hovered between life and death as a result of a very serious and most unusual operation. However, with the help of God, a skilled surgeon and a devoted wife (Florence Reed) and the Lambs who let him beat them at pinochle, he hopes to be able to return this week to his role in "The Wisdom Tooth."

Women's financial sense has sometimes been disputed but here is conclusive proof that some women know how to handle money—and keep it. When the late Mrs. David Belasco's safety vault was opened after her death, it contained a surprise for her executors. Her family thought that she must have an estate of perhaps \$50,000 since it had always been a family joke that she refused to pay her bills out of her allowance but preferred to have them sent to her husband. But in the vault was \$400,000, nearly \$80,000 of it in cash and the rest in good securities.

According to the will the income of this goes to her daughter, Mrs. Morris Gest, and to Mr. Belasco during their joint lifetimes.

While on the subject of wills, it may interest her friends to know that the late Jeffrie Lewis left an estate of \$16,000, income of which is to go to her son until he is 45 and at that time he is to get the principal.

A unique party, one that had its roots away back in the past of the theatre, was that given by Daniel Frohman last week. The scene was a hotel dining room in Newark and the time was between the matinee and evening performances of "The Two Orphans." The celebrants made up a reunion of some of the members of the old Lyceum Theatre Company of the 80's, when that famous company was playing in the now vanished Madison Square theatre.

They were William Seymour, formerly the stage manager of the old theatre, Mrs. Whiffen, who is now 82, May Robeson and Henrietta Crossman. All were under the management of Daniel Frohman and all now are in "The Two Orphans." Friendships that lasted over nearly half a century—the world doesn't erect any finer monuments to life.

It is well known that golf and profanity are like ham and eggs—always together. At a certain New York club a minister was learning to play the game and making heavy weather of it. After each dub shot his opponent saw him bite his lip as though to shut off the sulphurous language the occasion demanded. At last the minister swung wildly at his trapped ball, there was a sharp crack and the head of the club broke off. The reverend threw down the handle, gritted his teeth and burst out:

"I'll have to give it up."

"What!" exclaimed his friend, "Give up golf?"

"No—give up the ministry."

Another golf story that followed concerned Ed Wynn and Eddie Cantor, who visited a Long Island course for a game. A wise-cracking caddy was informed that they were two theatrical celebrities and he watched them play several holes. After they had sliced, topped, hooked and dug up the turf, been bunkered continuously, he went back to the clubhouse.

"What do those guys do around the theatre?" he asked the caddy master.

"They're prominent actors," his boss told him.

"Yeah?" the wisecracker returned. "I thought from the way they changed the geography around here, they must be scene shifters."

hats with tall rose color plumes. A Tiller routine is done splendidly. The show girls parade in stunning green velvet costumes before the Foster girls pop out of a pin cushion to do more acrobatics.

"The Temptation Strut" is the personification of pep. Choristers are cute in blue velvet costumes with a touch of red and beaded caps that rustle when they Charleston in. Many encores are taken for this number.

"The Guards of Fantasy" is a drill and march done well by the Foster girls. Some show girls do nudes for an encore that is no eye treat.

A panic is the chorus of stunts in pink lights as "The Girls of 1896." The finale of the first act is done to "Valencia," a very catchy imported march tune. The girls are

in exquisite Spanish costumes.

A pretty garden scene with a fountain is the set for the opening of act two. Many girls semi-nude are standing around. Others enter in costumes representing different flowers. One is more beautiful than the other. "Dancing Town" is another vivacious number. The chorines wear the dresses of Harlem, Greenwich Village, Bowery and 5th avenue. An effective finale is with lanterns. The lights dimmed make for pretty effects while the choristers march.

No particularly outstanding beauties among the girls but their dancing wins the way.

Dorothy Casey and Sybil Bursk are two exceptional youngsters who stand out for youthful charms.

The girls for such a large chorus work remarkably well in unison.

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50 YEARS AGO

(From "Clipper")

A. Montpeller, who owned the Theatre Comique in Cleveland, established the house as an all year around stand. Proud of his accomplishment his poet advertisement in "Clipper" proclaimed: "Leaf by leaf the roses fall, Drop by drop the spring runs dry, One by one beyond recall, OPPOSITION blooms to die."

A benefit for Fanny Davenport was to be given at the Fifth Avenue with "As You Like It." A large aquarium was being built at Broadway and 35th street. The Fay Templeton Star Alliance was playing one night stands through Maryland and Pennsylvania.

Ponchielli's opera "Gloconda," with its now famous "Dance of the Hours," had been successfully produced in Milan. In Stuttgart (Germany) the eminent violinist, Julius Goltermann, had just died. A variety theatre in Philadelphia wanting chorus girls advertised for "20 first-class, handsome coryphees."

Apparently drinking was rampant for most of the managers advertising for people insisted that only those temperate need apply. Especially was this true in the case of minstrel shows, which were going strong and making money. Several agents and managers asking for jobs noted in their ads that they were most abstemious and moral in all other respects.

Astor's horse, "Vagrant," had just won the Kentucky Derby, run over a mile and a half course. The Derby had just been run for the second time in 1876, the Jockey Club of Louisville having been organized in 1875, when a horse named "Aristides" won the initial contest. The purse was \$1,500 but betting then was just as heavy as now.

Here was a gag of the day: "The man who struck a good thing has just been arrested for it—it was his wife."

15 YEARS AGO

(From Variety and "Clipper")

Jack Johnson, then heavyweight champion, was sailing for London, where he had been booked to play the Oxford music hall.

E. F. Albee, B. F. Keith's general manager of the United Booking Offices, had acquired "Sumurum" for vaudeville here. Lulu Glaser has signed a starring contract with A. H. Woods.

Olga Petrova had been signed for the Folies Bergere, New York. Liebler and Co.'s "Marriage a la Carte" closed in Detroit after one night's notice to the company. A recent Gambol at the Lamb's Club included a musical quartet in which Alfred Seligman, of the banking house which bears his name, appeared with Theodore Bendix, Max Bendix and Oscar Sanger. Liebler and Co. were preparing to present George Arliss in "Diasaell," considered in advance to be one of the season's most important productions.

The Coronation of King George, which was to shortly be held in England, was to be recorded in color photography for motion pictures, the Charles Urban process to be used.

Joe Jackson received a new act notice in Variety on his panto bicycle act, and the critic (Jolo) said he would go well anywhere. Gaby Deslys' re-appearance at the London Alhambra was not nearly the riot expected. In the same town "The Count of Luxembourg" had been sensationally received.

PLAIN DIRT AND THEN WHAT?

It's an old axiom that a complainant must come into court with clean hands. Thus the spectacle of one of New York City's tabloids electing itself a committee of one to go after salacious plays is laughable in the extreme but dangerous nevertheless.

The tab in question contains more pornographic and salacious material disguised as legitimate news, in one issue than all of the sex plays on the boards, but it's a circulation boulder.

The play picked out will not only welcome the attempt to close its doors but has been inviting just such an attack. The producer felt he was double-crossed when the first night reviewers failed to stress its "daringness."

The tab has announced that it will work hand in glove with the District Attorney's office in its campaign to close the play and two others. That should swell the receipts at all three to such an extent the tab can jack up the line rate for theatrical advertising, for the publicity given.

The danger lies in the tab's appeal to a large class of readers who, unaware of the "angles," will accept the expose as an altruistic effort to safeguard the morals of the masses.

The same kind of chicanery under the same disguise is responsible for most of our pernicious legislation.

Just how to handle plain "dirt" plays, so written and crudely as this has been, must be a problem to the authorities. There are two decisions on the records, one the reversal of a criminal conviction and another limiting the power of the New York City licensing department over legit theatres. In any action the authorities should take is resultant publicity. Publicity is the heart action of "dirt shows."

There may be a growing belief that there is a certain population for "dirt." When that is exhausted in New York the "dirt play" must pass out. Such a play as "Sex" would never stand a chance outside of New York. In other towns they would run the people in it to the lock-up and probably keep them there. But in other towns there is not that tremendous circle of theatre goers that New York contains. Also in other towns the natives have a little more regard for themselves and their standing. They don't want to be seen at a theatre holding a questionable play.

And then the censorship thing, and much else, but what can be done?

INSIDE STUFF

ON LEGIT

Attractions returning from the road are bringing back entire productions, with the result that store houses, both private and general, are becoming clogged with settings, which may never again be used. Within the last few seasons some showmen have ordered settings left in the final stand or destroyed, ordering only electrical equipment and useful props brought back. Time was that stock managers bought assortments of settings by the carload, but even the stocks appear to be plentifully supplied.

Recently the Frohman office spent \$1,000 to truck useless settings to a dump in Long Island, where the stuff was burned. It cost \$350 to truck last season's "Charlot's Revue" to the burning ground. That is about the only way to clear store houses and eliminate storage bills, the alternative, of course, being to leave the stuff on the lot.

The Bertha Kalich company, touring in "Magda," recently struck a funny proposition in Windsor, Canada, where a union crew refused to touch the scenery of the company because it had been hauled in by "scabs." And a union hauling company refused to haul it back to the station. Faced with the necessity of missing a performance, the management used a house set, let the scab crew haul the scenery back to station and went ahead with the show.

Another instance of where union trouble has occurred recently is Mamaroneck, N. Y., which has this year developed into a one night opening stand. There is no theatrical union in the town and union men have refused to haul attractions up there on this account.

Some companies have also had controversies with the union stage crew at Stamford, Conn.

Considerable speculation as to how the colored newspapers would take "Lulu Belle," exploiting a gold-digger, robbing, heartless colored girl, mingling with both races, seems to have been settled in favor of the play and Lenore Ulric. The New York "Amsterdam News" said: "One does not have to be white to fall before the pedestal on which stands Lenore Ulric." The New York "Age" said: "Theatre-goers should see 'Lulu Belle.'" The New York "News" (colored) said: "She was splendid, delightful, triumphant." "Opportunity" said: "Lulu Belle" offered Miss Ulric her supreme opportunity, she was a dazzling, exultant Delilah."

The adage anent the chap who cried wolf once too often is now being brought home to an erstwhile prominent producer sojourning in the tropics until someone harkens to the stren call of night letters collect and forwards return transportation.

A play brokerage concern sold on the idea of the producer's bright prospects financed the trip to the tune of \$750, figuring it enough both ways. The producer became enmeshed with other promotions and also failed to keep his grub-stakers advised on his movements and prospects.

After weeks of waiting for reports that never came the spell of silence was broken last week by a wire for \$750 more to bring him back.

Arthur Hammerstein is said to have spent \$100,000 in buying up the leases on Broadway stores in the block directly north of 53d street, for the purpose of speeding the building of his Temple of Music, to be erected in memory of his father, Oscar Hammerstein. The theatre entrance will be on Broadway but one side of the main structure will range along 53d street through which the elevated railway runs. The L will not interfere, the architects guaranteeing the building will be sound proof. The Temple of Music is planned for completion late next season.

Press agents who misquote Frederick Donaghey, hard-boiled dramatic critic of the Chicago "Tribune," run the risk of being "called" on it. Last week Ralph Kettering, p. a. for the Adelphi theatre stock company misapplied in his advertisements a statement made by Donaghey. Referring to the curtain of the second act of "Weak Sisters" the critic said: "As vast a laugh as has been heard in a Chicago theatre in years."

Equity Regulating Salary Attempt?

Equity doesn't want to censor plays in which its members may appear, so it is somewhat foreign as well to hear of an attempt by it to regulate the salary of a member. That occurred last week with a comedian in a musical playing in Boston. He refused to accept a chance to cut his salary 25 per cent to please the show's management, but accepted a notice instead to leave the show.

Meanwhile Equity had "suggested" to the comedian that it thought he should agree to the lower salary rather than the possibility of having the show closed through his departure and the remainder of the company thrown out of an engagement. It would appear that that might be a matter for the show's management to worry over, not Equity.

For the protection of other Equity members may appeal to the Equity heads as a reasonable reason why it should intervene in a salary affair that is purely personal and private business, assuredly none of Equity's, but if so, there would have been a better way to suggest to the other members of the company that they appeal to the dissenters on the cut salary proposal.

Had this comedian acceded to the suggestion of Equity and cut his salary, it would have set a very bad precedent. It was an ill-advised maneuver on Equity's part, regardless of the reason. In union there seems to be sufficient strength as far as Equity applies it without trying to apply it farther.

And just why this seeming leaning toward the manager?

Kettering quoted the statement as referring to the entire show and not just one line.

N. T. G.'s comedy billing in connection with the Silver Slipper revue has been lent to the "Bunk" show at the Broadhurst, all advertising carrying the phrase: "We have just purchased four complete new sets of costumes. They will be delivered by carrier pigeons. Smoked glasses will be provided gentlemen upon request prior to Miss Beryl Halley's appearance as 'Eve.'"

Granlund is said to be "in" on "Bunk" and also has the Silver Slipper revue in hand, which has Miss Halley doubling from the cafe to the legit revue.

Lester Bryant, the Chicago manager, meeting with plenty of trouble lately "took" the smart ticket brokers. "Solid Ivory" was to come into the Playhouse, Chicago. Bryant proceeded to take the brokers aside, talking slyly of giving each exclusive rights in handling the pasteboards. The brokers fell for it—with cash. Then Bryant found he didn't have enough money to railroad the show in from Detroit so he dropped the matter.

Among the missing—financially: Harry Waterfall, \$750; Clara Guernsey, \$250.

Dayton Stoddard held what he dubbed the first annual kissing derby on the stage of the Playhouse last week, it being a novel press stunt for "Kitty's Kisses." Edna W. Hopper, a "Kitty" chorister, won by two lips. Several male starters were scratched, and it was necessary to draft one judge. Walter Kingsley drew the honor. Afterwards, Miss Hopper said Walter's kisser was the best kisser she had kissed that afternoon.

"Lucky Sam McCarver," Sidney Howard's play at the Playhouse last season, which was a commercial flop and yet highly praised in certain quarters, will be in the repertoire of the Neighborhood Playhouse during the coming season.

Its adoption by this group almost automatically crowns it as an excellent play, something which the Broadway crowd never quite agreed upon.

"Countess Maritza" played five weeks in Philadelphia with a weekly average gross of \$24,000 which was regarded quite good. It is reported the attraction lost \$10,000 on the engagement. "Maritza" is expensive to operate, having a salary list amounting to \$14,000.

The Shuberts bought only the American rights to "Maritza," a fact they were not aware of until an English manager announced it for London.

Most of the cast of the original cast of "Able's Irish Rose" at the Republic, New York, have been given vacations, some extending for three months. The idea of the management it to rest up the players for the fall. Several players continue to appear at the Republic, watching nearly every performance, somewhat anxious over the way the roles are being handled.

As in the case of "Artists and Models" last year, when half of the show's production was thrown overboard and later made into "Gay Paree," "Great Temptations" also came into New York with more than an hour's superfluous running time.

There are four separate choruses in the show, one being the Alan K. Foster's girls, the regular chorus of mediums and ponies, the show girls and the fat women's chorus used as a "gag."

The typical colored walk that Lenore Ulric does as "Lulu Belle" is credited to Zaidée Jackson, a colored member of the cast. Evelyn Preer, the main colored principal, also gave Miss Ulric many valuable suggestions.

Several white feminine vaudevillians who planned an imitation of Miss Ulric have found the walk she does a baffling proposition.

When George M. Cohan opened the new 4 Cohan's Theatre in Chicago Maggie Gillespie and William Robison went back on the payroll. This follows 30 years for Maggie as head scrubwoman and 27 years for William as general utility man at the old Cohan's Grand Opera House. These are probably the records for the Windy City in point of long service.

Equity is seeking to procure information through a questionnaire for a survey of the legit show business at present in the U. S. It has for a main objective to locate the exact number of theatres devoted to legit entertainment.

Nita Martan, who played the vamp role in "When You Smile," under management of J. P. Beury, has purchased the coat rights and leased the production, which she took with her to Los Angeles, where she will revive it.

"The Merry World," an English revue first called "Hello London," has been rehearsing in an old colored church in 53d street, west of Broadway. The Shuberts own the property. Nearly every player in the show has contracted heavy colds because of the dampness of the building and its layers of dust.

A vaudeville theatre in Chicago has posted on its call board several articles and editorials from Variety dealing with the N. V. A. and its methods of soliciting ads and begging money from audiences. This theatre is part of a vaudeville circuit with membership in the V. M. P. A.

EQUITY COUNSELS ACTOR TO ACCEPT 25% 'CUT'—HE REFUSED

Bill Frawley and Virginia Smith of "Merry Merry" "Take Notice"—Lyle Andrews Said to Have Appealed to Equity, but Wired Rebellant Players

Boston, May 25.

Equity is reported to have counseled Bill Frawley, and possibly Virginia Smith, to accept the 25 percent salary cut requested of all of the "Merry Merry" company by Lyle Andrews, its manager.

From the account Mr. Frawley, at least, received a message from Equity suggesting that he (and perhaps Miss Smith) accept the Andrews "cut," as a preventive against the show closing, thereby throwing out of an engagement the remainder of the company, all of whom, excepting Marie Saxon, featured, had agreed to the reduction over the summer if the show continues to run here and does not drop below \$12,000 weekly. That amount is asserted by Andrews as the "stop" amount.

Notwithstanding

Mr. Andrews is reported to have made the appeal to Equity to intervene in a salary matter with one or two of its members. Notwithstanding, Andrews sent the same people a wire asking that they either accept or give notice of quittal. That seemed to be an admission by Andrews that he did not anticipate the withdrawal of Mr. Frawley and Miss Smith would disrupt his "Merry Merry" show despite the professed belief to that effect by Equity.

Mr. Frawley and Miss Smith upon receipt of the Andrews wire, replied that they would accept notice. Through accepting notice the show's management must return them at the show's expense to the starting point (New York). Had the players given notice as proposed by Andrews they would have had to pay their own carfare back to New York, a matter of around \$6 each.

It is presumed here that Mr. Andrews thought the actors would prefer to say that they had given in their notice rather than to have it known they were given notice, especially when not over \$6 was involved. Mr. Frawley's decision in the matter appears to classify him as a first-class business man as well as an A-1 comedian.

Lost 14 Pounds

Miss Saxon's contract expires this coming Saturday (May 29). She had previously advised the show's management of her intention to retire from the show with the ending of the season as per her contract. Mr. Andrews asked Miss Saxon to continue during the Boston run, but the young woman declined, saying she needed a rest. The amount of dancing done by Miss Saxon in "Merry Merry" has cost her 14 pounds in weight this season. She is going to try to regain it during the vacation period.

"Pardon My Glove" Played

Rochester, May 25.

Billie Burke and Louis Wolheim in a "pre-Broadway" offering of Zoe Aiken's "Pardon My Glove" broke all house records at the Lyceum. "Pre-Broadway" is a misnomer, as the show now stands for it will not satisfy without considerable revamping.

Flo Ziegfeld missed the opening night by a week, landing here Saturday morning in his private car. He sat through the matinee, but attended the Eastman in the evening. Filming of "Glorifying the American Girl" in conjunction with Famous Players will start in two weeks. Mr. Ziegfeld, Miss Burke and their daughter, Patricia, left at midnight for New York aboard Mr. Ziegfeld's private car.

Anne Nichols' Farce

Playing in Paris

"Just Married," a farce written by Anne Nichols and Adelaide Matthews will be presented in Paris in the fall.

Mme. Simone, who will make the French production, adapted it and will offer it in her theatre, the Renaissance.

Relkin's "Benefit" Plan Of Seat Block Buying

Edwin A. Relkin, Yiddish impresario and publicist, has devised a new system of "benefits" which he will introduce in Times Square show business next season. It parallels the downtown idea of benevolent societies, lodges or other institutions anxious to raise funds, buying up a block of seats for an attraction and reselling them privately.

The downtown system is a Ghetto version of Leblang, with the cut-rates acquired from the management, as low as \$20 per \$100 worth of seats. It is up to the purchaser of each block to resell them for full value.

With this as a basic idea, Relkin will apply it to English show business with variations. He has interested Woods, Al Lewis, Sam Harris and other representative managers in the scheme.

'Cuts' and 'Commonwealth'

Two shows are operating on the commonwealth plan, "The House of Usher" at the Mayfair and "Juno and the Paycock."

The latter shifted to the Mansfield, where it will probably close Saturday night.

"Usher" was produced downtown by Brennan & Wainwright, who have relinquished their interests. Clarence Derwent, the actor, is now sponsoring it uptown, the house being guaranteed running expenses and the players taking pot luck.

"Juno" was turned over to Augustin Duncan by W. J. Perlman and John Jay Scholl, who produced it and who control the Mayfair, until August, when they will take it again for a possible Canadian tour. Duncan last Saturday signed with the Mansfield for this week, guaranteeing the house operating expenses. The company agreed to close without notice if business did not improve sufficiently in the Mansfield to warrant a continuation.

"The Wisdom Tooth" company at the Little has also taken a salary cut for summer continuance, business having dropped recently. This show is produced by John Golden and Marc Connelly, the author, has also consented to a special royalty arrangement to keep the show going.

"Rose Marie" Didn't

Repeat in Boston

Boston, May 25. "Rose-Marie" failed in a repeat date here and closed Saturday, after two weeks.

Moderate trade resulted in better terms for the attraction, after an argument with the Shubert office, but that advantage together with a popular price scale of \$2.75 top, failed to turn the trick.

Holzman on "World"

Benny Holzman, who recently left the New York "Journal" after building up its amusement advertising columns, is now in charge of theatrical advertising for the "Evening" and "Sunday World."

Sam Freedman handled the "Evening World" until a few weeks ago, resigning to publish a motor coach guide.

"Cy" Perkins, formerly of the "Bronx Home News," followed Freedman.

Mabel Ryan Settles

Mabel Ryan has adjusted differences at Equity against salary claims for "Nirvana," in which she was jointly interested with two others.

With these difficulties adjusted she is engaging a cast for "The Half-Naked Truth," producing it on her own. It went into rehearsal this week.

Editor 'Framed' Married Couple Into Articles

Milton Raison, author and publicist, is to celebrate his matrimonial freedom this week at the Club Barney. Raison did not defend the divorce claim of Ruth Waterbury, also a writer, who edits a picture "fan" publication, before Justice Erlanger in the Supreme Court, nor does he have to pay alimony by arrangement.

Raison is p. a. for the Barney night club in Greenwich Village and also with the Shubert press department. He had been married to Miss Waterbury for four years, and in a joint article in "Cosmopolitan," which Ray Long, the editor, arranged for with each side unbeknown to the other, Raison and his wife each gave their version on racial intermarriage. The different versions were paralleled, and not until actual publication did both writers know of Long's purpose in getting the Jewish husband and Gentile wife to talk intimately about themselves.

Clashing of temperaments, among other things, figured in the matrimonial crash.

REFEREE'S \$20 AN HOUR

Got \$1,380 for Hearing Ruth Harris-Pauline Lord Case

It cost Ruth Harris, actress, and wife of Mitchell Harris, last in "The Poor Nut," almost \$1,500 to find out she could not sue Pauline Lord successfully for damages on a breach of contract claim. Miss Lord was accused of being too friendly with the actor, but the referee, John J. O'Connell, who figured most importantly in the \$1,499.70 judgment for costs, with a \$1,380 charge for his time (at the rate of \$20 an hour), thought otherwise.

Mrs. Harris previously abandoned her divorce suit against her husband, which had implicated Miss Lord.

Herndon's Illness Halts De Mille's \$50,000 Suit

Richard G. Herndon is abed with a bad cold and pneumonia threatening, under two trained nurses' direction, which will probably postpone the trial today (Wednesday) of the \$50,000 damage suit pending by Rolfe de Mille, French impresario, against Herndon and the Belmont Producing Co. The action dates back three years ago when a Swedish ballet was imported by Herndon, who guaranteed a \$15,000 cash deposit instead of which he gave five \$3,000 notes.

The Swedish ballet floundered about and was forced to essay makeshift bookings in order to maintain their American prestige. Herndon in the meantime was sued for \$50,000 damages.

Ziegfeld's New Title

The new Ziegfeld revue due at the Globe, New York, June 31, and including the night club show in Florida called "Palm Beach Nights," may be titled "Ziegfeld's Palm Beach Follies" with the words Palm Beach submerged. Another suggested caption is "The Palm Beach Girl."

As previously reported this season's show is expected to have a modified label, one reason being its spotting elsewhere than the New Amsterdam, because of the success there of "Sunny."

"Hello Paris" 3 Authors

Jack Laft, Andy Rice and Ballard MacDonald will author the newest revue, to be produced by Rufus Le Maire with the tentative title of "Hello Paris."

Le Maire wants a Frenchy title. After considerable thought he hit upon "Hello Paris" as the inspiration for something better.

Martin Brookes will set the music to the revue.

June Walker—Geoffrey Kerr

Chicago, May 25.

June Walker, starring in "Gentlemen Prefer Blondes" at the Selwyn, will marry Geoffrey Kerr of "Divorcons" playing at the Blackstone, within a few weeks. Miss Walker announced last week.

Colored Little Theatre In Harlem District

What seemed another advanced step in the development of the Little Theatre as far as New York is concerned was made by the Krigwa Players in a series of one-act pieces. The Krigwa Little Theatre players produced their shows in the basement of the colored library of the 135th Street Branch in Harlem.

The Krigwa Players have apparently taken up the work of Mrs. Anne Wolter, founder of the Ethiopian Theatre in New York. It has been wholly a purpose to develop amateur stage talent and make possible a permanent Little Theatre home in Harlem. The Krigwa Players claim that they have no other intention than to present Negro actors before Negro audiences in the interpretation of Negro life as depicted by Negro artists.

The cabinet of the Krigwa Players comprise W. E. B. Du Bois, chairman; Charles Burroughs, Frank L. Herne, Zora Neale Hurston and Louise Latimer.

WERBA'S HOLDING CO.

Louis F. Werba has incorporated his theatrical activities under the general title of the Werba Holding Company. Although Werba's Brooklyn theatre is not included, all future productions and other theatres will be financed by the holding corporation.

Included is the musical comedy, "Well, Well, Well," due in the fall, with the Avon Comedy Four starred. Interested with Werba in the new concern are several others not heretofore identified with theatricals. A. L. Erlanger is not in financially, but the new Werba company will be an arm of the Erlanger office.

"Beyond Evil" at Cort

"The Jazz Singer" will wind up at the Cort next week, a week earlier than anticipated, since the show had been slated to remain in until George Jessell's withdrawal the following week to fulfill a film contract.

The shifting of closing date was made this week when Cort booked "Beyond Evil" to follow in June 6. The latter show was to have opened at the Princess next Monday.

"The Jazz Singer" has dropped below its stop limit several times.

"Beyond Evil" is an independent production projected by its author, David Thorne, and with the cast on a semi-co-operative basis with minimum guarantee. The piece has been rehearsing at the Cort this week and cinched the house booking on strength of its rehearsal. It goes in on a straight percentage arrangement sans guarantee.

Revolver Charge Against

Edith Parker Dismissed

A charge of unlawfully possessing a revolver was dismissed in Special Sessions yesterday (Monday) against Edith Parker Davis, show girl and former common-law wife of B. Parker Davis, actor, for the shooting of whom she was acquitted last month in General Sessions.

The charge of violating the Sullivan law grew out of the shooting of Davis July 7 in the apartment of Harry Wagstaff Gribble, playwright, at 63 West 49th street.

In recommending that the charge be dismissed, Assistant District Attorney Henry pointed out to the justices that at the woman's trial for felonious assault she contended she had wrested the revolver from Davis and that there was no evidence to show she owned it.

DAGMAR GODOWSKY IN CLUB

Dagmar Godowsky was announced to open last night (Tuesday) at the 5th Avenue night club, with an "official title" of "Mistress of Conversation."

Miss Godowsky has been looked upon as a dramatic actress.

Frances Starr's New Mgr.

Frances Starr will appear under management of William B. Friedlander next season. She will be projected in "The Shelf," by David Torrence, now being cast for a summer tryout of two weeks.

'ABIE'S' MOVING THEATRES ON TOUR

Ready for Next Summer—Portables—Set Up During Day

Next summer will see "Abie's Irish Rose" presented in certain territory in portable theatres. Two have been ordered. Originally it was planned to tour the attraction in the smaller stands in specially made tents, but the portable theatre specifications are such that this form of presentation will be a distinct novelty.

The portable theatre will have a capacity of 800 seats. A wood flooring will be used. There is a double roof, designed to make the interior impervious to weather conditions. Each unit will be traveled by means of four motor trucks, one to accommodate the players. The trucks placed close to the theatre will provide lighting power, also heat if that is required.

It is claimed the portable houses are so complete as to detail that they can be used either in cold or snowy weather. A crew of 13 will be carried. The men will set up the theatre during the day. Advance men will arrange for the renting of sites in each community.

At present Maine, portions of Illinois and Michigan are contemplated for the portable presentations of "Abie." Other sections where bookings are difficult to arrange will follow. It is expected a company could remain nearly a year in Texas.

Manipulation of the scenery has been worked out, the uprights folding back on tracks, with the drops tripped on rollers.

Audience of 8,000,000

Some interesting data covering "Abie's" first four years on Broadway and on tour is that the show has played to over 8,000,000 people, includes the New York company and five others on the road (three companies are remaining out for the summer, and by fall there will be five companies again on the road). There have been about 2,000,000 paid admissions in New York alone.

The total gross of all shows is not yet computed, but the total money paid in company salaries amounts to \$2,330,000. Nearly \$2,000,000 has been expended in publicity, including newspapers and outdoor advertising for all companies. Transportation and transfer expenses for all totals \$250,000.

A company for Australia has been formed and will sail from San Francisco June 8 on the "Sierra." The show will open at Melbourne July 5. It is expected to remain about two years. The players have been given contracts guaranteeing them 48 weeks out of 52, starting from the opening date.

In the cast are Jack Trainor, Grace Stafford, Harry Mortimer, George Duryea, Marty Ford, Bertha Waldren, David Wall, John McCabe, with William Suderling in charge.

"Chorus Lady" to Music

After various reports the former Rose Stahl starring comedy, "Chorus Lady," was to be revived, the rights to musicalize the piece have been obtained from James Forbes, its author.

Charlotte Greenwood will star in the musical version and the score will be written by her husband, Martin Brookes.

No producer has been selected.

Reed's G. V. Theatre

Carl Reed has leased the Greenwich Village Theatre for five years at a rental reported around \$20,000 annually. The house for two seasons has been under lease to MacGowan, Jones and O'Neill. Upon their merger with the Actors' Theatre they will produce next season in an uptown house not named.

OVERMAN FOR "TRUTH"

The Max Hart office has engaged Lynn Overman for "Nothing But the Truth," a musical version of the farce; and Charles Winninger for a forthcoming Charles B. Dillingham production.

POLL'S, WASHINGTON, GOING OVER TO GOVT. FOR DEPT. JUSTICE BLDG.

Democratic Senators Forced Issue—Shuberts Held House Under Actual Rental of \$5,000 Annually—Two-Year Fight Ended—Worth \$65,000 Yearly

Variety Bureau, Washington, May 25.

After a two-year fight headed by Senators Caraway of Arkansas, King of Utah and Bruce of Maryland, final confirmation is quoted as coming from Senator Reed Smoot of Utah that Poll's is to go; that it is to be among the first improvements to be made under the extensive building plan just passed. The theatre seats 2,400.

Following upon Variety's report of the terms under which the Shuberts secured the theatre from the Government at a rental of but \$5,000 annually while that same Government was spending millions each year for rented structures, the group of Democratic Senators quietly resisted the known strenuous efforts of the theatrical interests holding the lease to continue it in force.

Senator Smoot in an interview stated the Department of Justice will be located on the theatre site. It is believed here that when the commission in charge of the program meets this will be the first improvement.

A Lot for Nothing
As previously reported in Variety, the unprecedentedly low rental of Poll's arose through repairs to the amount of \$300,000, as estimated, submitted and approved, were made upon the building when S. Z. Poll took over the property from the Government on a lease for 20 years. The same repairs had been calculated by the Government experts at \$80,000.

It was understood that Poll would pay for the repairs and deduct the amount pro rata during his term as tenant, with the contractual rent \$20,000 a year. When securing the approval of his submitted cost for repairs, \$300,000 (despite the original estimate of \$80,000), Poll's lease since then, now shared in by the Shuberts, who are the operators of Poll's theatre, has been running at \$20,000 gross but actually \$5,000 net rental yearly paid for the theatre.

A really estimate of the present annual rental value of Poll's is around \$65,000.

DALTON BROS. WANT TO RETIRE ON COAST

Los Angeles, May 25.

According to reports, Dalton Brothers, pioneers of so-called burlesque musical comedy on the coast, are endeavoring to sell their interest in four houses they operate here and retire from the business.

Frank and William Dalton have been in business for about 30 years, starting in Dallas, then taking their shows into the middle west. They came to California 15 years ago and opened the Dalton theatre. Then they acquired the Broadway, Burbank and Princess, operating them with the same policy, with Gore Brothers, of West Coast Theatres, Inc.

They have a third brother, managing one of their houses. Frank who is the older of the two brothers is said to be close to 60 while the other brother is around 55.

"Merry Merry" Changes

Boston, May 25.
Replacements in the cast of "Merry Merry," currently at the Plymouth, will be in order next week.

Marie Saxon leaves this Saturday, with Katherine Morris taking over her role. Miss Morris assumed Miss Saxon's part in "My Girl" last season in the No. 2 road company of that piece.

Virginia Smith and Bill Frawley will also leave the Lyle Andrews musical and may enter vaudeville as a team. The combine substituting for this couple is Jerry Delaney and Choca Taula.

LE GALLIENNE PEOPLE'S THEATRE WITH KAHN

\$100,000 Behind It—To Produce Rep's Best Plays

A repertory theatre, akin the type in existence in the continental capitals of Europe, will come into existence in New York in the fall with Eva LeGallienne as the leading spirit. Otto H. Kahn has been enlisted as a patron and financial aid to the extent of \$30,000, with Miss LeGallienne's resources totaling \$100,000.

The new theatre will be distinguished by a \$1.50 maximum admission, the idea being public-spirited and for the express purpose of becoming a community proposition. It will not essay competing with the commercial theatre, in that only the best plays from repertory will be produced.

With Miss LeGallienne, Gladys Calthrop and Mrs. Mary Benson are associated.

If the corporate title is available, the new venture will be identified as The People's Theatre, Inc.

McKENNA IN BAD SMASH

William McKenna, assistant treasurer of the Beck theatre, New York, was painfully injured while driving to his home in the Bronx Friday. Crossing McCombs Dam bridge, under repair, with trolleys being shunted back and forth on the same track and with no policeman on guard, McKenna was unaware a trolley was approaching him on the wrong track. There was a head-on collision.

His face was badly battered, small pieces of glass from the windshield cutting him in many places. One hand was broken and several ribs injured. There were deep cuts on his arms and legs. McKenna is recuperating at his home. The car was reduced to junk.

Little Theatres in School Houses, Costly

Washington, May 25.
The local high school auditoriums, wherein the greater majority of Washington's little theatre companies give their performances under a special arrangement with the Board of Education, have been put on the same basis as the local theatres by the Fire Department heads.

One of the costliest features will be the installation of fireproof curtains.

Another will be the fireproofing of all sets used subject to inspection prior to the scheduled performances.

Lewis Leasing Theatre

Al Lewis, producing independently, will lease one of the Chanin theatres now being erected on 8th avenue at 45th street.

Lewis' first will be an Owen Davis play, "The Donovan Affair," trying out this week in Brooklyn.

LeMaire's "Rue"

"Rue de la Paix" is the title of the new revue in which Rufus LeMaire will co-star Sophie Tucker and Ted Lewis and his jazz orchestra.

An Albertina Rasch ballet will also be in the musical.

"Louie" Closing

Chicago, May 25.
"Louie the 14th" is closing Saturday at the Illinois.

Business is considered good for the show. It didn't hold up to the former pace following a brief closing, caused through an accident to Leon Errol.

Lee Shubert, Critic, Didn't Like "Pinafore"

A composer, sometime back, submitted and played for Jake Shubert a musical over which Jake went into raptures. So much so that he told the musician that although he, Inke, was leaving for Europe he would produce an operetta for the score as soon as he returned. However, there was a condition. The composer was to give his word of honor that Lee should hear nothing about it and under no circumstances was the composer to play over the score for Lee.

Jake wasn't much beyond Sandy Hook when Lee sent for the composer. Upon Lee's request to hear the music the tune maker related his promise to Jake. But Lee wouldn't have it—he must hear the score, and the man played it.

After the audition was over, Lee's verdict was, "No good. It'll never be produced."

Upon Jake's return the composer told him what had happened with Lee. Jake wanted to know why the score had been played in lieu of the promise, but the composer's answer was:

"I didn't play my score. I played 'Pinafore'."

MELLER ENDS RUN—\$26,731 IN 6TH WEEK

Raquel Meller completed six weeks at the Empire Saturday, winding up her initial Broadway appearance sensationally. Takings for the final week were \$26,731, only exceeded by the first week, which included a \$27.50 premiere, with the other three performances at \$11 top.

For the last week 10 performances were played scaled at \$7.70 top nightly and \$5.50 for the four matinees. At Saturday afternoon's performance the standee money amounted to \$414.

The Spanish star has been booked for two weeks out of town, starting with two appearances in Boston early this week with Philadelphia and other stands toward the west to follow. Senorita Meller's final showing is dated for the Baltimore, Los Angeles, Sunday, June 13. It is understood the single coast date was included because of an arrangement that may include a picture for Famous Players there.

E. Ray Goetz, who is directing the senorita's American appearances, has mapped out a 12 weeks' tour for her next fall. She may reappear on Broadway at that time.

"Green Hat" May Follow "Charlot's"

Los Angeles, May 25.
Edward D. Smith has contracted to bring the New York company of "The Green Hat," including Katherine Cornell, to this city, in about four weeks to follow "Charlot's Revue" at the El Capitan. The English show will move to San Francisco.

The Arlen show is currently playing in Boston.

Marjorie Rambeau's Fear

Los Angeles, May 25.
Marjorie Rambeau, in stock at the Majestic, has developed a distinct distaste for being photographed. It is said that Miss Rambeau takes to cover every time she sees a camera.

With Michael Corper, the producer, yelling for pictures in the drama layouts and the frantic press agent rapidly running out of photos of Miss Rambeau taken during the war, a crisis is near.

The reason as reported is that the star shuts her eyes every time she gets on a scale.

"Twelve Miles Out" Sold for London
Templar Powell yesterday (Tuesday) purchased "Twelve Miles Out" for London production from William Anthony McGuire, Inc. He will produce the show there in the fall.

SUMMER SUBSCRIPTION to "VARIETY" \$1—3 Months

Send remittance with name and address

TAX OFF ADMISSION BILL TO BE TRIED FOR

Congressman Bloom Making Attempt—Taxpayer Heavily Penalized Now

Washington, May 25.
Secretary Mellon has announced that a surplus of approximately \$300,000,000 will be realized from the Federal tax receipts at the close of the present fiscal year, June 30 next. It is also estimated that of the \$300,000,000, the 10 per cent. tax on admissions will create \$24,000,000 of that surplus.

In view of this announcement, Congressman Sol Bloom (D.) of New York is to make one more attempt to have the amusement tax repealed in its entirety, and will introduce a bill to that effect on Thursday.

Since the enactment of the present revenue law Congressman Bloom has been even more opposed to this tax, inasmuch as when it exempts tickets up to 75 cents and then places a tax of 10 per cent. on the \$1 ticket, the taxpayer is really not paying 10 per cent. on \$1, but 40 per cent. on the difference between the 75-cent ticket and the \$1 one, namely, the 25 cents.

Mr. Bloom states he has secured considerable support for his forthcoming bill, not only from members of the Ways and Means Committee, to whom it will be referred, but also from a large contingent of Republicans and Democrats of the House.

WILLIE COLLIER HURT

William Collier suffered severe injuries in an automobile accident in Bayside, L. I., near his home, Saturday. His condition was complicated by an attack of pleurisy. He is under treatment.

Driving with Mrs. Collier and Florence Moore, the comedienne, the car struck an ugly bump in the road. Collier was hurled against the top of the car, sustaining a six-inch gash in his head. Mrs. Collier and Miss Moore were severely shaken up, but not otherwise harmed.

Collier was to have presided Sunday at the Friars' dinner, marking the 10th anniversary of occupation of its club home, the Monastery, at 110 West 48th street. William Degen Weinberger, secretary, substituted.

Loop Stock, Adelphi, Now Production Only

Chicago, May 25.
The Adelphi theatre, starting with the current offering, "Weak Sisters," is dropping its fortnightly change policy. Henceforth shows will be continued as long as business warrants, or, in other words, on a production basis.

This is the last move toward reversing every one of the original plans for the house. It is now a stock house only in the sense that the same players remain from show to show.

The \$1.50 top has been boosted to \$2.75 and everything in the way of advertising or publicity that would suggest "stock" has been suppressed. The names of the two leads, Harry Minton and Elizabeth Risdon, have been taken off the marquee to further escape the "stock" idea.

Chicago after talking for years about a "loop stock" will not support one unless it is camouflaged and disguised as something else. As now geared, the house company and royalty figure around \$7,000 weekly, allowing a margin on a nominal gross for the house. The policy is to present shows never seen in Chicago which were moderate successes (or even failures) in New York.

CUT-RATERS MARRYING

Charlotte Telcher and George Mayer are to become man and wife June 27.

Both of the contracting parties are with the Leblang cut-rate agency. Miss Telcher is in the general offices and her fiance one of the ticket men downstairs.

BOND-BRACKETT KILLED IN CAR COLLISION

Both of Bond Stock at Schenectady—Hit by Trolley While Driving

Schenectady, N. Y., May 25.

Struck by a Schenectady-bound trolley traveling at a high rate of speed, a new Sedan, carrying Harry A. Bond, head of the stock company bearing his name and leading man of that organization, and Edward Tedd Brackett, an actor in the same company, met death on the Albany-Schenectady road about three miles east of this city Sunday afternoon.

The motorman of the trolley was ordered held on an open charge. Late last night the conductor was also taken into custody, but later released.

No eyewitnesses to the accident have been located. Bond and Brackett had left their hotel nearby, where they had gone with their wives for Sunday dinner to try out the new sedan Brackett had purchased Saturday.

Bond was driving, and it is assumed that because of heavy traffic he decided to turn off the road to make the return trip and crossed the trolley tracks.

The motorman claims he saw the machine about 100 feet away, applied the brakes and blew the whistle, when the machine stopped on the tracks, started and then stopped again.

Passengers on the car say the motorman blew no whistle and jumped away from the controller box when hitting the machine.

The automobile was dragged and tossed over 500 feet. It broke off three telephone poles. Bond's body was tossed 50 feet away on the State road and Brackett's the same distance on the opposite side of the tracks.

Bond died instantly and Brackett on the way to the local hospital, both bodies badly smashed and mangled.

Bond had been unusually successful here for two years and was making plans to return for a third season. Both men were great local favorites and the company did big business in a house not before successful.

Bond was probably one of the best known stock leading men in the country. He had operated companies in Pittsfield and here and played in stock at Somerville, Springfield, Reading and Hartford.

A brother, Frank Bond, is now running a stock at Manchester. He arrived here yesterday morning.

Brackett also was a well-known stock and production man.

A double funeral probably will be held tomorrow (Wednesday) with Masonic honors. Bond's remains will be cremated in Troy, Brackett's will be interred at Cortland, N. Y., the home of his wife.

May Dowling, Manager Of Gt. Northern, Chicago

Chicago, May 25.
May Dowling has been appointed house manager of the Great Northern by the Shuberts.

She is probably the only woman in the country to hold such a position in a first line theatre.

The Shubert production of "The Dybbuk," staged especially for a Chicago run, was withdrawn from the Great Northern after sticking three weeks to poor business.

Equity Bars "Model"

Equity has washed up on negotiations with Alessandra Baccari, producer of "The French Model." It has instructed members that they will not be permitted to appear in the musical which Baccari has announced would open in two weeks at the Hopkins, New York.

Baccari has been rehearsing the piece with a mixed cast of Equity and non-Equity members.

COUNTESS TELLS OF CARROLL

Vera, Countess of Cathcart, whose troublous entry into the U. S. was climaxed by a disastrous stage debut, declares she will return to New York and that tentative arrangements have been made to produce a new play of hers, but not by Earl Carroll. The first installment of the Countess' experience here is so stated in the London "Illustrated Sunday Herald" of May 2.

The Countess expressed bitterness towards Carroll, who, she said, liked to be known as "Earl of Carroll." She said she was an innocent guest at the famous bathtub party after a "Vanities" performance on the Carroll stage. The Countess is just another who says she left the house before Joyce Hawley stepped into the tub of wine. The supposed participation of the Countess, however, was plastered over the front pages of the tabloids. Vera declares Carroll paid her \$1,000 for the play "Ashes" and promised her \$6,000 in salary for her appearance in it. After opening, however, he advised her the show was losing money by the thousands and no salary would be due her. A clause in her contract provided for such salary only if a large gross named was drawn.

In buying back "Ashes," which lasted one week in Washington and a week in New York, the Countess says Carroll asked \$20,000. This sum she says was cabled for and it meant the mortgaging of a final piece of property. Previously Carroll suggested she part with a necklace of pearls.

The Countess described Carroll as a soft spoken, mild mannered man except when money was mentioned. She blamed a speech from the stage prior to the opening in Washington as being the death knell of the play. The speaker said it was descriptive of Vera's life with Lord Cathcart and Lord Craven with whom she eloped. The Countess declared that to be utterly untrue and that she gave "up everything I had in the world to take my play away from the vulgar publicity of Mr. Carroll."

MISS HAWLEY ON STAND

(Continued from page 2)

Carroll. When asked if he was America's foremost writer, he replied that in his own opinion he was. Then Miss Hawley was called, and it was ascertained that her real name was Theresa Daugeles, and her age was given as 17.

The big punch of the day was the way Smyth attempted to handle her and the way she defended herself against his bag of legal tricks. Never once did he shake her. Smyth asked here where she had lived in Chicago.

"You want to know too much," was her answer.

"What salary are you receiving in the 'Greenwich Village Follies'?" was his next question.

"That is none of your business," she told Smyth.

Next, Smyth asked her if she hadn't engaged an attorney by the name of Abrams. Miss Hawley answered:

"I gave him the air because he wouldn't prosecute Carroll."

Smyth, after attacking her several times, succeeded in confusing her slightly, but she regained her composure and replied to him:

"You ask such foolish questions you get me all balled up."

At this juncture Judge Goddard admonished Smyth to "lay off."

Miss Hawley told the court that at one time she went to Carroll's offices to see Earl Carroll and offer to settle her suit for \$500. Carroll refused to see her, but had Chris Scaife, his "Man Friday," interview her. According to Miss Hawley, Scaife said that on behalf of Carroll he was prepared to offer \$350 if she would testify at the trial that the tub did not contain wine. The money, she claims Scaife told her, would not be paid until after the trial.

She also delivered another stinger to Smyth when he asked her if she had not seen the "Greenwich Village Follies" advertisement naming her. She told him that she had not and Smyth pressed the question, growing sarcastic, and when he said:

"You mean to say that you do not read about yourself?"

Right back she came at him:

"Say, if your name and picture was on the front pages as much as mine you wouldn't read them either."

This was near the conclusion of her testimony and when she left the stand, Smyth was enraged, as the girl had out-parried his every question and was so keen at getting his goat that every intelligent person in the courtroom commented on her ability, unaided and alone, to withstand the fancy questions of this expensive lawyer.

Clinton T. Brainard, president of the McClure Newspaper Syndicate, was next. Buckner asked Brainard if he was looking for a drink of Scotch and Brainard told him he was, but that he didn't get any. He was followed by Mrs. Brainard, who said that she went to the theatre with Mr. Brainard, had a drink from the bathtub and that it contained ginger ale. She also said that she was an expert and could tell champagne—that one or two glasses affected her. Buckner asked her if she knew her husband was around looking for Scotch. She said she didn't.

SCHWAB & MANDEL TAKE AMBASSADOR FOR OWN

Opening New Season With 'Queen High'—Several Other Productions in Mind

Laurence Schwab and Frank Mandel have taken a lease on the Ambassador, New York, with the lease said to be for five years. It is the second theatre allotted by the Shuberts to young producers starting in the fall. Alex Aarons and Vinton Freedley have the Broadhurst, commencing Sept. 1.

The Ambassador will open the new season with Schwab and Mandel's musical "Queen High," now running in Philadelphia. The same producers will also offer "The Brigand," a comedy drama by George Tilton and Paul Fox, due on Broadway in August.

First as a stock tryout they will present "The Tree of Aphrodite" by Guy Bolton. In November they plan the production of "Fair Lady," a musical play by Otto Harbach, Oscar Hammerstein, Frank Mandel and Sigmund Romberg.

Later in the season "The Pink Mule," by Guy Bolton and Frank Mandel, also another musical adapted by B. G. DeSylva and Schwab, called "Spitfire," taken from a play of the same name by Edward Peple, are due.

MAZIE WHALEN BETTER

Mazie Whalen, compelled to leave the box office of Maxine Elliott's some months ago because of pulmonary trouble, is visiting in New York, but will return to Saranac Lake and remain there until September.

Miss Whalen is greatly improved, having gained 20 pounds since going to the mountains.

DILUTE NON-EQUITY SEOW

Allesandro Bacchi, who is producing "The French Model" and who started with the intention of putting it on without an Equity cast, is now engaging Equity people. Several extras used, however, are not Equity members but this point, it is understood, will be adjusted between Bacchi and the organization.

"The French Model" was previously listed for the Frolic, according to Bacchi, although the Erlanger office disclaimed knowledge of any such booking.

ASHBY PRODUCING

George Ashby, formerly associated with Henry W. Savage and more recently with George McFarlane Productions, Inc., is going on his own in producing "Stray Sheep," a play written by Charles Washburn, the press agent. It opens at New London, Conn., June 4.

Powers and Wallace, vaudevillians, will play the leads.

Holtz Renews Contract

Los Angeles, May 25. Lou Holtz has renewed his contract with "Patsy," now on a local run.

It had been reported Holtz might leave the show.

5,000 PEOPLE IN 'FREEDOM' SPECTACLE

Philadelphia, May 25.

R. H. Burnside has been in Philadelphia recently adding additional people to the cast of the spectacle, "Freedom," which is to be a feature of the Sesqui-Centennial Exposition in the Philadelphia Municipal Stadium.

One result of his recent labor was the taking over intact of the entire chorus of the "No, No, Nanette" company, which closes its local run at the Garrick Saturday. As there are to be more than 5,000 persons in "Freedom," Burnside does not engage people individually, but hires them in groups.

The members of the "No, No, Nanette" company are the fourth organization which he has engaged wholesale for the same show, the others being the choruses of the "Rose-Marie," "Student Prince," "Princess Flavia" companies.

A few of the people engaged for "Freedom" are Ralph Brainerd, Oscar Ragland, J. Parker Combes, and Pierre Harrower, of the Capitol theatre, New York; Happy Lambert, George Harcourt, Julia Roche, Margaret Martin and Russell Sayer.

Lester Bryant Arrested; Confidence Game Charge

Chicago, May 25.

Harrison Beckwell, 323 Belden avenue, this city, caused the arrest of Lester Bryant, former lease-manager of the Playhouse, on a charge of operating a confidence game. Beckwell claims that on Bryant's representation he gave \$15,000 cash to be invested in a road show and that Bryant never invested the money, that as far as he, Beckwell, knows, there never was any road show.

Daniel Rate went bail for Bryant with the bond reduced upon petition from \$20,000 to \$5,000 by Judge Borelli.

Bryant was arrested early Sunday morning at the Belmont Hotel. On top of his other troubles, Lester Bryant's "Betty Dear" stranded here last week. With a week's salaries due, Equity's New York office was called on to provide return transportation and \$1,600 was remitted here for that purpose Monday.

It is the second troupe to strand under Bryant's management in three weeks, "Solid Ivory" sinking in Detroit after playing but one week.

"Betty Dear" was known as "Top Hole" in New York, where it played three different theatres but never made money.

As yet salaries for "Solid Ivory" have not been paid. Bryant posted a surety bond with Equity, the bond being issued by a Chicago accident insurance company. Such bonds are only paid after investigators go over the matter, a delay of weeks being usual.

The same sort of salary guarantee applies to "Betty Dear."

J. R. Lenfesty, the wealthy angel of the Caryll-Bryant flop "Betty Dear," will be sued for a week's salaries, it is understood here.

Lenfesty, who is a wealthy business man, has had no experience in show business and will probably be left holding the bag for the final losses. If the courts sustain his responsibility it will cost the "angel" several thousand to clean the slate.

'Sex' \$10,000 Weekly

Ten thousand dollars weekly is the reported present gross for "Sex," the lurid language play at the 63d Street, New York.

It was produced by James Timoney, a New York attorney, familiar with theatricals, and it stars Mae West, a former vaudeville "single" act.

Miss West is said to have collaborated in the adaptation of the story, taken from a novel, with the young woman reported having had her own star role in the piece in mind during the rewriting.

It's the first dramatic appearance Miss West has made. The show was produced cheaply and is not expensive as an attraction to operate.

Since opening, the "dirt" of the play has been much talked about and it is that portion of the piece that has commanded box office attention.

JOE LEBLANG'S CUT-RATE SYSTEM

Sending out 15,000 people to the theatre every night and twice a day on matinee days is the function of the Public Service Theatre Ticket Office, of which Joseph Leblang is the president. Joe Leblang has built up an institution in 30 years from a little hole-in-the-wall at 30th street and 6th avenue where an average of 200 seats were handled a night, to the tremendous organization which now operates at 43rd street and Broadway, through which pass an average of 125,000 theatre tickets a week, and where the aggregate business at the end of the year is way in excess of \$6,500,000.

When Joe Leblang started he had that little store on 6th avenue and he and his wife worked behind the counter. Hughie Leblang, then a youngster of about 12, did the "digging" of the passes on his bicycle afternoons after school, except on Monday when he had the afternoon off from school by a special arrangement, trailing the bill posters and lithograph men who were out getting window showings and squaring them with orders for a "pair of duckets." As soon as the lithographer left a store Hughie would walk in and buy the order for the seats.

A pair of regulars was usually bought for \$1, but if a Maude Adams or Annie Russell show, Hughie might go to the limit of \$1.25, top for anything. He also picked up the gallery stuff for which two bits were paid. The regulars went over the counter at the cut rate shop for a \$1 a seat while the gallery orders which cost 25c. were sold for 50c.

Arriving late and a chance that they might be "stuck" with a pair the prices tumbled from \$2 to \$1.75 and then \$1.50, if necessary to get rid of them so that there would be no loss, they were sold for the price paid for them.

A Great Change Today that is all changed. Joe Leblang does business direct with the theatres. His seats come direct from the box office under orders from those at the head of the big theatre operating organizations and the prices paid for tickets varies according to the box office value.

When 5 o'clock arrives in the Public Service office Matty Zimmerman picks up the phone and starts calling houses. These theatres may have had seats on sale in advance and the coupons may have been deleted in the cut rates, so the call goes forth to the box office to figure on what they want to "dump" into the cut rates, to avoid being swamped with deadwood. Then the runners go out and come back with the bundles of seats. Sometimes the theatres will call up when the box office sales are slow and ask that the cut rates send over for an added allotment of seats and start pushing them.

The First Theatre Deal

The present system of doing business direct with the houses is the outgrowth of the first deal that was ever made direct with a theatre. The late Frederic Thompson, builder of Luna Park and the New York Hippodrome, was the first manager shrewd enough to figure the value of cut rate assistance to his box office. At the time he was presenting "Mabel Taliaferro," his wife, in "Polly of the Circus" at the Liberty theatre, trying to establish her as a star and wanted to force the run of the play. His first deal was for 200 seats a night. As the demand grew additional seats were taken until finally they were handling about 600 seats a night for the Liberty alone. Of those who were a party to the deal on the theatre side of the fence there is but one now active in the show business. He is Leonard Bergman, now general manager for A. L. Erlanger. At the time Mr. Bergman was treasurer of the Liberty. Mr. Thompson has passed on; John C. Fischer, manager of the show also has gone and likewise Jack Mayer, manager of the house.

But cut rates continued to grow until today it is one of the tightest and most vital factors to be reckoned with by the producer when he brings a show onto Broadway, especially if his attraction is a weak sister. In that case it is the cut rate ticket that may "save his life."

After Joe Leblang moved to 43rd street and opened a little counter upstairs in the rear of the drug store he started guaranteeing managers that he would take a certain number of seats each night for an attraction and dispose of them. The first real big deal was with A. H. Woods for "The Song of Songs," with Pauline Frederick, when Le-

blang bought the house outright for an indefinite period after the regular run was about to close and the season was approaching the summer, paying something like \$50,000 outright to Woods for the balance of the run, practically selling all of the seats over the cut rate counter, leaving but a few to be sold at the box office.

Eliminated Opposition At that time Leblang was running two places, the little one at 29th street and 6th avenue and the one at 43rd street. It was just about this time that the Shuberts thought that they would go into the cut rate business themselves and opened an elaborate establishment at 30th street and 6th avenue, in the Greely Square theatre building. Charlie Levy was placed in charge of the Shubert cut rates but eventually Leblang made a deal with them that wiped out this office and then the Shuberts were doing business direct with Leblang.

The cut rate sales are handled on a basis of half price for the box office value of the ticket with an additional charge of 10 cents in the event that the purchaser is not in possession of a Public Service Discount Card, purchasable at 50 cents. That card system gives the Leblang organization a list of names for mailing purposes of people that are interested in the theatre and who are in the habit of buying seats at half price. On that list this year are between 75,000 and 100,000 names. Last year there were about 60,000. The 50-cent fee that Leblang gets for the discount card about covers the postage during the year, keeping these "club members" advised of what attractions have their tickets at the bargain counter.

It is figured that there are 125,000 seats that pass through the Public Service Ticket Office in a week. The average price that a ticket brings is \$1, which means a business of \$125,000 a week, making an annual gross of \$6,500,000.

Cut Rate Prices

Leblang gets the tickets direct from the theatres and a seat with a \$2.20 box office value, which sells at \$1.20, usually costs in the neighborhood of from 85 to 90 cents, the profit varying from 20 to 25 cents. Some tickets show as low a margin of profit as 9 cents. That is on the basis of the selling in the basement where the tariff is strictly on the basis of 50 per cent. of the box office value of ticket with the added 10-cent fee for those who do not carry cards. With the card carrier the 20 to 25-cent profit off naturally cut 10 cents for they do not pay the extra dime.

On the first floor is another counter where the better seats of the entire allotment the public service receives are placed on sale. Up stairs Joe Keith, a nephew of Joe Leblang, is the directing force. These better seats are sold at a price usually 25 cents above what would be asked for them in the basement, which brings the margin of profit per ticket to a higher average.

From the little hole in the wall to the 43d street institution has been considerable of a jump. At present there are about 12 men behind the up-stairs counter, while in the basement there are at least double that number.

With the opening of the enlarged quarters came an enlargement of the list of attractions available on the cut-rate board. Usually at this time of the year there are from 15 to 22 shows at bargain prices.

With 30 attractions on hand and the usual amount of sales amounting to 15,000 a performance it would appear as though there were 500 seats sold for each one of the attractions. That is not the general truth. Some attractions possibly sell 200 a night. That is the usual guarantee of what Joe will dispose of for an average show not attracting business. At that he is liberal in his figure for the average cut-rate buyer is a shopper and he or she picks the attractions they want to see. The women especially are the most troublesome and often wish to exchange seats three or four times. To reduce this procedure to a minimum a scheme was evolved whereby an exchange of seats costs an additional 10 cents per ticket and this has been a most effective means of cutting down the practice.

Leblang's Word His Bond

Joe Leblang now ranks as a big factor in the legit show business. (Continued on page 56)

SHOP TALK

By J. C. NUGENT

"You learn to skate in the summer and to swim in the winter." On August nights you relieve the thrill of steel runner against the crystal sheets stretching ahead between hills of snow.

The odor of dust and flowers fades and again the razor wind of winter cuts the reddening cheek.

"Can you do that, Mr. Gallagher?" Oh, yes. That is, you imagine it. And in the weary winter time you look forward to the beach and rehearse the strong stroke that takes you through the surf. The technique of swimming becomes clear through the winter hours. When the summer comes you find that you swim better than you did during last vacation.

It's a process the brain must digest before you can do things well. Which profundity is suggested to me by playing this week at the Palace, after six years, practically, out of vaudeville.

We go back into play rehearsals next week, but still there is a keen reminiscent kick in tackling the two-a-day again for one lone week and feeling out the old technique of establishing an entrance with one swift decisive move, of grading shadings and exploding points and tensing up the broad moving audience into stillness, attention, applause.

It's swimming in ruder breakers than the soft feel of the more sensitive and subdued legitimate audience. It requires a firmer stroke, a stronger touch. And still just as you bring something to skating from the summer, you bring something from the legitimate to vaudeville. A finesse—a confidence in the intelligence of the audience which enables you to give to lines and points their proper time. You give them a chance to think through with you instead of depending on the old unmixed method of merely whipping them into hysterical excitement and laughter by unintelligible jabber and meaningless speed.

You are a little surer, a little more confident of your material. You have learned either to cut things out altogether or to give them their value. Where you once read 10 lines so rapidly that they sounded like a double sneeze and then removed your hat and bit it, you now either read five lines plainly and go bareheaded or cut out all the lines and bite two hats.

Hokum for Smartness

Each method has its advantage according to the type of audience. The smart vaudevillian has always two acts, a highbrow act and a hokum act. If he is very smart he plays the hokum act all the time.

But the principal gain of changing work once in a while is not so much what you bring from the legitimate to vaudeville, as what you gain in vaudeville for use upon your return to the legitimate.

Principally, you have improved your projection, your definite oringing out of the thought beneath the lines.

In vaudeville you have been dependent upon your own brain and you return a little less dependent upon the brain of the director and of the other actors. You have learned again how important it is to be seen and heard, clearly and satisfyingly.

You have renewed your "click," your sense of timing, your economy of emphasis and movement. Maybe you have cured a bad habit, easily acquired in long runs in the same part in a play of overlapping speeches and grabbing cues from the mouth of the opposite speaker in a scene before you could possibly have digested the meaning of what he said, answering it with the gibberish of a parrot before you could possibly have formed the answer in your mind. Maybe you have learned again not to step on points, not to spread the meter of a scene by interjecting stray "ahs" and "ohs" and "whys," thus losing beats and diluting sense and rhythm and tempo.

Tempo, that much misused word, sensed rather than defined when it is understood at all.

Excitement and Interest

Those who feel it truly keep pace with the excitement or interest in the audience, induced by the excitement or interest of the scene. They feel it tighten and loosen. As it relaxes they unconsciously speed up. Lines, the sense of which call for no hurry, are nevertheless spoken with quick staccato grip until the attention of the wavering crowd in front is regained.

On the crest of the renewed breathless pause of interest, the important sentence or bit of action can then be given its proper time. The "pace setter" of a scene must know tempo, the grip, and sway and languor, and sudden silence, and quick eager interest of that surging crowd out in front. He must manage them as a jockey manages a spirited pony or be thrown on his funny neck.

The finer, more sensitive, more intelligent the audience, the easier it is to organize and amalgamate them all into a common mood. They want to be entertained. They welcome the illusion of reality which it is the mission of the scene to create. They meet the actor more than half way. It is the unaccustomed auditor, the uncultivated, occasional showgoer, who is hard to bring into the general state of interest. He is not receptive to the finer values.

Like the visiting rube, who claims that he sees finer baseball in the home town than at the Polo Grounds, he feels that any admiration of the play may be taken by those around him as a confession of weakness. His play appetite is not sufficiently developed to take his mind off himself.

Anyhow, and to return to the point, one renews a sense of that "feel of an audience" by a week back in vaudeville. Because not a beat can be missed in that acute 20 minutes. Not a word "ad libbed" or misplaced or introduced. You stick to your material. The most spontaneous appearing act, the most impromptu appearing antic is the most carefully rehearsed. After a sketch or other act is "set" there is little practicing on an audience.

"Thinking Through"

And that is about the best thing that vaudeville experience can give the legitimate actor. The habit of keeping up his performance every show. In the out-of-town run of a "Broadway hit" or even in the latter months and weeks of a hit while it is still in town, the careless habits of that grade of actors who give performances from memory, "reflex action" performances, instead of "thinking through" at each show, begin to affect the performance.

And as it does, business drops off. Through the lackadaisical, dull, casual readings which were once bright and vivid—through drags and waits and sloppy make-ups and late entrances, grass and weeds begin to grow in the crevices of the once splendid edifice.

Plot, speeches and situations, carefully devised for the establishment of what follows, are gabbled through and never register, making the rest of the play meaningless.

"Pictures" may have limited the business on the road. They have undoubtedly. But languid and lifeless performances have finished it.

Why do the road productions of John Golden, Otis Skinner, Frank Craven, E. H. Sothern and Wm. Hodge continue to do business always and everywhere, each in its class. Because they are frequently rehearsed. Because, in short, they are kept up to standard.

"You seem to think that nothing is as important as acting," says a letter to hand.

I think many things are more important. For instance, better acting.

SYLVIA FIELDS, STOCK LEAD

Sylvia Fields, leading woman of the last production staged by the late Henry Miller, has engaged for summer stock with Poli's Players, Hyperton, New Haven.

Harry Kramer Players have opened a summer stock in Durham, N. C.

Howard Hall Players (dramatic stock), open at the Dixie, Uniontown, Pa., May 24.

PUCCINI'S UNFINISHED OPERA PRODUCED

Milan, May 15.

Puccini's posthumous work, "Turandot," book by Giuseppe Adami and Renato Simoni, was created here at the Scala last week, terminating at the part where the composer died and did not include the finish, since written by Franco Alfano. The complete opera will be played when presented in New York, as at subsequent performances here.

"Turandot" has been produced by Gioacchino Forzano and directed by Toscanini, but will not attain the popularity of "Madame Butterfly" or "La Boheme." The librettists have followed Goss's farcical tragedy, from which the opera is adapted, but transformed from Venetian to Chinese, Turandot being an eastern princess who has promised to many a suitor solving three riddles she asks.

Failure means death. Many aspirants have thus been beheaded, until Calaf passes the test successfully. Turandot, however, remains obdurate, and Calaf again puts his life at stake by defying the princess to guess his identity. A slave girl could divulge the secret, but she takes her own life rather than betray her master.

It was at this point Puccini died, leaving the opera unfinished. Franco Alfano has concluded the music for the love scenes between Turandot and Calaf.

Rosa Raisa held the title role, with Fieta as Calaf. Puccini has frequently based his score on Chinese folk-lore, having studied the collection of Chinese rhythms in the British Museum, London. Brass and drums are prevalent also in the score.

LITTLE THEATRES

"The Bells" will be produced by the Potboller Art Theatre, Los Angeles, with Ralph Ince, picture actor and director in the Sir Henry Irving role. Ole M. Ness will direct.

The Potbollers Grease Painters, a social organization of the Potboller Art Theatre, Los Angeles, was formed with Charles C. Gilman, president; Roland Ray, vice president; Lucille Friess, secretary, and Ernest Brakine, treasurer.

The Hollywood Community Studio of the Theatre produced three one-act plays before the Women's Club of Hollywood, Cal., May 26. "Fleur-de-lis and Company," "Neighbors," and "Roseland" are the playlets with casts that include Mildred Voorhees, Carolin Terrill, Helenita Lieberg, Betty Brand, Charles Parr, Harold Lorimer, Edith Arnold, Mildred Young, and Beatrice Becker. Neeley Dickson will direct.

Two original one-act plays were presented at the University of California Apollad May 13. "Princess in a Tower," a fantasy by Dorothy Davis, had in its cast Betty Von Kleinamk, Virginia Roedinger, Ruth Smith, Mary Ferry, Catherine McCulley, Ruth Burns and Katherine Parsons. "Landing Places," by Chet Mackie, with Charles Wright, John Atwill and Stanley Ewens, was the second one-act.

The Pasadena Community Playhouse presented "The Potters" for a run that ends May 22. Alice Elliot, Mrs. A. H. Palmer and George C. Reis are in the cast, directed by Gilmore Brown.

The Community Players of the Young Men's and Young Women's Hebrew Association of San Francisco last week produced Capek's "R.U.R." in the Players' Guild theatre. Gerda Wismer Hofman directed.

Jolson-Richman Film

Following the publication of Al Jolson's resignation from the Westchester-Biltmore Club last week, because Jolson resented being told that a Jewish friend, Harry Richman, wasn't welcome, a film company offered the comedian \$500 for a strip of film showing Richman and himself on the flims.

Jolson refused and the firm bid more, but he told them the film was his personal property and he didn't intend to part with it. The picture was taken in fun some time ago when he and Richman were golfing together.

STOCKS

COAST STOCKS

Henry Duffy has signed Jean Dixon to play leads at his President, Seattle, bringing her from Minneapolis to succeed Duley Cooper. Maurice Franklin, general business manager, formerly at Duffy's Alcazar in San Francisco, has been sent to join the company in Seattle. Franklin will open June 13. From the Seattle organization Duffy is bringing Lillian Dean, character woman, and Robert Brower, characters, to San Francisco to join his company there.

A new dramatic stock under canvas has opened in San Jose, Cal. The troupe is known as Mac's Players. For the opening bill they presented "The Best People." The organization includes Louise Perrine, William Gould, Alice Lucas, Mildred Breneman, Albert Stabell, King James, Myrtle Pepin, Ethan Allen, Charles Gregg, John De Weese, Violet Neils and Dorothy Dyer. R. T. Mahurin is business manager and Albert Stabell is directing.

An organization known as the Menard Players is to do dramatic stock in Emeryville, Cal., a suburb of Oakland. The company will play under canvas, using a very elaborate equipment formerly utilized by Ed Redmond. The site chosen is 47th and San Pablo avenue and the opening date May 30.

Harry Leland is in charge and will direct and play characters. The company has not yet been completed because of indecision over the choice of a leading man. Players signed are Margaret Allen, leads; Earl Moore, Helen Saunders and Dorothy Dyer. Wallace C. Smith is scenic artist.

Mitchell and Goldtree, acting as casting agents, announce that the organization will play one bill a week, but give two shows nightly, the first attraction is to be "Not Tonight, Dearie," and followed by "Watch My Smoke." None but royalty plays will be offered. There will be also a singing jazz orchestra featured. The tent equipment, which is a very elaborate one, has a seating capacity of 1,200 and utilizes a sloping auditorium floor with regulation plush, spring seats.

Santa Cruz (Cal.) has a summer stock, the Burke and Maxwell Comedians at the Cameo, opening in "The Hoodlum." Bills will be changed twice weekly. Among the players are Aileen Collins, Ted Maxwell, Frank Burke, Mary Mae, May Sheldon, Ben Dean, Bruce McDonald and Ben Chapman.

STOCK NOTES

Summer stock will open at Shea's Opera house, Jamestown, N. Y., May 31 with "Just Married." Nancy Duncan will be leading lady and Ralph Bellamy leading man. Other members include Phyllis Gilmore, Gertrude Moran, Caroline Morrison, George Clark, Walter Vaughan, William Lee, W. O. McWaters. Oswald L. Jackson is director and Claude Lewis scenic artist.

Guy Harrington has leased the Stone, Binghamton, N. Y., for summer stock, opening this week with "Applesauce." Harrington and Margaret Fields will do leads. Others are Myrt Bellair, Olga Walters, Ellen Cameron, James Boshell, Walter Cartwright, Rankin Mayfield, Al Kranz and Kenneth Moore.

The Young-Adams dramatic stock, after four weeks at the Strand, Halifax, has gone on a tour of Newfoundland. Later it tours Eastern Canada.

John B. Mack, actor-manager, John B. Mack Players, Auditorium, Lynn, Mass., which closed its winter season there May 15, reopens Labor Day. Mr. Mack has renewed his theatre lease for several years.

Ralph Cloninger, of the Cloninger stock, Wilkes, Salt Lake, has turned playwright. His play, "Mauret," is at that theatre this week (May 25).

Ivy Merton, in stock at Tacoma, Wash., will be leading woman with the Rialto stock, Sioux City, Ia.

Amateurs Buying Plays

Legit producers retaining the producer's rights to yesterday hits, especially those contracted for prior to the usage of the regulation American Dramatists Society contracts are picking up considerable money in disposing of the amateur rights to productions in hand.

Several new companies catering to the needs of amateurs have entered heated competition to add to their leasing lists. In most cases they are buying the pieces outright for from \$1,000 to \$1,500.

Where stock rights have been previously disposed of amateur rights were not incorporated until lately. Those arranged prior to this incorporation gives the producer clear title with the usual division of purchase price to the author.

STOCK'S \$18,300

Two Weeks of "The Family Upstairs" Turns Trick

Cleveland, May 25.

"The Family Upstairs" at the Ohio here the past two weeks by Robert McLaughlin's stock players got \$18,300 for that period.

The initial week brought \$8,500, and the second seven day period, \$9,800.

The piece was replaced this week by "The Show Off," also produced by the stock players.

Dramatic Union's Contest

Four playlets will be presented in a competitive contest to be staged by the Dramatic Union of New York in the school auditorium at 468 West 143rd street, tomorrow evening (Thursday) at 8:30 o'clock.

The committee in charge announces as judges Florence and Mary Nash, Judge Alfred Tally and Abel Green (Variety).

The pieces to try for prizes are "The Valiant," "Speaking to Father" (George Ade), "The Man Upstairs" and "Lonesome Life."

The union has 350 active members. It expects to be represented in the Little Theatre tourney next season, the union to select its playlet and cast via the elimination process.

Levetal's 3d Stock

The Bayonne opera house, Bayonne, N. J., has been taken over on a five-year lease by Julius Levetal, who will install a dramatic stock policy when he assumes tenancy in August.

The acquisition of the Bayonne house will give Levetal three stock stands in Jersey, Rialto, Hoboken and Hudson, Union City.

Huguenot's Stock

Harry A. Huguenot, who directed the Shreveport, La., little theatre group which took second prize in the Little Theatre Tournament, becomes director of the summer stock opening at the Auditorium, Asheville, N. C., May 25. The Players' Guild, as the group will be known, is a Nicolai & DeMilt stock.

Mr. Huguenot is a veteran stock producer, joining the Shreveport players and putting that group on the map. This organization was considered by Variety as superior to the Dallas Players, which took first place by a 3-2 vote of the official judges.

STOCKS UNDER CANVAS

Chicago, May 25.

M. L. Mitchell opened his tent repertoire company May 13 at Deotown, Iowa. Fred Reeth is in rehearsal with an early opening in Wisconsin scheduled.

An entirely new tent show called the Hatcher Bros. Players open in Ellenton, Ia., management, Don Hopkins.

Starell's World Tour

Red Oak, Ia., May 25.

Mme. Starell, grand opera, who recently returned here from Florida, has left for a concert tour of the world.

She will make her foreign debut in South Africa.

40 B'WAY PLAYS IN JUNE'S START; MELLER DID \$140,000 ON RUN

Season Officially Over Saturday—Hot Wave on Way Reported—May Be Many Absentees by July 4—Look for Exposition Help

Though the season of '25-26 officially closes Saturday (May 29), Broadway will enter June with 40 attractions regularly presented. That number looks better than it really is for the reason that by July 4 indications are that 50 per cent. of the list will have retired.

The Sesqui-Centennial in Philadelphia should benefit Broadway theatres.

Cool weather has favored theatricals through many May days. Last year June entered with scorching heat. Weather reports of a hot wave tearing in from the West may see the same conditions by the end of the week.

Despite the cool going, between eight and 10 attractions will have closed between last Saturday and this. Included were revivals. Others were shows which exhausted the draw, whether by cut rates, two for ones, or coupled with salary reductions and pooling.

Raquel Meller closed a six weeks' date at the Empire sensationally, getting \$26,731 the final week and a total gross over \$140,000.

"Sunny" has a contender in "The Great Temptations," which opened at the Winter Garden last week and went well above \$35,000 in seven performances. "Sunny's" takings were \$42,500, a figure only \$1,000 under the pace when standees were constant. The money leader may ease off through June, but as soon as the visitors start arriving business is sure to jump.

Good for "Iolanthe"

The success of "Iolanthe" continues to stand out, as the revival went upward last week, while the others' business dropped further. The Gilbert and Sullivan revival got nearly \$18,000 and with an extended agency buy may go through summer. "The Vagabond King" at \$25,000 is holding its own; "The Cocoanuts" about \$21,000 (summer edition due soon); "A Night in Paris" holds to better than \$20,000; "Tip Toes," \$19,000; "Vanities," \$17,000, and nearly through; "Nanette," \$15,500, also due out soon; "Bunk," \$11,000, but not profitable; "The Girl Friend" about an even break at \$10,000; "Kitty's Kisses," may be \$9,500; "Garlick Gaieties," \$8,500 and o. k. because co-operative revue.

"The Shanghai Gesture" has eased off, but with the pace at \$23,000 the last two weeks, holds money leadership among the non-musicals. The dramatic smash moves to the Shubert Monday for an indefinite date. It may drop a bit more, but is expected to go into next season.

"Lulu Belle," with capacity all performances claimed, is the only show in town not affected in some measure. "Last of Mrs. Cheyney," \$15,000; "Cradle Snatchers," \$14,000; "At Mrs. Bean's," \$14,000, are the balance of important money-getters. "Sex," a freak, was rated at \$12,000 again; but "Able," at better than \$10,000 for the first week of its fifth year at summer prices, is still the wonder show; "What Every Woman Knows" surprises by keeping a \$10,000 gait; "Kongo," \$9,000; "Alias the Deacon," \$8,000; "Bride of the Lamb," \$9,000; "Pomeroy's Past" and "Love in a Mist" rated about \$7,500; "Young Woodley" and "Wisdom Tooth" a bit less; "Not Herbert," under \$5,000; "Square Crooks," about \$4,000.

Five shows stopped suddenly last Saturday. "The Student Prince" closed Johnson's; "Cyrano" closed Hampden's; "The Sport of Kings" closed the Lyceum; "Juno and the Paycock," which moved to the Mansfield, left that house dark; "The Climax" (revival) lasted one week at the 48th Street, which this week offers the only premiere, "One Man's Woman"; Pinafore stopped Monday, leaving the Century dark; "Greenwich Village Follies" closes at the Shubert, which will get "Shanghai Gesture," now at the Beck, which goes dark; "By the Way" continued an extra week, but leaves Saturday, with the Central also probably going dark. "Henry V," a one-week revival benefit for and by the Players Club, is the only

Another Raccoon Coat

Last summer Al Lee and his side kick, George Sullivan, were chatting in the hearing of George White, whose "Scandals" Lee manages. Lee said there was only one thing he wanted in the world—a raccoon coat.

At Christmas time White went for \$600 to buy Lee the coat as a gift. Sully was duly informed and Al declared he would sport the "heater" a few times and then take the river, because he had everything, anyhow.

Last week Sully, who is on tour as stage manager for "Naughty Cinderella," telegraphed Lee. "Wire lowest rental on your raccoon coat. Want to wear it crossing desert and in pictures. Have Buddy Desyva write me nine bars of bow music."

SMALLPOX SCARE

Duffy Stock Co. Encounters It on Boat

San Francisco, May 25. On the trip across the Pacific from San Francisco, smallpox broke out on board the liner. The Henry Duffy "Best People" stock which he sent to Australia in association with E. J. and Dan Carroll was held in quarantine at Sydney four days.

The company opened May 9.

Frazee's "Betsy"

A comedy called "Betsy Nobody," written by David Higgins, has been taken over by H. H. Frazee. The show was to have been promoted by Barry Townley.

Flora Le Breton will head the cast which included Higgins, Charles MacNaughton, Reynold Denison, Stanley Ridges, John Davidson and Louise Clark.

ASCHER'S STOCK "RUN" PLAN

Chicago, May 25. Starting with "Weak Sisters," which opened Sunday, Ascher brothers have discontinued the fortnightly change of plays for the stock players, and will play the various pieces as long as box office demands warrant.

New attraction carded for next week.

The subway circuit saw moderate business all around last week. Most of the outlying houses are ready to close, but Werba's Brooklyn will stick longer, having added "Stray Sheep," June 7, and a new Grace George play to follow. In that house last week "One Man's Woman" got \$6,000; "Old English" grossed about \$10,000 at the Majestic, where bigger business was expected; "The Two Orphans," at the Shubert Newark, only \$11,000, and closed; "Magda," at the Broad there, around \$5,000; "Butter and Egg Man," \$5,500, at the Bronx opera house.

Two Buys Renewed

The renewal of buys for two of the remaining attractions for a further period of four weeks and with the brokers taking about 150 seats a night for the Alice Brady show, "The Bride of the Lamb," the total of the shows represented in the premium agencies totaled 15 this week. The renewals were for "The Cradle Snatchers," at the Music Box, and "Iolanthe," at the Plymouth. The buy for "Pomeroy's Past," at the Longacre, ran out last Saturday night and was not renewed. One buy that had this week to run ended abruptly last Saturday night, with the closing of "The Sport of Kings," at the Lyceum, and the brokers weren't sorry.

The complete list now contains "Lulu Belle" (Belasco); "A Night in Paris" (Casino de Paris); "The Last of Mrs. Cheyney" (Fulton); "Garlick Gaieties" (Garlick); "Tip Toes" (Liberty); "The Cocoanuts" (Lyric); "The Shanghai Gesture" (Martin

FUTURE OPENINGS

"Celebrities"

This piece by Lawrence Langer has been selected as the opening bill of the Stagers next season. It will be launched in August under direction of the author.

"Cowboy Crazy"

Comedy by George Abbott and Pearl Franklin. Will be Lawrence Weber's initial production next season, opening at Asbury Park July 28.

"Supernatural"

Being readied for a tryout in June by John Golden. First of next season's list. Now being cast, and will play two weeks, then put away until August.

"The Small Town Gal"

George Stoddard musical being readied for production next month by Clark Ross. Now casting, and goes into rehearsal in two weeks.

"Betsy Nobody"

Comedy by David Higgins, sponsored by Barry Townley. Gets under way at Stamford, Conn., May 28. Flora Le Breton starred.

"Half-Naked Truth"

Reaching Broadway shortly under managerial auspices of Mabel Ryan. Cast not set yet.

"Beyond Evil"

Comedy-drama written and produced by David Thorne opens "cold" next week (May 31) at the Princess, New York, remaining for two weeks and scheduled to follow "The Jazz Singer" at the Cort. Mary Blair heads the cast. Edward Massey staged.

"Broadway"

Comedy by George Abbott and Phillip Dunning listed as Jed Harris's next. Now being cast for a spring tryout after which it will be put away until September.

"The Claim"

Comedy-drama by James Rellly. Opens Hudson, Union City, N. J., May 31. Harry J. Wolcher producing. Cast includes Zita Johann, Warren Ashe, Ruth Sackville Stoner and others.

AHEAD AND BACK

Will A. Page, ahead of Raquel Meller, special exploitation.

Victor Kraly, recently back with "Kid Boots," will be back with Raquel Meller on her tour which opens in Boston this week.

Bertram Babcock handling publicity on "Great Temptations."

Shows Closing

"Sweetheart Time" did not jump to Boston when departing from the Imperial, New York, Saturday, but called it a season instead. The road tour will start late in August.

"The Dybbuk," produced by the Shuberts through arrangements with the Neighborhood Playhouse, closed in Chicago Saturday (May 22). It has been out five weeks.

Society Backs New Play

Los Angeles, May 25. Mrs. E. Magnus Ingleton, who wrote the book and lyrics of "Patsy," which closed at the Mason Saturday, has written a musical comedy entitled, "Patsy Beats the Drum."

A company is being formed among society people in Los Angeles to finance this production in the fall. It will have its premiere in Los Angeles.

"PAY DIRT" RECAST

Oliver Morosco's production of "Pay Dirt" shifted from the Rialto, Hoboken, N. J. to the Hudson, Union City, N. J. this week, and is due to follow into New York.

The production will close at the end of the week for revision and recasting.

EVISTON'S MUSICAL STOCK

Jimmy Eviston, stock manager and producer, who has been out of the business some time, returns with the placement of all-musical stock in Forsythe, Atlanta.

His opener will be "No other Girl" June 7.

"SOLD" NOW "SHOPWORN"

Los Angeles, May 25. Max Martin announces that Crosby Gage in association with Sam H. Harris will produce his comedy drama, "Shopworn," formerly called "Sold."

Shows in Rehearsal

(AND WHERE)

"The Palm Beach Girl" (F. Ziegfeld, Jr.), New Amsterdam.

White's "Scandals" (Geo. White), Apollo.

"Beyond Evil" (David Thorne), Cort.

"Babies a la Carte" (S. L. Simpson), 688 8th Ave.

"Missionary Mary" (J. M. Nichols), Bryant Hall.

"Stray Sheep" (George Ashby), Bohemia.

"The Claim" (Harry Wolcher, Bryant Hall).

"Fanny" (David Belasco), Belasco.

"Ginger Snaps" (L. Simmons), Hudson.

"Abraham Lincoln" (Redpath), Bryant Hall.

8 SHOWS OUT

Counting five attractions which suddenly closed Saturday and one which stopped Monday, by the end of the week another eight shows will be off the Broadway list. The count may be an even 10 before the week is out.

Three revivals went by the board, "The Climax" and "Cyrano," coupled with "Servant in the House." "Juno and the Paycock," which decided to move instead of closing at the Mayfair, lasted one week at the Mansfield. Another revival went down Monday, "Pinafore" stopping at the Century.

"By the Way" stayed over an additional week at the last minute but leaves the Central Saturday. "Love 'Em and Leave 'Em" will be through at the Apollo but may move to the Times Square.

"The Student Prince" produced by the Shuberts closed last Saturday at Johnson's after a run of 76 weeks. The operetta was a sensation last season and held over, playing two other theatres, then moving back to Johnson's. This season's business was profitable until recently when takings dropped to \$10,000.

THE STUDENT PRINCE

Opened Dec. 2, 1924. Received raves, "Graphic" summing up by saying "The Great Critic will forgive Lee and Jake many a theatrical peccadillo for having produced this." Osborne ("Eve. World") said "so many good things, one regretted seeing it end."

Variety (Abel) picked for a long run, saying "should command mass attention."

"Greenwich Village Follies" produced by the Bohemians, Inc., will close at the Shubert. It was originally spotted at Chanin's 46th Street where the average weekly gross was between \$23,000 and \$24,000. Though not actually with the leaders, the revue did as well or better than previous editions in point of takings though it was more expensive to operate. The engagement was for 23 weeks.

GREENWICH VILLAGE FOLLIES

Opened Dec. 24. Woolcott ("World") called it "spry," and Coleman ("Mirror") also called it good. Anderson ("Post") said it was "aimless and unamusing." Majority of notices favorable.

Variety (Ibbs) predicted it would get money and run well into the spring.

"The Sport of Kings" was taken off Saturday after playing three

THE SPORT OF KINGS

Opened May 4. Mixed notices. Vreeland ("Telegram") and Anderson ("Post") liking it. Hammond ("Tribune") and Gabriel ("Sun") wrote panning notices.

Variety (Lait) succinct with "about two weeks."

weeks at the Lyceum. It could not get more than \$3,000 weekly.

Young Young Marrying

A surprise freedom party was tendered Howard Young at the Beaux Arts Saturday night, attended by box office treasurers and agency ticket men. He will be married to Sidney Sharr June 1.

Young, Junior, is treasurer of the Beck theatre. His father Henry Young is one of the best known box office men on Broadway, in charge at the Globe.

"RUN OF THE PLAY" AND "SHOW SEASON"

To be determined is the status of run of the play contracts in which the clause is scratched stipulating that the season is regarded as starting Sept. 1 and ending May 31. Managers contend in such instances an actor may be required to play in an attraction as long as it remains under the same management and either in New York or on tour.

There is a difference of opinion expressed by Equity officials, but as a concrete case carded for arbitration has been adjusted otherwise, the matter is still undecided. The test case was to have been that of Harlan Dixon, who has been appearing in "Kid Boots" for the past three seasons. When "Boots" recently closed for the season Dixon signed a run of the play contract with Sam H. Harris for the musical version of "Hawthorne, U. S. A." in which Oscar Shaw will be starred next season.

Ziegfeld thereupon informed Harris that Dixon will be called on to resume with "Boots" when that attraction reopened on tour, explaining that Dixon's run of the play contract was one in which the season-clause was eliminated.

He pointed out that "Boots" closed last summer and when it reopened, Dixon rejoined the cast, under the original contract, which Ziegfeld contended was recognition on the part of Dixon that the contract was operative so long as the show played. Dixon countered with the claim that had the show continued through the summer, the contract would have held, but as it closed he was at liberty to sign with whom he pleased.

Arbitration was agreed on whereupon Harris informed Ziegfeld he would tear up the Dixon contract. The actor replied he would hold Harris to the agreement. Finally Ziegfeld wrote Equity stating he had released Dixon.

It appears Harris was not anxious to press the point, since he has a number of actors under run of the play contracts in which the September to June clause is scratched.

HOPKINS' ULTRA STOCK

Charles Hopkins will open the theatre which bears his name with a play called "The Devil in the Cheese," by Tom Cushing, author of "Laugh, Clown, Laugh."

Hopkins intends establishing a permanent company in the house to do a series of plays next season, the troupe to be called "The Charles Hopkins Company."

MISS MERSHON WITH OPERA

In the reported principals for the Municipal Opera company this summer at St. Louis, Bernice Mershon, prima donna contralto, was omitted in error.

Miss Mershon is in St. Louis rehearsing. The opera opens May 31. It is her third season with the organization.

10% Cut for "Girl"

A 10 per cent salary cut for the cast of "The Girl Friend" went into effect last week at the Vanderbilt, New York.

The cut was accepted by all after an address by Lew Fields, producer, who assured the mob that with this shaving the musical could be kept in as long as it maintained its present gross pace.

REVISING "JUST LIFE"

"Just Life" out two weeks and to have come into New York, closed instead last week and will be held over until next season.

The production sponsored by Walter Lindsey and Phillip Oppenheim will undergo considerable revision.

MIDDLETON'S COMEDY DRAMA

George W. Middleton is at work on a new comedy drama called "Up Rose Emily." It is based on a short story of similar title.

Middleton bought the dramatic rights. He will retain the title and general idea in the script.

"HAWTHORNE" AT BECK

"Hawthorne of the U. S. A.," the musical comedy which Sam Harris will produce next season with Oscar Shaw and Grace Moore, is now listed to open at the Beck, New York, Oct. 9.

Ray Comstock Back May 26

Ray Comstock (Comstock and Cost) is due in return to New York today (Wednesday), after touring the world.

LOUIE' LEAVING; 'BLONDES' RULES CHICAGO—\$65,000 IN 3 WEEKS

Errol's Departure Surprises—Weakest Spring in Years—'Home Towners' Around \$15,000—Three More Houses May Close

Chicago, May 25. With "The Dybbuk" and "Hush Money" closing, the local legit calendar shortened up a few more notches until now it is hard to figure where the summer program is going to involve more than four or five theatres. Both the Illinois and Blackstone close this week. "Louie the 14th" finishes the Illinois engagement, while "The Divorcena" moves over to the Harris from the Blackstone. The Harris is again dark this week because of the failure of "Hush Money."

"Gentlemen Prefer Blondes" jumped into full demand, racing ahead of "Louie the 14th," although a stiffer scale brought "Louie" a bigger gross than "Blondes." There were turnaways for "Blondes," which figures to have grabbed around \$65,000 in three weeks.

"Out of the Night," "If I Was Rich" and "The Arabian" slightly bettered their respective grosses over the previous week, but not one of these three attractions have struck a mark that would encourage furtherance of their engagements if other shows were to be had.

For this period of the spring season the local situation is the weakest in years, and unless a betterment is quickly depicted there will be at least three more houses to close within a fortnight. Under the existing conditions the big June conventions won't have much of a legit program from which to select their entertainment. The houses that will keep open are headed for big money, according to the present survey.

Estimates for Last Week
"Artists and Models" (Apollo, 3d week). Moving along moderately; nowhere near pace usually shown by attraction considered as summer show at this house; with closing of "Louie the 14th" should better its present average of around \$20,000.

"Weak Sisters" (Adelphi, 2d week). To be held in for a stock presentation run; figures okay around \$7,500.

"The Arabian" (Studebaker, 3d week). Summer operating expenses both ends makes possible profit between \$8,000 and \$9,000.

"Green Beetle" (Central, 2d week). Not stronger than \$3,000, but will keep going.

"Gentlemen Prefer Blondes" (Selwyn, 4th week). No let-up in terrific demand; again held better than \$20,000, with matinee trade close to full capacity.

"If I Was Rich" (LaSalle, 3d week). Hit off \$7,000; while not satisfactory and under stop clause, considered encouraging enough to hold in attraction pending arrival of conventionists.

"Out of the Night" (Cort, 3d week). Not stronger than \$7,000, but figured profit for house, with company willing to nurse a campaign will make a run out of it; scarcity of attractions helps keep this one in.

"Louie the 14th" (Illinois, 11th week). Surprise announcement to close this week; not getting full capacity demand needed, having tapered off to \$25,000 or \$26,000.

"Hush Money" (Harris, 2d and final week). This one never had a chance for real money; closed suddenly Saturday night, leaving house dark this week; "Divorcena" moves over to this house from Blackstone Sunday. Doubtful if "Money" drew better than \$10,000 in two weeks.

"Divorcena" (Blackstone, 1st week). Grossed little under \$10,000, with decision to make summer run at Harris.

"Home Towners" (Four Cohans, 3d week). Better than \$2,000 gross Sunday night increased gross over initial week; pace now between \$14,000 and \$15,000; figures for good money and run.

"Castles in the Air" (Olympic, 27th week). About \$19,000; will surely remain until Aug. 1.

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D. Finestone, Long's Asst.

Dave Finestone, Shubert house manager, is now assistant to Ralph Long, general manager of the Shuberts. Finestone is also manager of the Shubert theatre, one post formerly occupied by Leonard Gallagher, who resigned from the Shubert office recently.

Herman Phillips, temporarily in charge of the Shubert, is back at the Ritz. Otto Metzger, who was in the firm's foreign play department, is now manager of Chanin's 46th Street.

SESQUI COMING, PHILLY SHOWS LEFT TOWN

Big Centennial and Conventions—'Queen High' in Line for Any Trade

Philadelphia, May 25. The arrival of cooler weather, came none too soon as a possible relief to legit business, but the opening of the Sesqui and, at the same time, the arrival of the first big convention—the Shriners at the end of this week—should have an even greater bearing on the theatrical situation.

In fact, it looks to everybody hereabouts as if the theatre men had muffed badly a possible opportunity to garner the shekels. Granted that conventions have never resulted in the business expected of them, there is no gainsaying that the presence of people from all over the country is bound to have its effect at the box offices.

It seems especially silly that several shows continued through May, taking some indifferent grosses, and then closed on the very threshold of probable profit, one week before the big fireworks.

Those back of "Queen High" seem to have the right idea. It is figured as an ideal type for a summer show and will be held in to see what the Sesqui brings forth.

The Shubert has this week's only opening, "Gay Paree," conservatively figured for only three weeks.

"Kosher Kitty Kelly" has caught on at the Walnut, and with much two-for-oneing all over town and many benefits, looks set for a while.

At present writing there is not a single show underlined, and yet it seems almost certain that several will develop in the near future.

Estimates for Last Week

"The Poor Nut" (Broad, 3d week). College comedy no riot but got by, and is holding on to see what the Sesqui crowds will do. About \$8,500.

"Gay Paree" (Shubert, 1st week). Big opening, but show likely to run afoul of censors here. "Countess Maritza" big in final week, \$25,000.

"Ben-Hur" (Forrest, 6th week). Big picture has not held up as expected. Down to \$13,000 or little over. Hardly able to make a summer stay. Nothing mentioned to follow.

"Queen High" (Chestnut, 7th week). Now town's long stayer and doing nicely. Changes made in cast and numbers. Show will be held in to test next week's business. Under \$15,000 last week.

"Kosher Kitty Kelly" (Walnut, 3d week). With "two-for-ones" and benefits, inexpensively geared musical got over \$12,000 and made real profit. May stick indefinitely.

Garrick closed Saturday, but has Raquel Meller Thursday and Friday of this week at \$10 top. Advance sale fairly good. "No, No, Nanette," beat \$14,000 in final week of second engagement.

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Church-Drama Ass'n

The invitation committee of the Church and Drama Association, representing the church, producers, playwrights, actors, motion pictures, educators and business, announces an organization dinner at the Plaza Hotel, 7:30 p. m., June 10.

This committee comprises Winthrop Ames, S. Parkes Cadman, Frank Gillmore, Will H. Hays, Otto H. Kahn, William T. Manning, John A. Marquis and Channing Pollock. The association wants to help Little Theatres and aid amateur playwrights.

"Hollywood Scandals"

Los Angeles, May 25.

William A. Arms, formerly of vaudeville, is casting for the production of a musical revue titled "Hollywood Scandals," which he expects to open in San Diego next month.

NANCE O'NEIL'S \$40,000, WEEK IN MILWAUKEE

Milwaukee, May 25.

Cracking every existing record for attendance, with two extra matinees added and every performance packed to capacity, the Davidson last week rang up a \$40,000 gross with Nance O'Neil as guest star in "Stronger Than Love." The unusual gross is due to the fact that the week was turned over to the Milwaukee firemen who staged a benefit. Six firemen were killed in a fire recently. No road show at any scale has ever touched this record.

Ethel Remey, new leading woman, opens May 31 in "Seventh Heaven." Ethel Wilson will be out of the cast for a couple weeks due to illness. Beresford Lovett, after opening with Nance O'Neil in "Stronger Than Love," was forced out on Tuesday by pleurisy. Frank McCoy jumped into his role and played through the week.

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Green Room's Election

Paul Meyer was elected president (Promoter) of the Green Room Club at its annual election. He succeeds S. Jay Kaufman. Mr. Meyer is the publisher of the "Theatre Magazine."

Rollo Lloyd was re-elected Call Boy, Gordon Whyte, Copyist, and George Magowan, Angel.

Board of Governors:

Phil Bishop, Floyd Buckley, Herbert Cortell, Max Figman, Samuel K. Jacobs, Fuller Mellish, Sr., Frank Perugini, Edward E. Pidgeon, A. J. Powers, Arthur Previn, Samuel G. Rains, Louis Reinhardt, Jerome Siegel, Wm. O. Speers, Chandon Sweet.

L. A. GROSSES

Los Angeles, May 25.

"Rose-Marie's" eighth and final week at the Biltmore led the town's legit attractions when the box office showed \$18,000 for the six days, although a drop of \$3,500 from the week before.

"Charlotte's Revue," in its third week at the El Capitan, ran second at \$15,500.

Kolb and Dill again won immediate favor here with "A Pair of Fools" after their return from Chicago by doing \$10,000 in their first week at the Mason, following the migration.

Morrissey's Revue hung up \$7,600 for its fourth week at the Orange Grove, while Marjorie Rambeau in "They Knew What They Wanted" got \$5,900 in her third week at the Majestic.

"The Music Master" trailed the field in its opening week at the Moroco with \$4,500.

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Mrs. Thowed's Divorce

Cincinnati, May 25.

Mrs. Arthur Thowed is after a divorce from her husband, a concert singer, whom she charged with brutality.

3 "ENEMY" ROAD SHOWS

Three companies of "The Enemy" are listed to tour next season, the first opening at Richmond, Va., Sept. 20, while the second will open four days later in Scranton, Pa.

The New York company will play the larger stands, opening at Boston, Oct. 14.

Florence Rittenhouse heads this troupe.

Greek Evans Leaves "Flame"

Greek Evans is out of "Song of the Flame." The principal male singing role in the operetta has been assigned to Paul Gregory, who substituted for Guy Robertson when the latter was ill some weeks ago.

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SHOWS HARD HIT CRY "QUITS"

Worst Slump Ever in Minneapolis

Minneapolis, May 25.

No such thing as business at local legit houses last week. They were hit even by a worst wave of depression this town has known in several years.

Realizing that it would be a hopeless and expensive task to try to buck the bad times which are upon them, one and all of them are crying "quits" for the season. It will be the earliest finish to a Minneapolis theatrical season in years.

In a rather light play, "Caroline," Margaret Anglin arrived here in the midst of the depression for an engagement of five performances at the Metropolitan. Her takings were negligible.

"Buzz" Bainbridge, who made a big start with his season of classic drama at the Shubert, felt the effects of the general slump the third week of Blanche Yurka's engagement as a guest star with the Bainbridge Players. "Candida," taking a bad flop. He may wind up his season this week with "A Doll's House" and small profit for four weeks of high-brow stuff.

The final week of the McCall-Bridge Players at the Palace in "Oh, Henry" (musical comedy tab), just about what the management expected at a time such as this.

A brief three weeks of stock burlesque at the Gayety was sufficient to convince Fox & Krause there is no current public demand here now for indoor entertainment. They closed for the summer. Wrestling night only salvation.

Harry Hirsch, manager of the Gayety, brought Jacob Ben-Ami and his company here for two performances at the Gayety in "The Dybbuk" and "Samson and Delilah." Takings below expectations.

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The MADELINE CAMERON SLIPPER



Of white kid with slender heel of green and silver spider kid, and imported plaque of cloisonne.

Natural that so beautiful a slipper should be the choice of so graceful a dancer as Madeline Cameron, who is starring with Oscar Shaw at the Palace next week. . . . Natural, too, that her charming personality should win admiration and applause, as do the I. Miller slippers she so consistently favors.

I. MILLER

Showfolk's Showshop

1554 BROADWAY

(Open until 9 P.M.)

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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 (210th week). Run leader went into fifth year on Broadway to excellent business; takings last week well over \$10,000; betterment though list generally declined.

"Alias the Deacon," Hudson (27th week). With pooling arrangement this comedy will go into summer; business around \$8,000 earns a profit.

"A Night in Paris," Casino de Paris (Century Roof) (21st week). Though downstairs theatre went dark when "Pinafore" stopped, roof house still making good; rated above \$20,000.

"At Mrs. Beam's," Guild (5th week). Subscriptions have counted and final production of Theatre Guild rated strong enough to enter summer going; \$14,000 last week, a slight drop.

"Bride of the Lamb," Henry Miller (10th week). Not expected to go into summer although drawing rather good trade since moving from Village; approximately \$9,000 weekly.

"Bunk of 1926," Broadhurst (6th week). Revue changed; really two shows, additions coming from cabaret; cast changes next week; last week claimed nearly \$11,000, but with extra advertising figure not profitable.

"Cradle Snatchers," Music Box (38th week). Season's best laugh show still making money; on rep should ride through summer; last week about \$14,000 again.

"Craig's Wife," Morosco (33d week). Sure to go into hot weather; matinees still strong; got around \$12,000, which is real money at this time of season.

"Garrick Gaieties," Garrick (3d week). Quoted above \$8,000 in second week, at a \$2.75 top; virtual capacity indicated; revue strengthened by new numbers this week.

"By the Way," Central (22d week). Held over this week, out of town bookings not being consummated; English revue rated around \$11,000; will open in Boston for summer engagement.

"Great God Brown," Klaw (18th week). Albeit not more than moderate business, O'Neill drama appears to be turning small profit; grooved around \$7,000.

"Greenwich Village Follies," Shubert (23d week). Final week; ran at 46th Street through winter with average takings \$23,000 to \$24,000; lately down around \$15,000 mark; "The Shanghai Gesture" moves here from Beck next week.

"Iolanthe," Plymouth (6th week). Best Gilbert and Sullivan revival in years; drawing repeaters and smart audiences; may last through hot weather; climbed last week to nearly \$18,000.

"Is Zat So?" Chanin's 46th Street (74th week). Just about \$7,000; even on pooling basis, doubtful if much profit earned now, but hold-over comedy success will stick as long as possible; cut rating liberally.

"Kongo," Biltmore (9th week). Matinees not so good but night trade holding; last week not much change at about \$9,000; house and show satisfied.

"Kitty's Kisses," Playhouse (4th week). Moderate money musical; to stick will probably require summer salary arrangement with company; last week up a bit; about \$9,500.

"Laff That Off," Wallack's (31st week). Good in the cut rates with moderate grosses, but claimed to have been profitable right along; \$5,000 to \$6,000.

"Love 'Em and Leave 'Em," Apollo (17th week). Leaves here Sat.; takings approximated \$5,500; about an even break through sharing terms and cast revision; house will reopen June 14 with White's "Scandals"; "Love 'Em" may move into Times Square.

"Love in a Mist," Gaiety (8th week). Like "Pomeroy's Past," has downstairs draw; cut rated upstairs; business around \$3,000; claimed satisfactory at this time of year.

"Lulu Belle," Belasco (16th week). Absolute capacity claimed here; last week again over \$21,500.

"No, No, Nanette," Globe (37th week). Looks like another three weeks, when new "Follies" is due to follow; indicated takings last week \$15,000 to \$16,000.

"Not Herbert," 49th Street (12th week). Cast changes impending, but modified co-operative policy will continue if attraction remains; moderate money show; around \$5,000.

"One Man's Woman," 48th Street (1st week). Only production premiere of the week; succeeded "The Climax," revived for one week, but got nothing; new show started Tuesday night.

"One of the Family," Eltinge (23d week). Week-to-week basis; will try to stick through June; has made longer stay than first indicated; estimated at \$5,500 last week.

"Pinafore," Century. Closed Monday night, revival playing one day over seventh week because of benefit; expected to hold over, but business slipped badly after a few weeks; house dark.

"Pomeroy's Past," Longacre (6th week). Estimated getting \$7,500 last week; failure to climb caused salary slash; management aims for continuance through June.

"Sex," Daly's 63d Street (5th week). Word-of-mouth advertising because of raw lines and situations bringing plenty business; claimed over \$12,000 again; real money here; show attacked by tabloids.

"Song of the Flame," 44th Street (21st week). Sure to go through June and may last a bit longer; operetta success, but eased off lately; claimed over \$23,000, which still earns a profit.

"Square Crooks," Maxine Elliott's (13th week). Has been getting \$4,000 lately; on co-operative basis, otherwise it would have closed some time ago; planned to continue another four weeks.

"Student Prince," Jolson's. Shuberts decided to end engagement last Saturday; trade shrunk under \$10,000 mark; holdover show, with run being 76 weeks.

"Sunny," New Amsterdam (36th week). Even musical leader slightly affected last week at some performances; at \$42,500 pace is only \$1,000 under standee business of winter; leads all.

"The Cocoanuts," Lyric (25th week). Summer edition will be shortly announced, dated some time in June; new Berlin numbers to be inserted; last week about \$21,000.

"The Girl Friend," Vanderbilt (12th week). Estimated at \$10,500 last week; that figure slightly profitable since salaries cut and summer arrangement made with theatre.

"The Great Temptations," Winter Garden (2d week). Got some extravagant reviews, as usual, for Garden productions; rated a "heavyweight" and big business indicated; first seven performances over \$35,000.

"The Jazz Singer," Cort (37th week). Another week or two; business down to \$7,500; George Jessel to stick over the time limit set; liberally cut-rated last two months.

"The Last of Mrs. Cheyney," Fulton (29th week). Continuance now a matter of weather; cast will play through summer and business down near even break mark; \$15,000.

"The Patey," Booth (23d week). Business has steadily held to around \$9,000; figure profitable both ways; comedy well liked and should stick.

"The Shanghai Gesture," Beck (17th week). Pace has dropped \$3,000 or \$4,000 in last two weeks, but \$23,000 still leads non-musicals; may go under \$20,000 during June, but expected to move upward thereafter; moves to Shubert Monday; Beck goes dark.

"The Sport of Kings," Lyceum. Closed last Saturday; about lowest gross show on the list of regular theatres; costing plenty to producer; under \$3,000; played three weeks.

"The Vagabond King," Casino (36th week). Perhaps outstanding operetta success of season; among leaders through winter; rated around \$25,000 now; indefinite.

"The Wisdom Tooth," Little (15th week). Doubtful of lasting much longer as show cannot operate at little money; approximated \$7,000 last week in small house.

"Tip Toes," Liberty (22d week). Announced a new edition Monday; musical success held to excellent business until a month ago; rated around \$19,000 now and still profitable.

"Vanities," Earl Carroll (47th week). A few weeks more; new "Vanities" due in July; business estimated around \$17,000; new show to be along "night club lines," too.

"What Every Woman Knows," Bijou (7th week). Holding to \$10,000 and more, surprising even the management; revival rated among successes.

"Young Woodley," Belmont (30th week). Over \$7,500 and still profitable in this small house, but will close if pace drops much lower; will have a season's run to its credit.

Outside Times Sq.—Revivals—Little Theatres
Walter Hampden closed his season Saturday with "Cyrano" and "Servant in the House"; "June and the Paycock" which moved from Mayfair to Mansfield, also closed Saturday (one week in latter house); "The Importance of Being Earnest" (revival), at Ritz, about \$6,500, meaning some profit; "The Climax," revived at 48th Street, closed after one week; "The House of Usher" very bad at Mayfair; "The Romantic Young Lady" and "The Dybbuk" final week at Neighborhood; "Milk Kings," Triangle.

40 BROADWAY PLAYS

(Continued from page 44)

Beck; "Bride of the Lamb" (Miller's); "Cradle Snatchers" (Music Box); "Sunny" (New Amsterdam); "Iolanthe" (Plymouth); "The Great Temptations" (Winter Garden). A continuation of the buy for "The Shanghai Gesture" has been arranged for that attraction when it moves to the Shubert next week.

Cut Rates Have 24

In the cut rates there were 24 shows listed at half price on Monday. They were "Love 'Em and Leave 'Em" (Apollo); "Young Woodley" (Belmont); "Kongo" (Biltmore); "The Patey" (Booth); "The Bunk of 1926" (Broadhurst); "Vanities" (Earl Carroll); "By the Way" (Central); "The Jazz Singer" (Cort); "Sex" (Daly's); "Square Crooks" (Elliott); "One of the Family" (Eltinge); "Is Zat So?" (46th Street); "Not Herbert" (49th Street); "Love in a Mist" (Gaiety); "Alias the Deacon" (Hudson); "The Great God Brown" (Klaw); "The Wisdom Tooth" (Little); "Pomeroy's Past" (Longacre); "The House of Usher" (Mayfair); "Bride of the Lamb" (Miller's); "Kitty's Kisses" (Playhouse); "The Importance of Being Earnest" (Ritz); "Greenwich Village Follies" (Shubert); and "Laff That Off" (Wallack's).

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GOLD AND DUST

Kansas City, May 20.

Comedy drama in three acts and five scenes by Lura Farrell. Produced and presented by the Kansas City Theatre at Iva-Ho Temple theatre, Kansas City, Mo. DAVE BLACK.....Lewis Shores BEN LYNCH.....Arthur Leslie Williams FRANK LYNCH.....Lewis Shores MARtha LYNCH.....Lura Farrell ANN WOODS.....Lela Gaylord JIM CLEMENS.....James Loran Abernathy GEORGE PLINT.....John H. Barr ARTHUR FOX.....Don Q. Summers Time—The present.

The "place" of this little comedy-drama is "Tent City," a new mining camp situated in the rugged district of Death Valley on the Mojave Desert about 30 miles from the main line of a railroad. A branch line runs to the camp. Service consists of a train every other day, those days being designated as "Train Days," which have considerable to do with the action of the play. The return of the mining engineer on one of the trains leads up to the climax.

The play was written by Lura Farrell, who has been on the vaudeville time in playlets of her own writing.

It is the story of the terrible loneliness of the woman, Martha Lynch, in the great camp, with only rugged men for associates.

With the thought of giving her a companion and at the same time securing a teacher for the son, Ben Lynch has invited his niece, just out of college, to visit them. The play starts with the young woman's arrival.

She is a wonder to the men of the camp, and all fall for her on sight. They shower attentions and gifts, and in return she gives them much of her company—so much that the lonely aunt is scarcely noticed.

She grows bitter toward the girl, who has fallen in love with the engineer, and attempts a whispering campaign of scandal. The son has been helping himself from the family money box, afterward excusing it by saying the parents had always told him the money was part his. The mother, thinking he was using it for gambling, attempted to lay the shortage to the girl, but could not go through with the accusation and admitted she had given the niece the gold which she claimed had been stolen.

About this time the young mining engineer, called to Los Angeles, and who the aunt insisted had gone to find a wife, after playing with the niece, returned, alone, for a happy ending.

The play in its present shape is slow and draggy—just talk and talk, with scarcely any action. Even the author is not satisfied with it. She will probably add another character and strengthen some of the others. For its premiere it was nicely staged. The action all takes place in the combination office-sitting room and sleeping quarters of the Lynch family in their camp hotel. The set is a divided one, with a deck for the bedroom, and at times the action is in all three places.

When Mrs. Farrell first started the play she intended to make the niece the leading character, but before finishing she had made the desert-hardened aunt the lead, and played

PLAYS OUT OF TOWN

THEY ALL WANT SOMETHING!

Mamaroneck, N. Y., May 20. Herman Gantvoort presents "They All Want Something," a comedy of social diversions by Courtenay Savage. From the novel "The Dark Chapter," by E. J. Rath. Staged by Arthur Hurley.

Edward Pawley.....Helen Spring Wade Rawlins.....William T. Tilden 2d Grosvenor.....Joseph Green Mr. Kilbourne.....Carmelia Grume Billy Kilbourne.....Frederick Burton Billy Kilbourne.....John Gailaudet Valerie.....Valerie Bada Virginia.....Virginia Morris Jack Merrill.....Johnnie Lewis Minnie Harlan.....Irene Shirley Chauncey Smith.....Jack Irwin Annabelle.....Helen Ambrose

William T. Tilden 2d, rated the best tennis player in the world and at least one of the worst actors in the same territory, chose the brand-new Playhouse of Mamaroneck for the out-of-town opening of his second attempt on the legitimate professional stage. His first was "Don Q. Jr.," which recently flopped in New York.

The Playhouse has been built by the Mamaroneck Playhouse Holding Corporation. It is a local project; 100 stockholders, mostly local, financed the 1,300-seat house. It has a policy of feature pictures and try-outs, thus making this place another dogtown. Mamaroneck has a population of 10,000. It can draw from the surrounding West Chester county. Samuel McAndless appears as the owner and Ernest Kopp house manager. It's a rather unusual house and somewhat of an experiment, with an organ furnishing the music during the intermissions of a legit play.

"They All Want Something" wants a good deal in almost every department. The piece is a partial dramatization of E. J. Rath's novel, "The Dark Chapter," and has been done by Courtenay Savage.

The play tells the story of a mysterious man who comes to the home of the Kilbourne's, a newly rich family of Ridgefield, Conn.

It is put together in a prolog and three acts. The prolog shows a tramp appearing at the door and taken in for reform by Mrs. Kilbourne, who has a passion for such work.

The action, both proper and improper, gets under way when the tramp turns out to be a most astonishing person who is liked by everybody, knows everybody's business, attends to everybody's business quite successfully and is a very mysterious person indeed. The author-celebrity who was coming to the big party gets married instead, and so they make the tramp the celebrity.

Edward Pawley, a naughty young man who wants to marry Hilda Kilbourne, the daughter of the family, for her money, is the villain, but he is foiled by the tramp.

In its present shape the piece is a pretty weak affair, with only scattered and rather pale humor. Un-

less a great deal of improving is done in the sticks. "They All Want Something" can hardly stand much of a chance in New York.

Except for Billy Quinn as the fresh young son (the same Billy Quinn with Tilden in his other play) none of the players approached half-way even to a break-in realization of their parts. Young Quinn does some clever work, and if any one carries the play along the affirmative line he does. It looks as if the author wrote a good deal of it for him.

Tilden hasn't improved any since his last attempt, appearing almost amateurish. Except for the interest his name carries as a tennis player he fails to register. He has excellent poise and appearance.

Several cracks about tennis, inserted for the player's benefit, are clever but mauled in their delivery. The tennis player seems to be taking himself seriously as an actor.

The supporting cast, with the already excepted Billy Quinn, isn't any too strong, but here improvement doubtless will be made. "They All Want Something" will play the New England houses for a few weeks with its plans after that yet to be determined.

Pratt.

A Woman Disputed Among Men

Cincinnati, May 18. In six episodes presented by the Stuart Walker stock, at Grand.

One of the Living Dead.....Paul Wright Old Mariette.....Elizabeth Taylor Marie Auke.....Ann Davis Yank Tringard.....Elliot Cabot Friedrich Hartmann.....McKay Morris A Gendarme.....Clark Keene 'Auchois.....Edward Forbes Franz.....Ralph Glover A Grandfather.....Clark Keene A Father.....Edward Forbes Henri Loleay.....Paul Wright Alerine Loulay.....Regina Stanfield Comte de Belleville.....Francis Bendsten Comtesse de Belleville.....Paul Bryant Father Rochambeau.....Aldrich Bowker Dr. Rivet.....Harry Ellerbe Pedestrians, Soldiers, Orderlies, Gunners, Nurses, Strichers-bearers, Doctors.

"A Woman Disputed Among Men" had its premiere at the Grand theatre here, by the Stuart Walker company. The play is a sordid and tiresome triangle on the basis of the World War.

It contains hardly anything that needs to be disputed among men interested in serious and sincere drama. There are moments of beauty and moments of absurdity. Some of the characters are finely drawn, others are grotesque.

The argument built up by the author rises here and there to a circus and then peters out into triviality. A very poor beginning is made in the prolog, not because it is drab and tragic but because it lacks verity. It is easier to fathom A. H. Woods, that shrewd dealer in dramatic sensations, and his reasons for becoming interested in this play, than in trying to understand Stuart Walker's reasons for producing it.

The late war is the background. It is built on the old, old, theme of

PLAYERS IN THE LEGITIMATE

JOHN BYAM

Management LYLE ANDREWS

LEON ERROL

in

"LOUIE THE 14TH"

ILLINOIS, CHICAGO

EDNA COVEY

"THE DYING SWAN"

ILLINOIS, CHICAGO

FLORENCE MOORE

"Greenwich Village Follies"

SHUBERT, NEW YORK

"MERRY MERRY"

WITH

MARIE SAXON

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36 times	99
ONE INCH		
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24 times	109
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the part herself in the premier production. Many of the lines are bright and original; the story is certainly new, and there seems quite considerable possibility for the making of "Gold and Dust" into a worthy stage production. *Hughes.*

IF I WAS RICH

Chicago, May 22.

Comedy in three acts by Wm. Anthony McGuire, starring Joe Laurie, Jr. Staged and presented by the author at the LaSalle Theatre. Settings by Tallent.

Joe Laurie, Jr. has lots of friends in Chicago, and upon a basis of his wide personal acquaintance and popularity the run of "If I Was Rich" must be figured. It's a first rate little comedy of the domestic stripe. Warm, human and funny, its chances to grab off a nice run, however, boll down to Joe Laurie, Jr. The show could hardly be a real hit on its own.

The piece was known in Philadelphia as "A Great Little Guy." Possibly the change of title may have been due to the earlier appearance in Chicago of "The Fall Guy," with Ernest Truex. There is a shade of resemblance between the two pieces, the central character being a harassed young husband trying to do things with \$40 a week that simply can't be done. Also Laurie, like Truex, has a tear in his work.

The cast includes Ray Walburn, at Cohan's Grand last spring in the title role of "The Show Off." He is sans his mustaches but still strong on the old horse laugh. He enacts to the life a radio announcer who boasts himself plenty. Joseph Kilgour, familiar villain of the films, is cast as an over-mortgaged plutocrat that falls hook, line and sinker for

The Great Temptations

Revue in 32 scenes produced by Lee and J. J. Shubert at Winter Garden for run, opening May 18. Book by Harold Atteridge. Music by Maurice Rubens. Lyrics by Earl Lindsay and orchestra directed by Al Goodman. Staged by J. C. Huffman. Principals include Hazel Dawn, Florenz Ames, Billy B. Van, Charlotte Woodruff, Jack Waldron, Molly O'Doherty, Jack Benny, Jay C. Flippen, Gudrun and Galloway, Desires Tabor, Betty Allen, Miller and Lyles, Daniel Sisters, Pat Kendall, Nina Sussner, Will Joe Saegran, Rudy Ray and Cappella, Kelo Brothers, Ara Gerald, Halfred Young, Arthur Treacher and Nat Wagner. Foster girls in one chorus. 100 girls and boys in other choruses.

Mister Lee was over in Europe last year when J. J. unveiled the Paris edition of "Artists and Models," and it so happens that Mister Lee is away this year, as his brother brings out "The Great Temptations" and improves on the Shubert trade-mark of a naked

a tale that the impoverished young husband is the estranged son of a big millionaire. A grouchy old bunny, disappointed in life and love but human and kind under the crusty exterior, is played by Charles Dow Clark with great stress on sentimental appeal that will get under the skin of any ordinary layman. In fact, because the show is so full of pathos as well as laughs, it rates better than a straight away comedy.

Exploitation is needed if the show is to remain at the LaSalle for any extended period. Everybody that became a Laurie fan during the "Plain Jane" run will have to be informed that the boy humorist is back. Joe himself has some great hook-ups with the Jewish and Catholic elements as well as the city hall, and he is expected to have a busy calendar of after dinner speeches, as upon his former appearances.

Up to 12 weeks is the guess at the present time. *Hal.*

woman by adding an almost naked man—the ultimate duo. For that's the real sensation, pornographically speaking, of J. J.'s great big show up at the Winter Garden.

Rosera and Cappella, from Paris, trot on midway of the first half to do a very fancy dance with very few clothes and lots of thrills. Mons. Cappella is a well built fellow who wears a tiny, beaded loin-cloth, skillfully adjusted and open at the sides to allow for a great flesh display, while Rosera wears some beads on a head-dress and a rhinestone thingamajig judiciously spotted. Otherwise, she has freedom of the body and with her partner does the dance that will keep this show in town for a good run.

Rosera's body, it might be mentioned, is whitened to make us believe that she's a statue being adored by a worshipper, but as her body isn't as firm as a statue should be, the illusion was broken. Being naturally a modest girl, however, she took her bows in a shawl.

The show girls, with the uncovered bosoms, are plentifully on display at all times, the show starting with a mythologic number called "Art Has No Frontiers," in which the Gods of Olympus send pleasures and vices down upon the world and tell the reformers that nakedness, etc., is really art and that people shouldn't object to it. Which was more or less needless, because everyone knows that the Shuberts keep art uppermost in mind and wouldn't allow nakedness on their stages for any other reason.

The sketches are begun with one called "Questions," wherein Florenz Ames chokes off the nagging wife, Hazel Dawn. Then Billy B. Van and Jay Flippen get nasty in one called "On My Veranda." A sketch they did on the opening night, which had Flippen disguised as a girl and Van getting free and easy in a bed, was out at the Saturday matinee, when the show was reviewed. "The Shanghai Mixture" sketch was a close follow on the Woods' hit and had Miss Dawn in the Florence Reed role, while "Hard Lives" was an artists' studio sketch concerned with the husband, wife and other woman. "Officer O'Fishent" was very funny and in it Wilfred Seagram portrayed the perfect cop, while in "A Harlem Incident" Jay Flippen worked in black as a colored woman, pulling the nasty one about her shooting a colored gentleman because he said "April Fool" at an inopportune time.

The specialties started with the seventh scene in the first half, the Guy Sisters (from Paris) doing a snappy dance before beaded curtains and using plumed costumes. They also came on for a specialty in the second half, having a special curtain with themselves and costumes reproduced thereon, actual plumes being used on the curtain, which was costly in appearance. Miller and Lyles used the "13 is a seventh of 28" sketch in the first half and another dialog specialty in the second part.

Jack Benny did some announcing and established himself as one of the show's individual hits, working with Dorothy McNulty in one skit. Here Miss McNulty played a dumb chorine trying to tell a joke which Benny judged was too raw for the boys and girls. Another first act specialty was a burlesque dance on the Rosera and Cappella affair, while in the second part the Kelo Brothers, veterans at the Winter Garden, came on third from closing and whammed a tremendous hit with their rube acrobatic stuff. Jay Flippen sang two blue songs in his specialty, and disappointed. The Foster girls also scored in a webbing number.

The big numbers opened with "Any Step," which had Jack Waldron leading the chorus through a fast routine, while "Pincushion" farther down allowed Nina Sussner, a contortion opportunity, which she handled well, accompanied by selected girls. "Sequel-Centennial Baby" had a Liberty Bell drop, and was aimed at the Philly expo, which is a flop up to now. "Maid of Jade" was the number wherein the naked dance was done, while in "Guards of Fantasy," a song about the Crusaders was sung, girls in armor did a march and then the fat girl's chorus was brought on for comedy. At the opening a march of uncovered girls was used, but went blooey and was cut after the first show. The first half closes with a sensational flash, "Valencia," a Spanish tune, which was rendered with the full chorus on a series of steps, all using Spanish shawls for a big finale.

Second act opened with a garden scene and parade numbers, done with great taste and beauty, while "Chevalier of the Highway" was the one about the gals undressing to frolic and being surprised by rough men. This led into a second dance by Rosera and Cappella and this time the man wore trousers. "Beauty is Vanity" led into a scene before the Greek Acropolis and had gals lying around in bacchanal fashion, and for a flash, posed nudes were revealed behind glass, the idea probably being humani-

arian and concerned with keeping draughts away.

"Atlantic City Girl" was a bathing suit number, while "Dancing Town" was a costume flash with various sections of New York represented. "March of the Lanterns," with full chorus marching up and down steps, closed the show, electric torches of red and yellow being used.

Primarily, "Temptations" is a dancing and sight show. Some of the comedy is as sour as it is vile. Last season's "Gay Paree" sketches were tame compared to the ones in which Flippen participates, while the nakedness of "Gay Paree" was confined to posing, but in "Temptations" there is considerable marching done. Both the Parisian teams impress favorably, while a new dancing team, Gudrun and Galloway, also won applause, as did the Deul Sisters, new to Broadway, but nice looking, good dancers and capable in skits. The cast is good throughout, although Paul Mall, who opened with the show in an Al Jolson imitation specialty, was out by Saturday and not missed. A radio sketch was also taken out, as were some specialties, while the running order had been so skillfully changed that what had been a rather tiresome show had its various elements so mingled that it gained greatly in effect.

"Temptations" cost barrels to produce, looking less like a storehouse piece than anything except the last "Artists and Models" recently in the Winter Garden. There are no stars, and the individual salaries look to be moderate throughout, with some low priced people handling a good share of work. The show is in at a \$5 top and played to S. R. O. from Tuesday to Saturday and is quite likely to keep up the pace for a few weeks, but even without the standing room it will get plenty on nine shows weekly to stay in the Garden until the weather changes and the time comes for another "Artists and Models."

An undoubted stolen bit, apart from what may have been copped from Paris, is the "fat girl" chorus, with four of the 16 heavies in it from the 5th Avenue night club. While the night club claims a revival credit, the fat Amazon stuff is from Billy Watson's Beef Trust (burlesque) with that title explaining all. Billy Rose is in a panic over the copy. He threw cards into the orchestra from the balcony the opening night, panning Jake Shubert for copying; also having sandwich men parading Broadway with similar signs.

As a plug for the 5th Avenue club it wasn't bad, and is said to have "burned" Jake, but it's nothing to the yelp put up by some Parisian managers after J. J. left over there. *Slack.*

CHINESE THEATRE

Chinese show business in cosmopolitan Greater New York, as encountered in the two Chinese theatres on the Bowery, a few blocks north of Chinatown, introduces a new style of theatrical diversissement for those Occidentals who would care to invade a strictly Oriental domain in search of a thrill, an oddity or a presentation that is "different."

It will prove to the "high-hats" that the late-entrance stuff is not confined to the parterre or the "golden horseshoe" of the Metropolitan opera house; that it is just as fashionable to be late at the Chinese theatre as it is at the class productions, premieres, etc. It will disclose that the Oriental is an avid patron of his theatre, being content, fortified with a few packs of watermelon seeds, fruit or other edibles, to sit through a five-hour theatrical entertainment from 7 p. m. sharp until midnight.

For the actor, the average Chinese performer will be rated a marvel when it is learned that a repertory troupe not only offers seven different plays a week, but \$65 different productions a year and can possibly play 600 different scripts before repeating.

Therein lies the commercial success of the Chinese theatres. (There are two: one is the old Thalia theatre, at the Manhattan Bridge Plaza and the other is the Malori Royal, above Delancey street.)

With the limited Chinese population (there are only about 5,000 Orientals in New York), a week's run of a play would be obviously out of the question. Repeated recalls of the same limited groups of patrons must be relied on for box office prosperity. It is not unusual to see the same faces day in, day out, for six nights from Monday through Saturday. The Sunday matinee show, which starts at 1, is for the suburban laundrymen, restaurant help, etc., who come in for their Sunday diversion. The 1 p. m. start is to permit commutation back to the outlying points.

A \$2.50 admission is charged, with the fashionable crowd, i.e., the merchants, restaurateurs, et al. coming late, but not too late, in view of the 9.30 p. m. cutting of the scale in half when the admission from thence until the midnight closing is \$1; hence the not-too-late entrance so as not to be accused of trying to beat the regular scale. Another feature of the Chinese admis-

sion system is that after 11 p. m., if business is not overly brisk, the gates are down for drop-ins, that being figured as a business booster for future showings.

A trip to the Chinese theatre is only best appreciated under expert guidance as this reviewer's journey with Charles King, an American-born Chinese graduate of a local university, whose colloquialism is as native as Babe Ruth. Mr. King occasionally essays professional tourist trips for choice parties, when not at his duties as an executive of the Palais D'Or restaurant, the renamed Palais Royal in Times square.

The Chinese orchestra is stationed in the stage, to the left of the rostrum, beating the percussions in ear-piercing style and twanging the Chinese fiddles in eerie fashion, for every character's entrance and exit. That band by the bye is the most lackadaisical outfit seen, taking their work very matter-of-fact and only evidencing interest when props and the other stage-hand come out to chat with them.

That back-stage crew alone is worth the admission. In the Chinese theatre, it is the accepted thing for the property man and the stage-hand to wander on and off the stage, most often on. They are apparently "unseen" by the native audience, which has eyes only for the players, with the stage crew's duties considered something necessary to the physical presentation, but otherwise viewed as abstract beings.

The hard-boiled props and stage-hand accordingly lool on the stage, in "four," or cross down front to talk with the percussionist, scratching their heads, or shuffling along aimlessly.

The opus reviewed was "The Perfect Fool" (at the Malori) and while a tragedy, according to Mr. King, it waxed humorous for the main, with vocal interludes an essential contribution.

The "singing" of the Chinese thespians is another thing necessary for explanation. The more raucous their voices, the better their art, according to the Chinese interpretation. Hence, it follows, that the worse their voices sound to the Occidental, the better they rate among the Orientals. A Chinese singer, or in truth at Asiatic stage aspirants from the lowliest geisha girls of Japan, and the singing girls of China, prepare themselves for the stage by getting up with the dawn and standing in front of their windows so that the harshest morning air strikes their tonils and larynx, in order to further encourage the rasping squealishness in their voices.

Therefore, the Chinese theatre is the direct antithesis to our standards. The stage mechanics are obvious, and not hidden. The audience's imagination is relied on, with the physical scenes merely suggested by the action. The stage floodlights are at either side of the rostrum; the action is all in one continuous scene; costume changes are effected by the property men coming on and helping the characters into their new trappings.

The Chinese comedy is oftentimes "blue," but an unique exposure of the "lims" would incite a mob to revolution, and is not permitted. Comedy and other sidelights on the Chinese are the entrance of factional tong lieutenants at peace with each other for the nonce. The tong chieftains, i.e. the subordinated officers, are given door-pass courtesies for everything. The big leaders do not deign to "crash the gate," but pay their way.

It is not unusual in the course of a performance to see props come down to the apex of the stage, staring into the audience in a state of some friend, and, not seeing him, shake his head in wonderment. The Chinese audience, however, does not "see" this bit, by all eyes lying on the players.

The latter themselves are apparently well-schooled to articulate clearly. Hence, all comedy quips are unanimously appreciated. The vocal play is nullified by the piercing musical accompaniment which drowns out the voices almost entirely. The "music" is not particularly harmonious, but replete with a fetching Oriental tempo that gets to one in short time.

A \$10.00 annual reward for a Chinese star is unusual, but while the compensation is small and often less than a waiter's in the ordinary run of chop suey restaurants, the native idolatry of the Chinese thespian not only parallels, but exceeds the American worship for stage and screen favorites.

The apparent respect of the stage folk becomes striking in the numerous "asides" when the characters step into shallow "one" to address the audience on intimate terms, with the customers listening very respectfully and not attempting any intimacy as would be the case in our theatre.

Chinese plays are generally royalty-free, being traditional or from repertory, although "The Great Fool" was specially written by Chan, the producer.

Business is generally good with the gross inestimable because of the shifting scales, deadheads, etc. But at a \$10 admission for a Chinese playing relief or kindred charity the turnout is prodigious. *Abel.*

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MARILYN MILLER
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FULTON THEA., W. 46 St. Evs. 8:30
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INA CLAIRE
In a Comedy by Frederick Lonsdale
The Last of Mrs. Cheyney
with Roland Young and A. E. Matthews
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KEARNS, ANDREW TOMBS,
HARRY WATSON, JR.

BELASCO Thea., W. 44 St. Evs. 8:30
Mats. Thurs. & Sat., 2:30
DAVID BELASCO Presents
LENORE ULRIC
as **"LULU BELLE"**

Martin Beck Thea., 46 St. & 8th Av.
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A. H. WOODS Presents
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THE SHANGHAI GESTURE
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A Sparkling, Clever, Scintillating Comedy
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VANDERBILT 48 St. E. of 5th Ave. Evs. 8:30
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LEW FIELDS' NEW MUSICAL COMEDY HIT
"THE GIRL FRIEND"
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MOROSCO Thea., W. 45th St. Evs. 8:30
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THE DRAMATIC HIT
Follies Prize Play
CRAIG'S WIFE
By GEORGE KELLY
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The WISDOM TOOTH
LITTLE West 44th St. Evenings, 8:40
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PLYMOUTH Thea., W. 45 St. Evs. 8:30
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SHEET MUSIC-BAND INSTRUMENTS SHOWING INCREASED SALES

Instrument Makers Seem in for Good Year—Sheet Music in Chain Stores Up Over 7% for March, This Year

Washington, May 18.

Sales of band instruments increased 10.4 per cent. when comparing March of this year with that month in 1925. Total sales in March, 1926, reached \$662,000, as against \$598,000 in March, 1925.

This increase when coupled with the report in Variety last week of a corresponding increase in exports indicates, according to officials of the Bureau of the Census, under whose direction the figures are compiled; that musical instrument manufacturers are set for a banner year.

Of the figures for March, 1926, cup mouthpiece instruments sales totaled \$214,500; saxophones, \$185,000, and wood wind instruments, \$22,500. The largest increase over March, 1925, is recorded on the cup mouthpiece instruments.

Sales of sheet music in the chain stores also registered an increase, totaling in this respect 7.1 per cent. over March of 1925. Taking the first three months of 1926, and comparing them with those months in 1925, a 8.7 per cent. increase in sales is recorded.

March, 1926, sales totaled \$1,012,000, as against \$946,000 in March, 1925, while for the three months' period in the current year the accumulated sales reached \$2,886,000, against \$2,872,000 in the same period last year.

The number of such stores in operation had increased from the 54 in March of last year, to 59 in the current year.

GUSTAV HEIM'S TWIN LEGAL TROUBLES

Divorce and Prohibition Engaging Orchestra Man in Two Courts

Rumford, Me., May 25. Troubles never come singly for Gustav F. Heim, formerly a member of the Boston Symphony Orchestra, now a member of the New York Philharmonic Orchestra. First, his wife, Edna M. Heim of Boston and Lovell, Me., filed a suit for divorce, in which she charges Heim with infidelity during the summers of 1924 and 1925, at Lovell, in Rumford county, this State, and names Helen and Marie as the other women in the case. Neither is further identified.

Testimony of a sensational nature was expected when the case came before the court, but instead a continuance was asked and granted. The case will be heard in October.

Meanwhile, Heim had pending a charge of violating the prohibition law by making mash of an alcoholic content greater than that permitted by Mr. Volstead. On the charge of unlawful possession he was brought before the court, fined \$500 and sentenced to serve four months in jail, with an additional 60 days for default of payment. The offense, it was alleged, was committed at Heim's summer home at Lovell. He had pleaded guilty to the charge at the October term of court.

FRED RICH

Director of his Hotel Astor, New York, orchestra, and WJZ radio favorite, as well as a premier recording artist, is a regular booster of Robbins-Engel's dance catalog. Mr. Rich himself is also an exclusive Duo-Art piano roll recording artist. His brand of ultra syncopation is a tribute to Robbins-Engel's catalog when our selections are rendered.

**"WHO'S WHO ARE YOU?"
"JIG WALK"
"CAMILLE"
"ONLY YOU AND LONELY ME"**

Published by
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790 Seventh Ave., New York City

Early Slump Passes

The slump in the music business which came about four weeks earlier than usual this year (starting May 1) gave way to a spurt last week.

Ordinarily the seasonal decline does not happen until June 15, due to general conditions, but the drop was premature the current season.

HERE AND THERE

Billy Burton's band returns to Feltman's Maple Gardens, Coney Island, N. Y., this summer, opening Saturday.

Sid Hall and his Play Boys are film house touring under William Morris' direction.

"The Owl's Roost" is the name ascribed to the Hotel Peabody, Tenn., roof garden which opens June 1 with the seven Aces as the band attraction.

"Hop" Kelly and his Blue Boys, popular Grand Mound orchestra augmented by the addition of Joe Hart, formerly of Clinton, Ill., and of recent years a director for the John B. Rogers Producing Co., and J. L. Sutton, announcer from radiophone station KAFD, Port Huron, Mich., gave a farewell dancing party under the auspices of St. Edward's Council, Knights of Columbus, in the club quarters. The orchestra will summer at a Michigan lake resort.

Ernie Andrews and his Broadway Troubadours have closed their Boston engagement. The Pittsfield, Mass., members of the aggregation will play during the summer at Lake Champlain.

Charles Dornberger and his Victor recording band open June 8 at the new Signal Mountain Inn, Lookout Mountain, Chattanooga, Tenn.

Dave Bernie, a Ben Bernie band, opens May 27 at the Blossom Heath Inn, Lynbrook, L. I. Another roadhouse attraction is Al Lentz and his band at the Hunter Island Inn, Pelham Bay Park, N. Y.

Jack Denny switches from the Club Frivolity, New York, Saturday, to the Babcock Lake Casino, N. Y. A Denny band unit remains at the New York night club. Hal Hixon, Kalamazoo, Mich., and a dance team join Denny up-state.

Harold Stern, for the past season musical director at the Mark Strand, Brooklyn, N. Y., terminates his engagement there May 28.

Eugene Plotnickoff, Russian pianist and director, has been supplied with a concert orchestra and booked into the Shoreland Hotel, Chicago, on a year's contract by the Walter Ford Agency, Inc.

Willard Robison and his band open next week for the summer at Eggett's Harbor Inn, Far Rockaway.

The new \$500,000 Island Park ballroom, outside of Newport, R. I., opens May 29 with the Miner-Doyle orchestra as the feature attraction. The band returns to Roseland ballroom, New York, for a repeat engagement on Labor Day.

Axt Re-Signs With Publishers

Dr. "Billy" Axt of the Capitol, New York, has renewed his contract for two more years with Robbins-Engel, Inc., his present publishers. Dr. Axt is one of the greatest authorities on motion picture music and the leading composer of picture musical themes.

RADIO RAMBLINGS

A pioneer radio broadcaster, Maurice Besley, composer-pianist, was introduced Sunday night as accompanist for Godfrey Ludlow's usual Sunday night violin recital from WJZ, closing the show from that station. Besley is of the SLO (British Broadcasting Corp.) station of London, and a number of his compositions, chief among which were "A Tune With Disguises," the opening selection; "Portrait of a Dancer in Red" and "The Girl With the Blushing Eyes," were rendered by Mr. Ludlow. The compositions are unusually colorful and beautiful tone-poems. The recital was very worth while.

Victor Herbert Week was heralded almost simultaneously Sunday evening with the Capitol Family, under Major Bowes' direction, broadcasting their overture from the Capitol theatre. At the same time Olcott Vail's string ensemble via WMCA from the Hotel McAlpin also paid instrumental tribute to the great American composer.

On behalf of the Snider ketchup people, the Snider Jubilees are a corking dance band from WJZ, a regular Friday night advertising feature. To prove their penchant for nuance, the band decided to go without Broadway for a production song hit, and introduced "Castles in the Air" from "High Jinks," a Philadelphia musical comedy which seems likely, judging from this dance tune. They closed with a Scotch medley, "Thistle and Heather."

Charles Strickland's musical plug on behalf of Palisades Park is a new ditty, "Over the River to Jolsey and Under the River Back Home," a frank lyric plug for the amusement park.

Not a new broadcaster, but a new band—or, rather a renewed band—for WINN from the Roseland ballroom, New York, is Phil Romano's Victor orchestra. A half hour with Romano and his style of syncopation explains why this band was so popular upstate when broadcasting from the New Kenmore hotel, Albany. Their instrumentation is excellently balanced and well adapted for broadcasting. Romano has just returned to the Roseland for another summer season.

The Treasureland Entertainers are satisfactory, but when they start plugging their Treasureland Homes, naively heralded by the "Love Nest" rendition, it's a cinch few listen to their spiel about free bus rides to their Long Island property.

If George Olsen's plugging means something, "You Need Someone to Love" should be a hit. It's a home product and should click as big as "Horseshoes," which became a nation's "neigh song" following Olsen's exploitation. None the less, they're still "requesting" it.

Will Tiley, Scotch comedian, was clocked from WEBJ, with Margaret Fellows at the piano.

Morse & Rogers plug their shoe products via the Sundial Serenaders and the Bonnie Laddies, the latter being a juvenile shoe trademark. These regular Friday night features from WJZ are consistently good entertainment, with nothing about the announcements to offend because of overstepping. The banjo and xylo stand out and the sax had its solo innings with "The Burning of Rome," well done.

The Snider Jubilees, under a Mr. Haenschel's direction (presumably Walter Haenschel, the Brunswick recording laboratory expert), showed some ultra syncopation, including the continental rage, "Valencia." "Lollipop" was an effective banjo solo.

From WQBS, the Shell Beach Trio of strings came through nicely with pop songs. The Strand Roof has a "hot" band in Billie Fowler's orchestra and the Lorraine hotel's grill room band, as ever, is a pleasing entry.

Sunday night marked Bernard Levittov's next-to-last broadcasting period for the season, this coming Sunday to be his last. Levittov's concert music is a consistent favorite and among the standbys of radio.

The Capitol hour introduced Rudy Wiedoeft for his farewell recital before going abroad. Yascha Bunchuk, the cellist star of the family, also scored.

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INSIDE STUFF

On Music

Henry Tobias Composed "Katinka"

Henry Tobias, the 18-year-old composer of Feist's Russian novelty song, "Katinka," corrects the full-page advertisement on the song in last week's "Variety." While given credit for composition on the lead sheet, the other advertising matter mentioned Harry Tobias. Henry's older brother, Harry, is a proved songwriter, but a lyricist, unlike Henry. "Katinka," marking the latter's initial "big" song, the youngster is anxious to have his identity therewith kept clear. Henry is also taking out the "Reckless Eve" act on a Poll tour, for Joe Sullivan.

Coon-Sanders orchestra members, an M. C. A. attraction, are sitting pretty for suits and shirts. In consideration of their wearing and endorsing Society brand suits and Kingsley shirts they are clothed free of charge. The real punch, however, comes in when the orchestra hits towns on its circuit tour. The clothing companies tie up with a local dealer in their products for a window display showing the boys handsomely clothed and also advertising the fact that the orchestra is appearing at a certain theatre or ballroom.

Feist's "Horses" the Rage

Every so often one "big" song steps out and Feist's "Horses" is the seasonal rage. With the contemporary publishers offering nothing really startling, this equine song is upholding the prestige of the music business. It is developing into a "Bananas" in that the humorous publications, like "Judge," et al are offering cartoon strips playing on the song's super-popularity.

Next A. F. of M. Annual Meet, Baltimore

Joseph N. Weber, of New York, was chosen to serve his 27th term as president; W. L. Mayer was retained as international vice-president; William Kerngood, as secretary; A. T. Brinton, as treasurer. David A. Carry, of Toronto, was named executive officer of the federation. The next convention will be held in Baltimore in May, 1927.

Reducing a Name

John C. D'Allessandro, formerly tenor with Irving Aaronson's Commanders, has been rechristened, professionally, by Joe Moss, as Dallas Sandro. The singer opened at Moss' Beaux Arts, Atlantic City, with the new revue, but is slated for the picture houses.

Unusual Buy

An unusual musical turnover, effected by Eugene West, now a New Orleans music publisher, with Jack Yellen (Ager, Yellen & Bornstein, Inc.) had the latter firm taking over a West song before actually published.

As a general thing a larger house acquires a number from a lesser contemporary's catalog when a song begins to "show up."

West had just received the plates and was about to have the number printed when Yellen came in from Chicago, where he had heard of the West song.

The number is titled "If They Would Baby Me Now Like They Babied Me Then (I'd Love to Be a Baby again)"

Chicago Cafes Fighting Liquor Restrictions

Chicago, May 25.

The Friars' Inn, Town Club and Moulin Rouge cafes here were temporarily enjoined, making them liable for guests who brought liquor on the premises. The cafe managers were enjoined under the nuisance clause of the Volstead act, but have announced their intention of uniting to test the right of Federal Judge Adam C. Cliffe to act against these places without proof that liquor had been purchased on the premises.

It was announced that while a temporary order does not directly affect the conduct of the places, the new arrangement, if upheld, will make the management subject to contempt of court proceedings.

Warren After Royalty

Clarke & Leslie Songs, Inc., was examined yesterday (Tuesday) before trial by Harry Warren, songwriter, who is suing for \$13,000 accrued royalties alleged due on "Home in Pasadena," "So This Is Venice" and "Oh, Eva, Ain't You Coming Out Tonight." The first two songs were hits. Warren, who has since become a Shaprio-Bernstein staff writer, claims he was not fully paid for his royalty interest.

Through Abner Greenberg, attorney (and also songwriter), who is defending the music publisher, Clarke & Leslie Songs, Inc., was unsuccessful in vacating the order for examination of their books.

Berlin Asks for Loos Title
Irving Berlin this week cabled Edgar Selwyn from London for permission to make "Gentlemen Prefer Blondes" the title of his new song. It is understood that Selwyn has given him permission.

STAGE HAND FOR RADIO STATION MAY COME UP

Kansas City, May 25.

The stagehands' union of Omaha has announced it will present to the national convention a proposition to place a stagehand in every radio station, on the grounds that every station furnishes amusement.

It is along the line of a suggestion made in a jocular manner by a Kansas City theatre manager that he was thinking of suggesting to the Managers' Association that they recommend a stagehand be assigned to the churches, as they were going into the show business with their pictures, special orchestras, readers and other attractions.

W. LORIS LYONS KILLED

San Francisco, May 25.

W. Loris Lyons, musician, member of the orchestra in the State, Oakland (Cal.), was shot and killed here when he was held up by two bandits as he was escorting home his fiancée, Leanna Hines, dancer. The holdup took place in a thickly populated residential district.

It was first believed Lyons was killed by one of the thugs, but subsequent investigation brought a charge that the bullet which ended the musician's life was fired from the revolver of Policeman John Doyle, who surprised the bandits at work. Doyle captured one of the thugs and claimed he had wounded the other who escaped.

As Doyle startled the bandits they opened fire on him and he returned their shots promptly. It is alleged that one of the shots fired at the criminals hit Lyons instead.

GILL SUING SELZNICK

Cleveland, May 25.

Emerson Gill and his Okeh recording orchestra return to Bamboo Gardens here June 1, following itinerant engagements, including the Castle of Paris, Cleveland, and Silver Slipper, Detroit.

Phil Selznick owns the castle of Paris and the Silver Slipper. Gill is suing the cabaret owner for his last week's salary at the Detroit cafe.

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GROTON, CONN.

DISK REVIEWS

By ABEL

(These reviews of new records are segregated as to makes, and the various artists on each label are grouped under a common head.)

VICTOR

A "canned" dance music remembrance left behind by Paul Whiteman and his ultra jazzites, while abroad fulfilling foreign engagements, are "Tentin' Down in Tennessee" and "Georgiana" (No. 20017); "Lulu Belle" and "No Foolin'" (No. 20018), a quartet of sizzling dance tunes. The latter are production entries; the "Lulu Belle" song from the black-and-tan Belasco opera of that name, with the clever "No Foolin'" by Gene Buck and Jimmie Hanley, a heritage of Ziegfeld's "Palm Beach Nights." The vocal chorus is present in "No Foolin'" as well as on both sides of the first mentioned Dixie couplet. Instrumentally, all are done with considerable syncopation and a past proved Whiteman standard.

Jesse Crawford, the Chi wiz, does his organ stuff pretty in the popular "Always" and "Dinah" couplet. Mr. Crawford dresses the ditties up with considerable instrumental trimmings, and sells the pops like a symphony.

Come Waring's Pennsylvanians, the jazzed sheiks of the movie theatres, and ring up a double score with "In My Gondola," coupled with "Just a Cottage Small," the latter the John McCormack ballad sensation. It makes a colorful fox-trot and young Tom Waring's vocal refrain does not mar the rendition.

Another Waring release, "Someone to Love," is a waltz on No. 20018, with Edward J. McEnelly's Orchestra backing up with the fetching "In the Middle of the Night," a distinctive composition by Billy Rose and Walter Donaldson, which reposed for two years in the Berlin, Inc., safe before given a chance.

Jack Smith, "the whispering baritone" of radio fame, now in London, warbles a pair of novelties in "Poor Papa" and "Don't Be a Fool—You Fool." Smith is the son of the former of whom Art Gillham (Columbia record artist and radio favorite under the billing "the crooning pianist") complained for alleged radio billing infringement. Both work alike, in subdued fashion to piano accompaniment, but both can hold their own, so a question of similar billing is comparatively negligible.

George Olsen's frequent opportunities at Victor recording, made possible through ready access to the New York laboratories with Olsen stationed permanently at the Hotel Pennsylvania, and in "Sunny" has resulted in Olsen becoming an important Victor record "name." In addition to the abundance of opportunities, he has come through with exceptional scores in the "Who" and "Horse" recordings; for instance, and maintains a good pace in "She's a Corn-Fed Indiana Girl," by Fran Frey, Eddie Kilfeather and Maestro Olsen himself, all of the band.

Frey and Bob Rice, the vocal aces of the Osenites, also contribute vocally in this smart dance rendition. On the reverse, Elmer Schoebel's "Too Bad," a "hot" jazz classic, completes the couplet.

No. 20029 has Olsen doing "The Girl Friend," the hit number of the musical of that name by Lorenz Hart-Richard Rodgers. The same vocal trio which has plugged this number on the radio also figure. On the reverse, a new Victor band, Sid Sydney's Orchestra, clicks with "Could I? I Certainly Could," by Jack Yellen-Milton Ager, a brisk dance number of not too "blue" order.

From Detroit, Jean Goldkette and his Orchestra favorably impress with "Gimme a Little Kiss" and "Lonesome and Sorry." The exaggerated instrumental osculation is but one of the novelty points in an ultra clever arrangement. The second ditty is more melodious and easy flowing. Vocal choruses also are included in both.

"Hot" stuff is the keynote of No. 20023, which has Fred Hamm's Chicago jazzists doing "Sugar Foot Stomp," a coking "stomp" of apparent Negro creation, which is the why of its excellence as a "hot" number. On the back Art Landry's orchestra has "Slippery Elm" (Boyd Senter) for an assignment, and this, too, is beaucoup torrid.

BRUNSWICK

A wealth of production songs have been recorded by Brunswick. Virginia Rea and Franklyn Baur in solo and duets, accompanied by Walter Heenschen's Brunswick Hour Orchestra, are the recording artists. Miss Rea's soprano, accompanied by a mixed chorus, first handles "Land of Romance," from "Castles in the Air," and "I Dare Not Love You," from "Princess Flavia," in excellent fashion, her rich soprano

sustaining the recording throughout.

A "Tip Toes" couplet has both Miss Rea and Mr. Baur with orchestral accompaniment, duetting "Looking for a Boy" and "Nighty Night." And again the same line-up does well by "Baby," another "Castles in the Air" (Raymond Peck-Percy Wenrich) song hit from the sensational musical comedy success current in Chicago. The "Cossack Love Song," from "Song of the Flame," a New York operetta production, completes the backing.

Bennie Krueger blossoms forth as a sax soloist on No. 3060 with "Dinah" and "Forever and Ever with You," both melody numbers of a type favored by Krueger. In turn Krueger's dance orchestra on No. 3044 offers "Lo-Nah," an Indian motif fox-trot, and "As Long as We're in Love," the band leader's reed solo standing out also.

Another instance of a soloist with a dance band essaying a solo record is Charles Kaley, the sympathetic tenor of Abe Lyman's California Orchestra, who offers "After I Say I'm Sorry" and "Don't Wake Me Up," both excellent numbers for his type of voice. The Lyman band, as a dance organization, has its opportunities with "There's a Blue Ridge in My Heart, Virginia," a potential hit song of clever construction. The melodious "Burgundy" is the backing.

Phil Ohman and Victor Arden, the crack pianists who came to production attention in two Gershwin musicals—"Lady Be Good," of last season, and "Tip Toes," of current offering—have taken a dance band unto themselves for novelty rendition of "Looking for a Boy" and "That Certain Feeling," both hits from "Tip Toes." Naturally, the dual keyboard stuff features, but the dance version is not made monotonous by overplus on the ivories, and in truth is a well-balanced dance arrangement.

Ray Miller, because of his Detroit retreat, has been absent from the disks for some time. However, he does a snappy come-back with "Stomp Your Stuff," which speaks for itself. For melody contrast, "Sign of the Rose" is included.

Ben Selvin, who has been building a society rep while at the Century theatre night clubs—firstly in the basement at the Parisiana, see Ches Fysher, and now atop the Century at the Cafe de Paris—handles his latest assignment as smartly as ever. The numbers, "Under the Ukulele Tree" and "If I Knew I'd Find You," both with vocal choruses, are smoothly scored for melody fox-trot purposes, the tunes not being broken up too much through needless instrumental ad libbing.

COLUMBIA

Another society dance favorite, Mike Markel and his Orchestra now on the Columbia label, delivers handily with "Birdie" and a torrid back-up in Joe Tart's "Black Horse Stomp." Tart is Vincent Lopez's bass player, and from the Casa Lopez this stomp has spread around and become a popular dance number.

Blossom Seeley's disk comeback has her accompanied by dual pianos in "Spanish Shawl" and "Round About Way to Heaven." Both are better known as fox-trots, but lyrically appealing, particularly the first, which is seldom voiced around, although one of the season's outstanding dance tunes because of its unusual scoring by Elmer Schoebel, also the composer. The "Heaven" song is frank "lift" on a Negro spiritual.

Ted Lewis has four numbers—"Drifting and Dreaming," the Hawaiian fox-trot, which, if handled by a large publisher, would become a sensation, and Irving Berlin's "Monkey Doodle-Do" (Cocanuts), comprising one couplet. "I Found a New Baby" and a Byron Gay novelty, "No," are the other renditions. "Drifting and Dreaming" has a standing offer for \$20,000 from a larger firm, the present publisher, however, holding on, believing he can "make" it himself, as he did with "San," this same firm's last big dance tune.

"I Found a New Baby," by Palmer and Williams, is a follow-up on their "Everybody Loves My Baby" hit.

Paul Specht, now in England, has recorded well up in advance pending his return. "Honey Bunch" and "Let's Grow Old Together" (No. 619) are melody foxes with singing choruses, both well done.

Tessa Kosta makes her record debut on Columbia as an exclusive

artist with the hit songs from "Song of the Flame," in which the prima donna is featured. The soprano is assisted by the Russian All Choir and registers well on the wax.

Warner's Seven Aces are Memphis dance favorites, at the Hotel Peabody. Although Byron Warner is no longer with the band, he having gone abroad to study for the opera, and since the Seven Aces are now augmented to 10 men, the trade name is retained because of its past prestige. However, the band is really co-operative, with Tom Brannon as its manager, and in time the Warner name will be eliminated.

All of this is incidental and prelude to the summary that the Seven Aces throw a "natural" in "hot" music. Creamer and Layton's "Breakin' the Leg" inspires to that sort of thing in stepping.

This record (No. 605) has the New Orleans Owls, from the Hotel Roosevelt, N.Y., doing "The Owl's Hoot," a local dance hit and well known in that territory through radio broadcasting.

The California Ramblers, now back at their Pelham Parkway, N.Y., inn, bearing their name, following a winter season in Florida, are back in the record fold. "Climb the Highest Mountain" and "Under Ukulele Tree" are typical of the C. F. school of dancapation.

VOCALION

The Vocalion, ally of the Brunswick-Balke-Collender products, is going after the "hot" recordings on a large scale, making Vocalion an outlet for honest-to-gosh Negro syncopation. The following have been selected for their unusual merit in that field.

Being of similar calibre with instrumental treatment, varying only with the type of number, nothing more need be said about them other than a recounting of the titles.

Thus No. 1010 has Russell's Hot Six sizzling with "29th and Dearborn" (Jones) and "Sweet Muntaz," composed by the orchestra leader of the sextet, as their contributions. Come the Chicago Hotentots, and they're "hot"—nothing else but! Only a trio, comprising piano, clarinet and banjo, their "All Night Shag" and "Put Me in the Alley," both Jones' compositions, are anti-Vitus defiers.

King Oliver's Jazz Band, whose fame has percolated into white man's circles time and again, hailing from Chicago, admits they're "Too Bad" and "Snag It" on No. 1007.

The Three Jolly Miners (banjo, piano and clarinet) have their indigo infings with "Pig Alley Stomp" and "Ridiculous Blues" (No. 15269) and "F Minor Blues," coupled with "Chicago Back Step" on No. 15271. These, too, are ultra torrid.

Sonny Clay's Plantation Orchestra, with "Plantation Blues" and "Chicago Breakdown," complete the instrumental offerings.

Vocally (Miss) Teddy Peters, with "Georgia Man" and "What a Man," pours forth her African eulogy of certain choice males as only a "blue mama" can express it. Of the same order, Ada Brown, running more to Spanish sheiks, croons it wickedly with "Tia Juana Man," who is glorified as being a great "rider" and always a tonic for her soul. Those lyrics are wows! This is coupled with "Panama Limited Blues," also by Miss Brown, who has a piano-banjo-reed trio accompanying instrumentally.

On No. 1002 Violet McCoy with the Dixie Trio admits her "Charleston Blues" and "South Street Blues."

HARMONY

Joe Cándullo, from the Everglades (N. Y.) cafe, is a Harmony record newcomer with "Bass Ale Blues," which is a Memphis Five standard. Cándullo clicks with this, and "The Hobo's Prayer" as a backing.

Harvey Marburger and his orchestra are another new dance band on Harmony. Their "Somebody's Lonely" and "Don't Let Me Stand in Your Way" are excellent introductions to their behalf.

Vocally and instrumentally, two more new recorders are Will Oakland, tenor, radio prize winner and "the works" at his Chateau Shanley, and Rube Bloom, piano soloist.

Oakland's "Let's Grow Old Together," which he co-authored with James Brockman and Ira Schuster, is not to be confused with the Bob Nelson song of the same title, which precipitated a squabble in the business between Brockman and Nelson. The latter's song has since been taken over by Shapiro-Berstein. Regardless, Oakland's contra-tenor registers neatly with "Gone" and "Let's Grow Old."

Rube Bloom, who has officiated as piano accompanist for many disk "names," mostly female recording artists, is now "canning" his own solo compositions. "Soliloquy" and "Spring Fever" are his first two and very good.

Mal HaWett's version of "Only You and Lonely Me" (Jesse Greer-Ray Klages) is coking. The number is a hit possibility, of novelty construction, and painstakingly scored by Hallett for his "can-

ning." "What Good Is 'Good Morning'?" is the companion piece, also a distinctive dance tune.

Hallett is back on his New England tour and proving the biggest itinerant ballroom attraction in that territory. While in New York, the Hallett band recorded a flock of numbers for the various companies. He should interest one of the big three among the record-makers as an exclusive artist, in view of his unusual sales opportunities as a traveling dance attraction playing to large audiences nightly.

OKEH

Vincent Rizzo and his Hotel Sylva Orchestra (Philadelphia) are appropriately offering "Valencia," dance hit of three continents, coupled with "My Castles in Spain," Isham Jones' hit song interpolation in "By the Way." "Valencia" is a foreign composition, also slated for a production—"Great Temptations"—as an interpolation—and makes a distinctive dance number.

The Peerless Entertainers (Creston-Harrison-Campbell-Mayer) seemingly have Victor's permission to record elsewhere, this quartet being exclusively signed with Victor. In "Burgundy" and "Tamiari Trail" the Peerless Quartet asserts its recording finesse in great style.

Original Indiana Five, under Tom Morton's direction, waxes beaucoup "hot" on No. 40599 with "Pensacola" and "Hard to Get Gertie." This quintet are dance-hall favorites and are effective with torrid fox trots on the disks.

Emerson Gill, back in Cleveland, his native stand, recorded "My Bundle of Love" and "Rhythm Rag" in Chicago. Gill, and his Castle of Paris Orchestra, as they are billed, are consistent dance hits on the Okeh label and evidence their instrumental skill in this couplet anew.

Another Chicago entry, Marritt Brunies and His Friars Inn Dance Band, click with a novelty dance couplet, which has Lew King vocal soloing a chorus. The numbers are "Someone's Stolen My Sweet Sweet Baby" and "Masculine Women! Feminine Men!"

EDISON

Manuel Romain from vaudeville and picture houses is a new Edison tenor. His debut entries are sentimental ballads, "I Wish I Had My Old Girl Back Again," a Yellen-Ager-Pollack offering that looks like another "Wonder What's Become of Sally," backed up by "Am I Wasting My Time On You?" Romain does his stuff well.

Jack Stillman's Band, "house" orchestra, has been prolifically engaged according to the following sextet: in "Somebody's Lonely" and "Roses," Arthur Fields is featured as the vocal artist on No. 51734. "Valencia" and "Lulu Belle" and "For Heaven's Sake" and "Burgundy" are the other couplets. All are danceable and acceptable Stillman products.

Frank Braidwood, the "Cowboy tenor," with Irwin Dash at the piano, has an odd way of talking his fox trot ballads which will never do. He lends the impression of being unable to sustain the melodies, particularly since "After I Say I'm Sorry" and "But I Do" are rather illing.

Dave Kaplan, the piano accompanist for the Happiness Boys, is augmenting his stuff by recording with his own orchestra for Edison. "Tamiari Trail" and "Oh You Lulu Belle" comprise a couplet, well handled by Kaplan's novelty band.

Sibyl Sanderson Fagan, picture house whistler and recording standard, has an ensemble with her in "Alabama Cradle Song" and "Someone to Love." The whistling is pleasingly augmented by violin, piano and celesta accompaniment.

Earl Oliver's Jazz Babies are comparatively new on the records. This Oliver is not to be confused with King Oliver, the colored jazz expert, although Earl's aggregation almost defy distinction from a native product in delivering "blues." "Jig Walk," a coking Charleston, is coupled with the novelty "Horse" (Byron Gay-Richard A. Whiting), both making excellent fox trots. Abel.

Roger Kahn's Bookings

The Roger Wolfe Kahn office has been spotting dance bands around for the summer, under George D. Lottman's direction. The choice Hotel Ritz-Carlton, Atlantic City, engagement will have a nine-piece Kahn band, headed by Abe Effig, this summer, in conjunction with Gus Edwards' revue.

The Hollywood Inn, West End, N. J., and the Winston Inn, Sea Gate, Coney Island, will also hold Roger Kahn bands.

Nat Chaiken has associated himself with the Kahn office as a band booker.

FAGAN'S CABARET

Bandman to Give Rochester First Real Cafe

Rochester, N. Y., May 24.

Ray Fagan, the orchestra leader, will give Rochester its first real cabaret next month when he opens Ray Fagan's Plantation in the old Gardiner Homestead. Fagan plans a combination country club and cabaret and will book in cabaret performers from New York. Fagan's orchestra is in Rochester for the summer after engagements in vaudeville and Europe.

The Gardiner Homestead comprises five acres of land and has 21 rooms. It will be remodeled. The grounds will be given over to several tennis courts, gardens and a large parking space, gardens and of offering patrons the privileges of a country club without the country club dues.

ROLFE'S ACTS

B. A. Rolfe, the orchestra leader, has aligned with the Amalgamated Vaudeville Exchange on a tentative arrangement for the production of flash and band acts for Amalgamated routing.

It's a new idea being tried out and the conductor of the Palala D'O'r orchestra has been given space in the Amalgamated offices.

Since Rolfe's advent into the Palala D'O'r, the Edison recording company has signed him as the ace band attraction and contemplates exploiting him as well as his records on a large scale. Heretofore, the Thomas A. Edison, Inc., has been very conservative with their record business.

UNITS FOR BALLROOMS

A new idea for ballrooms is to be tried out by the Alf Wilton office. Jack Hearn has booked Windsor's "Vanities," a 19 people unit, carrying two regular advance men and publicity agents to supply 80 minutes of entertainment for ballrooms, split up into two 15 minute intervals, including "The Capital Ocotette," a fashion show with four mannequins, showing lingerie and fashionable gowns, a cabaret revue, dancing contests, etc. Between entertainment periods the musicians supply the regular dance music.

The fashion parade is usually tied up with local merchants.

The second unit on the ballroom circuit will be Larry Reilly's All-Irish Frolic, with a similar operating scheme. Both units are now being booked in ballrooms by the Wilton office.

Geo. Brown Relieved

Of Alimony Payments

The New York Supreme Court doesn't think much of Rose Brown's chances for successfully suing George Brown, musician and drummer, for a legal separation. It has refused to award temporary alimony and counsel fees. Mrs. Brown waited 7 1/2 years before starting suit on an alleged desertion in 1918.

They have an 11-year-old daughter, Beatrice. Brown proved he contributed toward her support and that the wife was running a modiste shop successfully.

First Ballroom Band

In Picture Houses

Phil Romano and his orchestra, at the Roseland Ballroom, New York, are to double into metropolitan and outlying picture houses. This is the first time a ballroom band has been enlisted for the film theatres.

Romano has aligned Jockey Francisco, night club dancer, for his picture house act.

AB GREEN PUBLISHING

Abner Greenberg, part time lawyer, and part time songwriter, has now turned part time music publisher. Under his nom-de-plume of Ab Green, Greenberg is conducting his music business.

The lawyer-songwriter-music publisher was at one time using the pen name of Abbey Greene, but has latterly switched to Ab Green as a nom-de-plume.

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CABARET REVIEWS

VENETIAN ROOM SOUTHMOOR HOTEL (CHICAGO)

Chicago, May 22.

The paucity of cabarets on the south side may be attributed to the numerous chop suey houses which flood the district. These Chinese places offer, as an inducement for attendance, everything that a cabaret has with the exception of a floor show. As the younger element is not noted for its wealth it naturally drifts to the inexpensive Chinese houses, while scores of empty tables in the cabarets grow dusty. Last summer the Venetian Room was opened, apparently with scant consideration of the strength of its opposition, and it flopped with a thud that could be heard throughout the south side. A mediocre orchestra was its only questionable attraction, so the collapse was inevitable. More forethought was evidenced at its reopening a few weeks ago. The interior was refurbished to produce a class atmosphere, a floor show was added, and a bangup orchestra was booked to produce the kind of music that crowds like. Also, prices were fixed to conform to the south side's pocketbook. All these assets were made known to the city through an extensive advertising campaign and the people began to take notice. The wholesale chop suey competi-

tion keeps some of the rosiness out of the Venetian Room's future, but it has been doing nice business since its recent opening. The south side has a real night place here and should give it hearty support.

Located in the Southmoor hotel on the main floor with a private entrance from the street, the Venetian Room is provided with ample opportunities for attractive furnishings. Although exceptionally roomy it doesn't have the ballroom atmosphere associated with some of the bigger places, managing to convey a sufficient degree of that intimacy and coziness necessary for a cabaret. Tall pillars, window balconies, and variously tinted drapes and moldings provide a Venetian appearance enhanced by subdued lighting effects.

Lou Bolton produced the floor show. It is featured by Flo Lewis and her Six Redheads. Miss Lewis was among those stranded in this city by Al Jolson's sudden decision to discontinue the Chicago engagement of "Big Boy," and has been doing cafe work. She and her girls do separate numbers and are worked into other bits with the rest of the cast.

You don't realize how much "kid" there is in the average citizen until you see Flo Lewis handing out lollipops in one of her numbers. The customers took them, gazed at them for a moment, looked guiltily about, and then went at the candy like a bunch of eight-year-olds. And be-

it recorded that there is nothing like a lollipop to establish fellowship among a bunch of strangers. Neither Miss Lewis nor her six red-wigged companions take themselves seriously. When the occasion demands they don the most outrageous of burlesque costumes and do a "nut" number with ease and spontaneity. As Flo is essentially a comedienne, the six girls hit the humor for a majority. A number particularly appealing was a comedy song, sung first by Flo Lewis and then burlesqued by each of the girls in turn. Her flapper number is, of course, worked in, and a country girl affair with the redheads wishing they were still in Kenosha. This bunch produces some real entertainment and rates high as a cabaret attraction.

Alfredo and Gladys, reviewed recently at the Montmartre, are fortunate additions to the show. They are adagio artists of real skill and present a classy routine that hits the spot for cafe crowds. Parsons and McElroy, two local attractions, harmonize quite frequently throughout the show with plenty of quality. Their voices blend excellently. Lew Jenkins, juvenile songster, completes the cast.

Ben Pollack and his Californians (10 men) make up an unusual orchestra. There are several forms of jazz music; Paul Whiteman, for instance, plays cultured jazz; Ben Pollack and his men play instinctive jazz. The musicians understand their music thoroughly and rearrange it to fit their special rhythms. The rearrangement gives unique angles to numbers. An entire chorus was several times carried by Ben at the drums with his "fly swatters"; at other times he took the lead with early vocal megaphoning. To tone down blood pressure the boys inserted a few "sweet" arrangements with soft singing choruses, smoothly executed.

Personnel of this neat aggregation is as follows: Gil Rodin, sax, arranger; Lou Cohen, sax; Reggie Byleth, sax, violin; Wayne Allen, piano, arranger; Al Harris, trumpet; Harry Green, trumpet; Glen Miller, trombone, arranger; John Kirtzenkabe, banjo, guitar; Harry Goodman, bass, and Ben Pollack, leader, drums.

Prices are very reasonable in the Venetian Room. There is no cover for the supper show, and a complete supper is served for \$1. After 8 p. m. an admission charge of 55 cents is taken on week nights, or \$1 on holidays. Food is excellent for the price, and service is as efficient as could be desired.

The Venetian Room is just what the south side has been needing. Its success depends on whether it can survive the opening rounds of Oriental competition long enough to get a firm foothold in its territory. It has already acquired quite a following. Hal.

HOLLYWOOD BARN (CHICAGO)

Chicago, May 13.

A sink-or-swim method of stopping those inevitable stag brawls was witnessed at the Hollywood Barn. Six men, all at one table and all feeling good, had progressed from a heated argument to pushing tables, chairs and each other around. An alert waiter immediately signaled the electrician. That obliging gentleman flashed a strong "spot" directly upon the wild group. The rioters stopped dead in their tracks, looked dazedly about and then sneekily sat down. Although this directed the attention of the other patrons to the unpleasant commotion, it probably saved them from witnessing something worse.

The Hollywood Barn is a recent addition to Chicago's night haunts. Opened April 1, it has already attracted a sizeable group of devotees. This building was formerly occupied by the Tent Ballroom. Conversion to a cabaret has naturally made it quite a large place as cabarets go. It is one of those bizarre places, comparable to Bert Kelley's Stables, which is in the central portion of the city.

The interior is decorated to represent a heavily mildewed barn. Large splashes and streaks of green and brown paint are slapped on the rough boards and rafters to promote the antique idea. Rakes, harness, picture frames, pitchforks and even an old sewing machine are draped about haphazardly to carry on the atmosphere. Lining the walls are a series of "stalls," each bearing the name of the horse or cow supposed to have occupied it. Tables are covered with those rural red-and-white checked tablecloths, but the management has concealed the tops with the customary white linen. Lights covered with orange material and decorated with barnyard animals hang from the rafters. They have even perched an owl with flickering green eyes above one of the stalls.

All waiters are in overalls and wear bandanas around their necks. Some go so far as to attempt the

rural dialect, but with little success. An inquiry concerning the whereabouts of the manager brought out the subtle witticism that he was probably back of the barn pitching horseshoes.

Harry Hosford and his Barnstormers (10 pieces), also in overalls and jumpers, supply the music. Harry will be remembered as the husky pianist in the DeVoe and Hosford vaudeville combination. Here in the cabaret he not only directs his orchestra, but also produces the floor shows. The night reviewer was present Hosford and his boys were playing restrained music by request, as the dance floor was mainly occupied by bulky women who preferred non-exertion. At intervals, however, they broke forth to show that they had the hot stuff in stock.

The floor show is composed of five ensemble numbers, with intermission specialties. Among the principals are Florence Shubert, Johnny Ryan, Marion Kane, Brundage and Cramer, DeCarlos and Louise, and Reed Sisters.

As a comedian Johnny Ryan is rather hard to swallow. His character songs are done well enough, but the spontaneous clowning that accompanies them makes one feel like an agent must feel when his prize act walks off without receiving the expected acclaim. Florence Shubert, one of those wistful prima donnas, reacts favorably to cabaret fare. She has an agreeable voice and is not shy on personality.

Soubretting is handled ably by Marion Kane. Lots of pep and a nice kid voice are her valuable assets. Very good to look at. De Carlos and Louise, adagio team, appear extremely young, but handle their routine in an experienced manner. Their ballroom dancing is exceptionally graceful.

The largeness of the floor makes extra work for Brundage and Cramer, male song team. The boys are forced to push their piano about the floor and must make several stops in order that everyone may hear their intermission specialties. They are a friendly pair of chaps.

(Continued on page 52)

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THE BAMBOO GARDEN

CLEVELAND, OHIO

OKAH RECORDS

CONN INSTRUMENTS

THROW MONEY' CAUSES JAM AT DOVER CLUB

Mlle. Fifi Can't See "That Silly Boy" Getting All of It

"Throw money" is the coin cast upon the floor of a sawdust joint. A bill is also classified as "throw money" but, as the bill doesn't tingle when striking the hardwood, there is no joy for the caster who may be looking the other way and doesn't hear it land.

"Throw money" is side money, likewise known as getting it out of the sky. It doesn't go toward or out of the salary and is as pure gain as anything may be pure in a sawdust joint.

This preliminary exposition is requisite to elucidate why Mlle. Fifi is miffed over being declared out of the "throw money", at the Club Dover, a night club jocularly presided over by Jimmy Durante, Eddie Jackson and Lew Clayton, w. k. names on these pages.

3c. As Come On

At the Dover the "throw money" never exceeds \$2.83 any night. Usually three cents are the come on, cast by one of the trio. The pennies as a rule are followed by fives (nickels) with the tens (dimes) afterward and later a stray quarter if a guy is making a front before his girl. Once someone threw a greenback on the floor but no one dared touch it, it looked so new. The wise bunch at the Dover didn't want to be caught with counterfeit money. Later when they had it swept up the sweeper discovered it was a cigar certificate.

Among her many spec-i-a-l-ties at the Dover Mlle. Fifi, the original French maid from Poland, does a double dance with Ben Gane, a young man at the club who has the exclusive privilege of guarding the wash room. Mr. Gane organized a system for supervising the towels. His system became so perfect he had time off. To avoid the help loafing the trio of performers concluded that Ben should fill in his open time.

Money from Strangers

Everything to Ben is exclusive, even throw money. When he found that his talent commanded pennies, nickels and dimes from total strangers, Ben gave notice that all of the money thrown at him belonged to him, exclusively, whether the money hit him or the floor.

No one contested Mr. Gane's self-asserted rights to the loose change until Mlle. Fifi, the great international star, stood alongside her fellow-performer, Ben, and dodged the coins with him. As an artiste from France-Poland, said Mlle. Fifi, also known as the long distance eater, she should share with Mr. Gane their joint gains. [Although Mlle. Fifi requests as a personal favor that the word "joint" not be mentioned in connection with her].

Mr. Gane looks at Fifi foolish-like as he picks up the money, stepping on her toes if she starts to bend over. Through that Mlle. has grown to allude to the wash room lad as "that silly boy." Someday when Mr. Gane knows what it

No Chorus in Revue

An innovation in restaurant entertainment is to be inaugurated at the Ritz-Carlton grill, Atlantic City beginning July 2 by Gus Edwards. Edwards is of the belief that the day of the revue of the girly-girly type in restaurants of the better class has waned and he figures that a revue composed entirely of principals will be much more acceptable to the patrons of that type of place.

With this in mind he is going to inaugurate a sort of a salon intime with the entertainers seated among the regular patrons and called upon by a master of ceremonies.

Twin Oaks Reopening

William Zelcer of the White Horse Tavern restaurant on West 45th street and a vice-president of the ill-fated Twin Oaks restaurant on 46th street and Broadway, has taken over the Twin Oaks for \$900, including all liabilities.

The Oaks is said to represent a \$150,000 investment.

Twin Oaks intends to reopen shortly. It was doing a fair business, but poor service because of indifferent management and absent treatment on the part of executives were responsible for its fadeaway.

NEW PARISIAN CABARET

Paris, May 25. A small vaudeville theatre, to be known as the Oeil de Paris cabaret, is being inaugurated on the Rue de l'Etoile (Avenue Wagram), under the direction of Andreu, who already has a chansonniers' rendezvous, Caveau Camille Desmoulins.

The opening show comprises a short, witty revue by Rene Mauchois, who holds the lead, with Betove (humorous pianist), Marc Hely, France Martis and Dorin, also Stanislas tickling the ivories.

FAMOUS CAFE CLOSED

Boston, May 25. The Marlave, last of the Bohemian restaurants and for many years a popular theatrical rendezvous, is closed as a result of the licensing board refusing to renew its license. Isaac Bernstein, proprietor, will fight the decision of the board.

The restaurant was opened in 1882 by M. Marlave, a widely known French chef.

WIEDOEFT IN OREGON

Portland, Ore., May 25. Herb Wiedoeft, Brunswick recording star who has been stationed at the Cinderella Roof, Los Angeles, most of the time, opens May 29 here at McElroy's dance hall.

Wiedoeft was originally slated for the Liberty theatre but had to cancel owing to the house's previous contract with the University of California Glee Club.

Is all about he is apt to resent Mlle. Fifi's remarks, but until he saves up enough of the "throw money" to have his best two front teeth repaired, Mr. Gane is unconsciously ignorant.

Fifi's plea for a joint split is that she works equally as hard as her side-kick, the wash room slicker, and that she was in the place before Ben knew New York was in America. Mr. Gane disputes the latter part of his associate's statement, claiming that the first day he opened up the Dover Club, he had to push Fifi out of the doorway to get in. She seemed such a nice girl and it was such a cold morning, said Ben, that he allowed her to remain to get warm, whereupon she copped a job as dancer and Ben had to go to the wash room until his talent was discovered. He fell in love with the wash room, said Ben, and although now that he recognizes his art may put him out of it, he still prefers the surety of the tip to the uncertainty of a razz.

"Mlle. Fifi, she very smart dame," says Mr. Gane, "and she keep on being smart all I care but that dame lay off my coin."

Mlle. Fifi may appeal to the French Consul.

SNAPPY TESTIMONY TICKLES "THE LOOP"

Chicago, May 25.

Ben Franklin, former manager of the Moulin Rouge cafe, was dismissed of a charge of assault and battery brought by Mrs. Clara Harco, 522 Addison street.

Mrs. Harco, who was tried several months ago for the murder of her mother, asserted that Franklin struck her when she interfered with his beating Yvette Troy, an entertainer in the cafe.

Dan Blanco, in charge of entertainment at the cafe, testified for Franklin. He claimed that Miss Troy was in his hotel room with him when the assault was supposed to have taken place.

The Rialto is still chuckling over his testimony.

Benson's Job for New Band and 260 Wires

Chicago, May 25.

With the dismissal of the Oriole orchestra from the Edgewater Beach hotel, William Dewey, manager of the hotel, hired Edgar A. Benson on a flat salary basis to organize a new band for the north shore location. Benson's connection with the orchestra ceases automatically upon its organization.

Benson converted his job into a wholesale business of breaking up bands. He wired about 200 musicians from the best orchestras in the country in an attempt to line up the best obtainable.

There is plenty of lure for the musicians. Salaries are as high as \$250 and \$300 a week in the proposed Edgewater aggregation.

PLAINTIFF URGES RELEASE

Benjamin Gertler, stationary store keeper of 188 Bowery, was given a suspended sentence in the Court of Special Sessions after pleading guilty to selling indecent pictures along Broadway. His freedom was the result of a recommendation made by John S. Sumner, head of the New York Society for the Suppression of Vice, who caused his arrest.

In his recommendation Mr. Sumner said he believed Gertler, who is not a citizen, was unfamiliar with the law and did not sell the pictures knowing that he was in violation.

Davis Switches Musicians

Washington, May 25.

With the closing of his Club Chantecler, Meyer Davis is making a number of switches in the ranks of his featured musicians.

Paul Fideiman, leader in the club, is to vacation until August, when he will go with Davis to Newport. Walter Kolk, the soloist drummer, has been switched to the Le Paradis Roof, while Felix Solari, banjoist of the Le Paradis, has gone to Willow Grove, the new Davis venture in Philadelphia. Anthony Morello succeeds Solari.

"Magnolia"—Colored

No "high yalllers" but an out-and-out "strictly brownskin" chorus for the new all-colored show "Magnolia" that Walter Campbell (white) places in rehearsal in New York tomorrow (Wednesday).

This show, with music by Lucky Roberts, and book and lyrics by Alex. Rogers, colored composers, will have Roberts as a principal, also his wife, Lena Stanford Roberts, Snippy Mason, Virginia Wheeler, Percy Coston, Paul Bass, Wesley Hill and Paul Floyd.

Gorman's Many Agents

Too many agents have resulted in Ross Gorman and his orchestra laying off. First Hermine Shone had him set for June 6 at the Stanley, Philadelphia, Arthur Spizzi, who claimed an exclusive booking contract for Gorman, became engaged in a tiff with Miss Shone, resulting in Gorman's Stanley contract being torn up.

Meantime William Morris stepped in and also booked Gorman for the Stanley houses. Gorman decided he would lose money on the booking, and called it off.

The Max Hart office is the latest (up to yesterday) to essay han-

MEMPHIS FIVE TOURING

The Memphis Five opened a two weeks' engagement at Dreamland Park, Newark, this week. The Five will tour through the parks of Pennsylvania and Ohio following.

Future bookings arranged for Dreamland Park by Jack Horn of the Alf Wilton office are Dan Gregory's Victor Orchestra, Harvey Marburger's Columbia Orchestra, Oliver Naylor's Victor Orchestra, Fred Dawson's Orchestra, "Buzz" Crawford's Saxo Orchestra, and Lee Rose Whitehouse Orchestra.

RENAULT AT SEASHORE

Atlantic City, May 25.

Francis Renault opened last week at the head of the floor entertainment at the Martin Cafe, Boardwalk and New York avenue.

A revue surrounds the impersonator.

Mr. Renault has finished up a season of de luxe picture theatre engagements.

DISLIKED ENTERTAINMENT

William J. Gallagher's Barn Club, nee Caardi, closed temporarily after 10 days' running time with the place slated to reopen as the Country Club.

Gallagher said he was dissatisfied with the entertainment, hence the shutdown.

PERSHING INN BURNED

Minneapolis, May 25.

Pershing Inn, the only important road house around here, burned to the ground last week.

The fire occurred several hours after closing time.

Sam Helmann's orchestra had been providing the entertainment.

'Angel' Henshaw's 30 Days For Irregular Notes

Los Angeles, May 25.

C. M. Henshaw, "Angel" of the Liberty Players, Pasadena, was sentenced to 30 days in the jail of that city when found guilty in police court of issuing demand notes for payment of wages to actors and stage hands when the notes were not payable at any bank.

The troupe started in a tent outside the city limits, later moving into the Pasadena which they leased.

Bad business, attachments on the box office and the resignation of Victor Donald, Betty Thayne and Wendall Wilson, leads, led to disaster.

The company closed about two months ago.

CABARETS

The Ritz Revue (all colored) from the Philadelphia night club of that name was brought intact to New York this week for a week's engagement at the Lafayette theatre (Harlem). Among the principals are Doc Straine, Grace Smith, Billy Andrews, Bessie Brown, Dinah Scott and Drake and Collins.

William Rothstein has signed Pearl Regay for a limited summer engagement at his Moulin Rouge cafe, Chicago, opening next week.

Sam Stemp is again managing Hunter Island Inn on the Pelham Parkway, Bronx. It is some years since Mr. Stemp left Hunter Island. He is one of the best known road men around New York. Latterly he has been with Susskind's Pelham Heath (Marigold) Inn, on the same road.

Horace Sperry Healy, 18, son of Dan Healy, Silver Slipper (cabaret), New York juvenile, was given a verdict for \$1,000 against the Missionary Society of Salesian Congregation of Westchester, N. Y. The suit was for injuries received on the premises when the building was in erection. Young Healy has another suit for doctor's bills, etc., still pending through Kendler & Goldstein. The boy lost two of his front teeth and was otherwise damaged.

The Harbor Inn, Rockaway Park, L. I., under the management of Ben Ueberall, will open May 27.

CARAVAN MAY NOT REOPEN

The Caravan Club in New York's Greenwich Village may not reopen next season unless the building construction is radically altered to permit for the necessary exits. The night club was ordered closed by the Fire Department for that reason.

Charles Newman, the Caravan proprietor, may open a new room in Atlantic City with Jane Gray, his hostess-in-chief, as the attraction at the shore place.



CRYSTAL SLIPPER BALLROOM

Open Early in June

America's Most Beautiful Ball Room

Ivan Francis' Fifteen London Ladies Opening Orchestra

Playing world's famous bands and prima donna

STADIUM-OVALS
Columbus, Ohio

SPECIAL ENGAGEMENT

THELMA CARLTON

Late of "ARTISTS AND MODELS"
and the SILVER SLIPPER, Atlantic City

**NOW APPEARING FOR THE SUMMER AT THE
CAFE MARTIN
ATLANTIC CITY, N. J.**

PEACOCK-SANDS ORCHESTRA

NOW AT COCONUT GROVE CAFE, CHICAGO

CABARET REVIEWS

(Continued from page 50)

have nice voices, and willingly oblige with any song requested. They do quite a bit of handshaking as they make their round trip. Another likable team is the Reed Sisters, toe dancing. Also double as chorus girls.

The regular chorus is composed of six girls—Ferdie Venn, Viola Le Masters, Peggy White, Marie Lorraine, May Hradecky and Betty Kray. Their most attractive number is an April shower affair, wherein the girls appear in bathing suits and rubber-silk raincoats and umbrellas. Took very well. For an eye pleaser the number wherein they display various gowns is also good. An International Charleston gives the girls a chance to display some good specialties in native costumes. This number was an effective closer.

Prices are reasonable at the Hollywood Barn. After the first visit you are allowed to escape cover charge during weekdays with a pass furnished. A special midnight supper is featured for \$1, but this not as yet become as popularized as it probably will. The location of the place (on the northwest side) doesn't make for the best of crowds—one man was actually dancing in his shirt sleeves—still, those who are there don't mind each other's presence.

Nell Murley, John Horan and Thomas McCarthy are the managers. It looks as if they'll cash in. Hal.

CASTLE FARM

(CINCINNATI)

A. J. "Toots" Marshall has installed a floor show at his suburban dancing and dining emporium. Ernie Young is furnishing the added entertainment, and the initial program indicates that he is going to make a real job of it. There are eight capable principals and a chorus of 24 girls who lack neither looks nor pep. The costuming is rich and racy. Accompaniment is provided by Henry Thies' Orchestra, a favorite band at Castle Farm.

The revue opened indoors Wednesday night. Last night the entire works were moved outside in Dream Garden for the summer. Young's show is booked for 12 weeks. Changes of program and wardrobe will be made every three weeks.

The open-air arrangement has a 20-foot stage and a cement space for further cabaret work and dancing, with table accommodations for over 1,000. Spot lights are played from trees, and vari-colored electric bulbs are above the chairs of patrons. Shrubbery and flowers enhance the attractive setting.

Five revue numbers are staged in as many hours, the cabaret starting at 8 p. m. Margaret Merle is prima donna. Wells and Winthrop, nifty steppers; Mignon and Roberts, clever team, in diversified dancing; Hathaway and Baker, a delightful dancing pair, and Eddie Matthews, featured whirlwind dancer, are the underlines.

Attendance thus far has been near capacity. Judging from the applause of last night's audience Cincinnati's first high-class floor show should be a winner.

In addition to local patronage, the management is making a strong bid for the business of motoring parties for miles around. From early June

through to the end of October there will be almost continuous racing at the Latonia and Coney Island tracks, near by.

"Toots" Marshall started as a dance hall promoter a few years ago. He is now one of the most promising showmen hereabouts. The elaborate place he built in a woods near Bond Hill cost a pretty penny and is being enlarged to care for growing trade.

Marshall was the first to bring a name band to Cincy for dancing and is now introducing genuine cabaret. Rolling.

FRIAR'S INN, CHI

Chicago, May 18.

Nice floor show here. Not as many persons involved in the entertainment as previously but those that are rate higher. The talent is headed by that feverish team from vaudeville, Florence Brady and Gil Wells. The tall gentleman and the cute trick sing a wide variety of "blues," using no other accompaniment, except for the final choruses, than the well-disciplined ukelele of Wells.

Friar's Inn plugs them heavily with the pair seemingly having a considerable popularity both in and out of the profession. With this cabaret catering to show folks, and getting a big early morning play from entertainers from other cafes stepping out themselves before going home to bed, an act that is known and liked in the profession is an important asset.

It is expected that all of the cafes in Chicago will stay open over the summer, with warm weather trade looked to be fairly brisk because of the great number of conventions, including several big ones (the Elks, etc.), that are chafed up. The Friar's ought to cop a good share of this trade.

The show is run in 20-minute sections, with table singing and patron dancing alternating. Merritt Brunies' 9-piece orchestra is in the shell, the boys wearing eye shades, something new. Brunies has a first rate band which has been with Mike Fritzel for a long while and is the only thing that has not changed. The ensemble consists of six young gals taken from the Jolson show, "Big Boy," by Billy Rankin, when it closed here at the Apollo. They are very presentable misses, each doing something on her own as well as forming a chorus.

Billy Gerard, Thelma Roberts, Peggy Rogers, sing; the DeBrow Sisters sing and dance, and Evelyn DeCage does a wicked hula, announced as a "Dance of All Nations." All these specialties were very creditable, the chicks winning on youth and looks. Doris Robbins leads several of the numbers, also appearing alone.

Reed and Duthers, two boys, hoofed in the galloping breakneck manner of cafe hoofers. They dress neatly. Considerable versatility, too. They do not repeat one routine over and over on each successive appearance, as frequently observed in similar cabaret acts.

One of the sweetest looking soubs in town is Betty Moore. Betty is not so small, either, but she is well set up, carries herself like a million dollars, and is materially helped by the gorgeous costumes she wears. Each outfit is a gem and each number a pleasure. She has vivacity, freshness and looks plus, and pleasingly absent is the blasé manner acquired at so early an age by many of the regular cabaret performers. Betty is not new. She has been around Chi for quite a spell. Her singing is okay without being so much. It's herself that is the class. She exudes charm.

Business has been fair only at Friar's, according to Mike Fritzel. This coincides with general reports from around. Trade, in general, has been listless the last few weeks. Hal.

DRAKE GRILL

Chicago, May 25.

Hotels frequently maintain departments and features of service for the sake of the prestige and with no hope of making a profit. That might explain the "bunkie grill," which operates nightly from ten to two, with dancing. The place can hardly get "off the nut" unless the intake on Saturday night, when formal dress prevails, is greater than figured. On week nights it starves with half a dozen couples the normal attendance. A "buck ten" gate is assessed. That doesn't mean much with 12 or 14 people inside, if for some esoteric managerial

reason the status quo is okay with the Drake people they have only to retain indefinitely the services of the present seven-piece orchestra. That will keep the establishment free of congestion. But if it would be pleasant to see the grill filled with customers, a sensible and forward-looking policy would be to look over the market and grab off a first-class band.

The Drake Hotel is the class of Chicago. On the surface its nightly dance sessions would appear sure draws for important trade and that this trade is missing must be blamed on the orchestra, for there is no other apparent factor that could be blamed.

The orchestra is credited to Tommy Thatcher, evidently new to Chicago. Thatcher is a saxophonist; one of two. The overreaching of this instrument stands out at all times. Perhaps the other sax player is partly responsible, but in general the numbers sound like a saxophone solo with an indiscriminate accompaniment. When the saxophone is not galloping ahead of the rest of the boys it's the banjo. The lad who exercises his digits on this instrument is out to register personality. He succeeds, but the orchestra is not enhanced by his individual success.

While customers do not pick the laws one by one they note the general effect. The Thatcher orches-

tra cannot, or, at least, does not, maintain the standards expected from a ritzy place like the Drake. They play as boys out to give the minimum requirements for the union scale. The most interesting thing about them is how they got into the Drake Grill with its atmosphere, its cuisine and its potential following with the swell, and, having got in, how they hold the job. Hal.

ROADHOUSE BOMBED

Chicago, May 25.

The Amalfi Gardens, a well known roadhouse in Homewood, Ill., was bombed early one morning last week. John Vallorittigara, the owner, refused to discuss the wrecking of his place, but officials accredited it to bootleg feudists. No one was in the cabaret at the time of the explosion.

DINTY MOORE MOVING

Saturday next (May 29), Dinty Moore and his orchestra will open at the Kursaal, 556 City Island avenue at City Island (New York City).

Dinty has been at Hunter Island Inn for a couple of years. He is well known and popular at City Island, having been there previously.

No Betting Evidence

Jacob Kashdin, 40, proprietor of a newstand at 800-6th avenue and residing at 180 West 44th street was freed in West Side Court by magistrate Richard F. McKinley. He was arrested by Detective Ernest Walsh of the West 47th street station on the charge of accepting bets.

Walsh seized the newdealer at 44th street and 6th avenue. The sleuth declared to newspapermen he saw Kashdin accept bets from two unknown men. The court discharged the newdealer owing to lack of evidence.

New Cedar Rapids Ballroom

Cedar Rapids, Ia., May 25.

Frank Brookhiser, proprietor of Dreamland dance pavilion, who came here three years ago from Burlington, and has developed the hall into one of the best paying propositions in this territory, plans a new dance hall on North Third street. A 15-year lease has been taken.

The new place will be known as Danceland and will have 9,000 square feet.

CABARET BILLS

Current Programs in Cabarets and Cities as Below Listed

NEW YORK

Ambassador Grill
De Vega & D'Alva
Larry Stry Rd
Art Studio Club
Glorious Rev
Helen Moran
Alice Ridour
Ben Glaser Bd
Avalon Club
Harry Deison
Myrtle Gordon
Frankie Meadows
Morley & Leeder
Flo Sherman
Joe Carroll
Tony Shayne
Jack Harvey
Inter-State 5
Bert Lewis Club
Bert Lewis
Peggy Ann Burt
Mary Shaw
Jane Carpenter
Bert Prohman
Hazel Lee
Rena Anelle
Dina Roberts
Collette Lyon
Buff-Harmonists
Cafe de Paris
Ben Selvia Bd
Thee Hleca Gypsies
Case Lopez
Vincent Lopez
Irwin Sie
Emil Boreo
Arthur Ball
Gale & Record
O'Brien Sie
Castilian Gardens
Helen Leslie
Hazel Rose
Joan Carpenter
Lee Stevens Crest
Castilian Royal
Gladys Sloan
Beth Pitt
Rigelow & Lee
Sleepy Hall Bd
Chasman Shamley
Will Oakland
Chateau Band
Ciro's
Cecil Cunningham
Minnie Mae Moore
Noel Francis
Doris Dickinson
Laurette Adams
Dorothy Stanley
Marie Salisbury
Marguerite Hallwig
Crandall Hie
Hilda Allison
Ruth Cameron
LoRoy Smith Bd
Club Alabama
Geo McClellan
John Starr
Abbie Mitchell
Freddie Washington
Al Moore
Johnny Vigil
Clarence Robinson
Ella Webb
Alma Smith
L. Caldwell Bd
Club Barney
Hale Hysen Bd
Elinor Keane
Biffan Minevitch
"Bubbles"
Drusilla
Kendall Cappe
Edith Shelton
Club Deauville
Melody Six
4 Club
Chick Endor
Billy Mann
George Walsh
Tommy Purcell
Davis-Aker Orch
Connie's Inn
Maude Russell
Margaret Sims
Wheaton & Walker
Aida Ward
Alo Oates
H. Mitchell
Connie Bd
Cotton Club
Lew Paton

Parody Club

Joe Frisco
Gypsy Byrne
"Mickey" Ruth
J & B Miller
C & M Ross
Verona
Louise Kane
Athena
Margaret Davies
S L Leviathan Bd
Fellham Heath Inn
Lou Raderman Bd
Silver Slipper
Dolores Farrie
Beryl Halley
Broderick & Leon
Dolly Sterling
Ed Edwards Bd
S. Tucker's Play's
Sophie Tucker
Fie Bristol
Helen King
France La Mont
Bert Dagmar
Billy O'Connell Bd
Barron Wilkies
Colored Show
Orch
Kitty Kelly

Al Roth

Diana Hunt
Dorothy St
Ritchie Craig, Jr
Chas O'Rourke
Hope Minor
Viola Cunningham
Billy Blake
Vanity Club
Allen Walker Rev
Villa Venice
Emil Coleman Bd
Waldorf-Astoria
B & L Starbuck
H Leonard Bd
White Poodle Club
Flame Moore
Hazel Hickey
Jean Dore
Fie Bristol
Helen King
France La Mont
Bert Dagmar
Billy O'Connell Bd
Barron Wilkies
Colored Show
Orch

Dancing Duponts

Mabelle Marie
Sol Wagner Orch
Deauville
O'Connor Sie
Shirley Buford
Martha Martell
Helen Doyle
David Quixano
Marque & Marquette
Montmartre
Rose Wyna
Gladys Blair
Al Downs
Bronze Malba
Bob O'Link's Orch
Hollywood Barn
Marion Kane
Johnny Ryan
Reed Sie
Carlos & Louise
Brundage & Krmer
Ferdie Vega
Barnstormers Orch
Rainbow Gardens
Frank Libase
Vera Amann
J Chapman Orch
Southmoor Hotel
(Venetian Room)

Alfredo & Gladys

Ben Pollock Orch
Forsyth Palace
Gene Carter
Bessie Moore
Comb & Atkin
Madeline McKenzie
Carl Lorraine Orch
Southmoor
Fio Lewis
Aldred & Gladys
B Pollock's Orch
Parody Cafe
Phil Murphy
Stewart Allen
Margie Ryan
Bobbie Mercellus
Nena De Sylva
Virginia Sheffell
Tex Arlington
Gladys Mints
Clint Wright Orch
Palmer House
Ernest Evans Co
Gerald Lark Orch
Terrace Gardens
Henri Theriot
Kerry Namba
Bernadine de Grave
Gus Edwards Orch

BROOKLYN, N. Y.

Imperial

Walt Windsor Rev
Gladys Burgett
Eugene Kern
Carmenita
Beth Pitt
Alice Rector
M Spielman Bd

Rockwell Terrace

Chas Cornell Rev
Buck & Theria
Ethel Wolfe
Artie Williamson
Mae Russell
Harry Lassau Bd

CHICAGO

Alamo

Larry Vincent
Rick & Snyder
Aurora Craves
Irene Faer
Adele Walker
Al Handler Orch

Bubbles Shelby

McCune Sie
Marvelous Marinos
Murray & Wagner
Pauline La Pierre
Ree Jones

Frisco Inn

Wells & Brady
The Waltons
Betty Moore
Doris Robbins
Edna Lindsay
Valentango

Parody Cafe

D & G Mason
Kid Murphy
Slim Greenleaf
Florence Sturgis
Pop Hunter
Bobbie Marshall
Gladys Mints
Clint Wright's Orch

Proffes

Eddie Cox
Freda & Palace
Babe Kane
Mirth Mason
Julia Gerrity
Carolynne Le Ross
Jimmy Ray
Owls Orch

Headwaters

Jay Mills
Eddie Clifford
Williams Sie
Margaret White
Bernard & Henri
Le Mae & Josue
C Straight's Orch
Fio Lewis
Olivia O'Neil
Wally Allen
Mary Mulbert

College Inn

Ruth Bittig
Maurie Sherman Or
Granada Cafe
6 Spec Girls
Sid Erdman
Ernie Caldwell Orch

Cotton

Tomson Twins
Revue
Lido Orch (B & E's)

Kewwood Village

Anita Gay
Babe Sherman
Mary Colburn
Al Reynolds
Da Quarta Orch

Town Club

Eddie Moran
B Dawn Martin
Dorothy Lang
Ann-Kath's Orch
Helen Burke
Anita Gray

Jeffery Tavern

Fred Farnham
Dolores Allen
B & J Gordon
Nina Smiley
Roy Evans
Eather Whittington
Roulette's Orch
Kelly's Stables

Chas Pierre

Martha Mortell
Shirley Buford
Carolyn Le Ross
Tina Tweedie
South Sea S'n'g's
Dixie Fields
H Hoffman Orch
Wally Fair

Lincoln Tavern

Myrtle Lansing
Katherine Duffy
Hicks Hawaiian
Jack Crawford Orch
Little Club
B Brown Synco's
Dora Maughn
Lew Jenkins
Moulin Rouge
Vaude Acte
Jim Morgan Bd

Club Aragon

Joe Lewis
Hillie Gerber
Jay Mills

ATLANTIC CITY

Silver Slipper

Hilda Ferguson
Andree & Esch
Louise Mack
Dorothy Burgess
Hanley Sie
Pearl Mack
Dean Mack
Ruth LeClaire
Kitty Bird
Lucille Winnie
W McKnight Orch

Thelma Carlton

Pauline & Dilworth
Pepine & Dilworth
Boyce and Lee
Bobby Kuhn
10 Rhythm-makers or
Fantom Ryan

Golden Inn

Douglas Sie
Violetta
Babette
Grace Burk
Jack White
Golden Inn Orch

Fairmont Inn

Peggy Heavens
Irene Myers
Bert Schaffer
"Doc" Butler
Helen Grey
Camille
J Ketcham Orch

LOS ANGELES

Greenwich Village

Sam Rubin
Jack Goldstein
Bergetrom Orch

Club Alabama

Carolynne Snowden
Sunburn Jim
Ivy Anderson
Marshall & Ferte
Lawrence Ford
Sidney Reave
Susie Hoy
P Howard Orch

Cafe Lafayette

Jane Green
H Owens Orch
Ottoman Club
Frisco Nick
S Mitchell
Martha Richie
Mildred Washington
5 Georgia Peaches
Elkine Orch

Tom Jacobs Lodge

Mei Calish
George Lloyd
Carson & Carson
Irene McKinney
Claire Leslie
Dave Shell Orch

MIAMI

Flooded Roof

Gene Foodick Orch
Lambert Allen

Janet Stone

Marie Viani
Patrice Gridler

Margie Gardens

Edna Deal
Denny & Jeanette
Bonnie Bell
Lillian Bell

Denny & Jeanette

Mayflower Garden
S Tupman Orch
Spanish Village
O'Donnell Orch
Rosita Fontano

WASHINGTON

Chateau Le Paradis

Meyer Davis Orch
Max Love Hat
Chevy Chase Lake
Meyer Davis Orch
Peck-Mills Orch
Kitt-Kat
Miss P Jackson
O M Carle Orch
Le Paradis
Meyer Davis Orch

Jack Golden

Walter Kolk
Mayflower Garden
S Tupman Orch
Spanish Village
O'Donnell Orch
Rosita Fontano



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LUNCHEONS DAILY SPECIAL DISHES POPULAR PRICES

AUSTRALIA

Sydney, April 22.

Business is still remarkable at most of the theatres here. With the colder months rapidly approaching the various box-offices should register greater grosses.

The event of the week was the Sydney premiere of Anna Pavlova at Her Majesty's. The great artist scored an overwhelming triumph.

Laurent Nivkoff is the principal male dancer. He, too, is a wonder.

"White Cargo" is still running at the Royal. Show now in ninth week.

"Uncle Tom's Cabin" playing with success at G. O. H. Show is along musical lines. Under William Russell management.

Renee Kelly has made quite a hit with "Polly With a Past" at the Criterion.

"No, No, Nanette" is now well into its stride at the St. James. Business very big. Fuller-Ward management.

Lee White and Clay Smith began a season in revue at the Palace last week. They have a following here. "Keep Smiling" is the title of a good night's entertainment of the frothy type. Artists include Sid Beck, Billie Lockwood, Edwards and Hughes, Stattler Sisters, Fred Moore, Saronova, and a peppy ballet. Scenery not wonderful, but dressing, wow.

Big business at the Tivoli. Rigolletto Bros. and the Swanson Sisters opened Monday and made good right from the jump. Clever act. Mills and Innes presented comedy act to just fair results. Act not classy enough for this house. Golda, wire, acceptable. Three Melfords gave but fair exhibition of dancing. Bob Albright still stopping show assisted by Edna King and Jean Fischer. Six Patricolas, dandy acrobatics. Good bill.

Big business at Fuller's this week. Jim Gerald still big noise with revues. Wendling and Molloy presented pop musical act. Veterans of Variety fill first part.

"The Iron Horse" still at Prince Edward. Finest movie house in city, run along American lines.

"The Phantom of the Opera" big draw at Crystal Palace under Union Theatres management.

Melbourne

Gilbert-Sullivan Opera Co. began at His Majesty's last week. Opened to capacity. Cast includes Charles Whalen, Leo Darton, Sydney Granville, James Hay, Lance Fairfax, Stella Wilson, Patti Russell and special chorus. Production under supervision Minnie Everett.

"Mercenary Mary" at Princess for Fuller-Ward.

"Lilac Time" finishing run of 15 weeks. Guy Bates Post will open in "The Bad Man." "Nervous Wreck" at Palace.

"The Admirable Crichton" will be the next production by the Dion Boucicault Players at King's.

"Sport of Kings" at Athenaeum. Bijou has following acts: Huntings, Grace and Kents, Roomona Bros., Four Kellies, Irving's Midgets, Connolly's Jesters. Tivoli: Fantasi, Billy Judge, Ben Nee One, Valentine and Bell, Dollie and Billie, Fulvio, Van Dock, and Australian Woodchoppers.

Nellie Stewart, old time favorite, will present a special performance of "Sweet Nell of Old Drury" at Opera house this week for Charity. Miss Stewart made her greatest success here in "Sweet Nell."

Leon Gordon, star of "White Cargo," taken suddenly ill last week with severe attack of dengue fever, at present rather bad here.

Roy Rene, one of the cleverest Jewish comedians in this country, had to quit cast of "Give and Take" here last week through nervous troubles. Harry Green, star, has taken the show on tour. Mr. Green will be seen later in "Partners Again" for the same firm.

In "Wildflower" in Adelaide this week Marie Burke is featured. This show had a remarkable success here two years ago and has been playing practically ever since.

Dame Clara Butt is making her farewell Australian appearance this week in Adelaide. She is assisted by her husband, Kennedy Rumford.

The Don Cossacks Male Choir had a good reception at their Australian opening in Adelaide last week. The Russians will move to Melbourne shortly. They are under the management of Dan Carroll.

Ben Beno, American acrobat, recently teamed up with an Australian

girl presenting a wire and trapeze act over Tivoli time. Recent differences led to a break, with Beno again taking up booking with his single act. The story has it that Beno took the girl from the ballet of a revue company playing the Fuller circuit and taught her the various tricks in the routine. She was fearless and readily risked her limbs learning the tricks.

A statement has been given out by the Tivoli management that the Four Australian Woodchoppers at present playing the circuit would tour South Africa and America. The act if handled properly in the States should prove a decided novelty. The men are corking performers with the axe and certainly make the wood fly. They would need to be handled by some astute agent who would give the act a proper setting and groom the men into a good stage appearance. At the present time they are rather amateurish in stage presence due to lack of experience before the footlights.

Ada Reeve has arrived here in the best of health. She may shortly make an appearance at the Tivoli.

MNEMONICIAN PAINTS

Paris, May 3.

A. Rolan, described as a mnemotechnic act, "or the man who memorizes two newspapers each day" was listed to open at the Empire last Friday, but when the first question was put by a member of the audience, Rolan swooned and had to be carried away.

The curtain was dropped and after a brief explanation of sudden illness the next act continued the program.

Rolan's name is still on the Empire bill but he is not appearing.

MANILA

(Continued from page 2)

lery, pays double and thrice the price of seats in the orchestra circle, and takes all the smoke of the rabble down below. Like caste in the east, smoke unfortunately ascends; and everyone smokes (save ladies of good repute, who never do if they are natives), just as everyone falls into caste. Gallery seats are 50 cents, orchestra seats from 10 to 25 cents. The American community in Manila is about 5,000, English, about 500; Spanish, about 2,000, and there may be 1,000 to 1,500 other foreigners of various nationalities. The Spanish, some of them, are frugal enough to go down below; others, outside the soldiers and sailors, go into the galleries. They are only about 5 per cent of the city's population, but they are the cream of the theatre trade and their money represents the real profits on a picture run.

Vaudeville

Vaudeville of domestic manufacture continues to develop. Good talent at the Rivoli and the Savoy (this latter house the second-run house of the Lyric company), putting on two-a-day between pictures, three-a-day on Sundays, Saturdays and fiesta days and bank holidays. I think I have said it before, but shall repeat: great talent for a genuine South Sea Island musical comedy can be picked up in Manila. Imagine putting on such a show in New York with true Malay dancers, with the unadorned youthful beauty of the tropics, the subtle charm and sinuous grace of the bare-foot jungle!

Some one is overlooking a bet when he doesn't investigate this field.

Frank Goulette, principal owner of the Lyric music house, the Lyric film exchange, the Lyric string of theatres, is back in Manila for a brief business trip but Broadway will reclaim him soon. For a volunteer soldier of the old "Empire Days," Frank has done more than passing well. He has gathered kale enough to do what he likes when he likes, so good old U. S. A., dry as it is supposed to be, wet as it really seems to be, will see him in future more than Manila.

E. C. McCullough, another New Yorker now, made his first million in Manila. Since getting in touch with Broadway he has put more millions with it by judicious backing of pictures. Through pictures and other business routes, New York and Manila are more closely linked than any other two American cities.

RUSSIAN DANCERS SUED BY MANAGER FOR \$3,000

Liquidated Damages Demanded for Breach of Contract—Team Left for America

Paris, May 15.

Oscar Dufrenne has brought an action for \$3,000 liquidated damages against the Russian dancers, Smynova and Tripoloff, as a result of their dropping out of the revue at the Concert Mayol April 14, and leaving for New York, pleading illness after dancing in the Mayol show for a couple of months at 200 francs a day (under \$7 at the present rate of exchange).

The Russians were already on the high sea, on board the steamer "France" when Oscar discovered they had suddenly recovered sufficiently to travel. The Mayol manager recruited bailiffs in view of impounding their baggage, but everything had been taken. So a claim of 2,000 francs was filed in the courts and a warrant for seizure of Smynova and Tripoloff's trunks was sent to the captain of the French ship by wireless.

The defendants protested they were no longer under the jurisdiction of the French court and that their baggage could not be held for the payment of the 9,000 francs to the captain of the steamer "France" as ordered in the warrant telegraphed after ship was on the high sea.

The plaintiff contends the ship to be French territory.

LONDON

London, May 15.

Wembley is to come under the hammer May 27. The palaces of engineering, industry and arts, and the Stadium will be sold. The sale will definitely decide the future of the place, as to whether it will be utilized for trade, housing or amusement.

Lorna Pounds, in "Palladium Pleasures" has been getting a lot of publicity following her marriage to a sailor, with the result her flat was broken into during her honeymoon trip and a number of wedding presents and jewelry stolen.

Manager Jack Hayman of the Victoria Palace has secured Elsie Janis to play an exclusive engagement at the Victoria Palace, beginning June 7 for three weeks.

The Gerald Lawrence season at the Princess opens May 17 with a revival of "Secret Service," under the direction of Martin Sabine in association with Ida Moleworth and Tempair Powell. The modern cast includes Fay Davis, Madge Compton, Robin Irvine, James Carew, Gerald Lawrence.

Palm Beach Club (late Karsino) at Hampton Court, under the direction of the Prince's Restaurant, is running week-end cabaret. The opening program is practically all American, and consists of Frank Masters, Jack Smith, Dodge Sisters and Terpsichore. This entire cabaret is also working at Prince's on week days.

Following on the raid in February of the Fifty-Fifty Club, a theatrical headquarters controlled by Ivor Novello, the club has been struck off the register and will have to suspend activities for six months. No disorder or impropriety was alleged, but the complaint was the sale of liquor without a license and drinking after permitted hours. There was also imposed a fine of \$200 on the club and on each of the four principals and \$1,000 costs.

A new Theatre Guild is in course of formation in London, on the lines of that existing in New York. The prime mover in the scheme is Robert Atkins, formerly producer at the Old Vic, whose aim is to form a society with headquarters at a theatre (probably the Garrick), which will produce plays for a run of two weeks each.

As reported the Performing Right Society has been joined by nearly all the outstanding musical publishing companies. The recent recruits include Boosey & Co., Ltd.; Elkin & Co., Ltd.; Enoch & Sons, Ltd.; B. Feldman & Co.; Francis, Day & Hunter, Ltd.; J. Curwen & Sons, Ltd.; Keith Prowse & Co., Ltd.; Lawrence Wright Music Co.; J. W. Larway; Joseph William, Ltd.

The indefatigable Peggy O'Neill has cultivated a new habit. One could hardly find a charity concert organized in London without her name appearing as one of the contributors. But now she has gone one better. She has become a charity concert organizer. Her last of

LONDON AS IT LOOKS

(Continued from page 3)

two young women who were reading an evening paper. "Oh, look," said one. "Tom Douglas is going to marry Teddie Gerard!" I record that as a most profound comment on Civilization in 1926.

The Stage—and Reality

A few hours later, I was standing outside my flat in Trafalgar square, when I met Inspector Nicholls, a detective attached for years to Bow Street Police Station.

"Where are you now?" said my friend.

"At Deptford," replied Nicholls.

"You should go and see Edgar Wallace's play then," I replied. "The third act is laid at Deptford Police Station, and, as there is an inspector in it, you might almost be the character himself."

"What are you doing at Deptford?" asked my friend, an inquiring crime reporter.

Nicholls' reply was typical of the hour.

"I only went there today," he said. "I am looking after the docks while the strike is on."

When you regard the theatre in terms like this, what happens on its stages rather bores you.

I wonder if Teddie Gerard will be married at Westminster Abbey. I she is to marry Tom Douglas she may as well do the thing properly.

How "News" Goes Round

George Robey, who is one of the few comedians I know who can walk around finding humor in real life, told me, on the third day of the strike, how on the previous night his friend, Horace Morgan, who sometimes uses a small Italian restaurant, had been told by an Italian waiter that the King and Queen had run away to America.

"Don't be silly," said Morgan.

"I saw it in the bulletin," replied the waiter.

Thereupon the waiter produced one of the many typewritten news-sheets, which had been reproduced on a multigraph machine, and pointed out a line which read "The Majestic left Southampton last night for New York."

It is in this way that strange stories get around.

Fortunately, however, the cessation of newspapers has prevented the appearance in the picture papers photographs of actors joining up for police duty and silly actresses singing such songs as "We don't want to lose you; but we think you ought to go."

When you stop the newspapers, you stop all this silly self-advertising, automatically.

So Miss Kiss-Me-Quick is not singing a patriotic song, this time; nor is anybody writing it, or "given the proceeds to charity" in order to get his name in the newspapers. Indeed, we were all allowed to go on doing our duty without the press agents butting in.

I Lose a Bet to Violet

I paid Violet Lorraine a cheque for \$25 the other day.

"Is it true you are going back to the stage?" I said, having heard an echo of something she remarked at the first night of the new Cochran revue.

"No, I am singing on the wireless tonight for charity," she said. "That is what they heard. That reminds me that I have not seen you since my last wedding anniversary."

On the day of her wedding, I bet her \$25 that she would be back on the stage within five years. Her last wedding anniversary was her fifth.

Violet Lorraine is one of the few actresses in England worth whatever salary they ask. She was so wonderful on the wireless, they tell me, that she sang "Let the Great Big World Keep Turning" and "Maggie, Yes Ma," that even those in the studio were compelled to tears. She is a great artiste, and a great lady, who carries around with her everywhere evidence of her big-heartedness. You can bring over all these *Spinneys* and *DeLisias* and all those, but Violet could not get them off the stage.

Bunk on the Wireless

They do talk nonsense on the wireless. The other day James Agate was reported as saying something about how it was the rich who ruined the theatre. He must have forgotten that his own play, "Blessed Are the Rich," was only made possible because it was backed by a rich man in Manchester.

Then, a week later, St. John Ervine remarked that "Women should not be allowed into the theatre until they were 40." A few nights later, I saw him with his wife at a first night.

"You oughtn't to be allowed in this theatre," I said to Mrs. Ervine. "If you are under 40, your husband oughtn't to have brought you. If you are over 40, you cannot admit it."

London's New Backer

Henri Taunay, who lost \$50,000 over "Riki-Tiki," intends to have another go. You would have thought that one failure like that would have been enough, even for a young Dutchman with 1,250,000 dollars. But, no! He is going into management!

I wonder why backers back shows. Is there any glory in being associated with a musical comedy? Does it make your heart throb with pride, when you hear the driving music and the punkish jokes?

You Have Put the Money Up

They do not use your picture in the paper, at least in England, and lights do not electrify your name. You merely blush unseen—and sign cheques.

"Woad" Makes Its Heroes Squirm

Beverley Nichols, the dramatic critic, has really upset certain theatrical celebrities by his articles called "Woad," printed in the "Sketch." His adulation of them has made them look ridiculous. He said something about how he would like to put a halo over Eddie Marsh, the first-nighter! He talked about the bathing pool belonging to the Earl of Lathom in his house at Mount-street! His description of the cushions in Ivor Novello's flat was enough to make any ordinary person scream with laughter.

What on earth induced the editor of the "Sketch" to print this nonsense, no one can understand. The effect on the public mind cannot be calculated.

There is, at the present moment in London, a little gang of back-scratchers, who write about each other and ecstasies in fatuous ways that make you sick.

Some of the people written about this time have got so cross with poor Beverley that they are now afraid he will not write about them at all.

Beverley Nichols, not long ago, was the president of the Oxford Union. Lord Birkenhead and Lord Asquith once occupied the same position; so, I believe, did Lord Curzon. One became Lord Chancellor, another became Prime Minister, the third became Viceroy of India. They didn't write nonsense of this kind.

fort, which took place at the Alhambra, resulted in a net profit of over \$3,000.

London is to lose an old landmark in the shape of Oddenino's in Regent street. One of the most famous of Bohemian restaurants, it has for 26 years held high position in popular favor. Cavaliere Auguste Oddenino, the owner, will transfer his activities to Gatti's in the Strand.

"Mrs. Warren's Profession," Bernard Shaw's play banned from the

London stage for 20 years, has proved so successful at the Aldwych it has been decided to extend its run indefinitely. It was originally put on for a season of four weeks.

Charlton Andrews, the playwright whose most recent effort, "Dumb Bunny," has been accepted by Anne Nichols for production, has examined a novel to bear the title of "The Lady of Gestures." It will be published by McCauley's

PHILLY ALL SET FOR SESQUI, BUT ACCOMMODATIONS LIMITED

Big 150th Centennial Opens May 31—Everything in Buildings Complete by July 1—Surrounding Towns and Cities Receiving Reservation Requests

Philadelphia, May 25.

Philadelphia's Sesqui-centennial International Exposition, aimed to celebrate the 150th anniversary of American Independence, will open next Monday (May 31), according to officials in charge of the work, which has transformed a swamp at the southern end of Broad street into a thriving city. The exposition grounds will be 75 per cent completed on the day of sesqui's opening, and will be entirely finished by July 1.

The sesqui grounds take up 1,000 acres. They contain buildings covering from one to eight acres, all erected in less than 300 working days. A stadium, to seat 100,000, has been virtually completed, where athletic games and pageants will be held.

Exhibits valued at \$50,000,000 will be exhibited at the sesqui—Great Britain's exhibit of uncut rubies alone being valued at \$10,000,000. Japan, Denmark, Spain and Holland also have feature exhibits.

A Venetian canal, reproduction of the Taj-Mahal and faithful replicas of various houses and places made famous in the revolution are among the features.

The New York sesqui-centennial committee, headed by George Gordon Battle, broke ground for the New York state building yesterday. It will be completed by July 4, according to the official statement.

There will be three fireworks spectacles staged at the sesqui grounds during the summer, a historical pageant, in which patriotic societies and school children will take part, and a big spectacle, "Freedom," staged by R. H. Burnside.

Coincidental with the opening of the sesqui, the Shriners' convention gets under way, bringing a million or more people to the city, according to estimates.

Hotels Crowded

Newspapers here have been publishing stories to the effect that there are plenty of hotel and boarding house accommodations, but this is not the case, as all the hotel people report capacity after June 1. Rates, especially in some of the small hostels, generally catering more to the apartment local trade, have been boosted. The big department stores and the Chamber of Commerce have been working for several months to arrange for rooms in private homes for the expected horde of visitors, and several registration booths, one in the City Hall, have been erected for this purpose.

It is understood that hotels in Camden, Norristown, Trenton and other nearby cities and towns have been booked solid, while Atlantic City and the shore resorts are already flooded with reservations.

The sesqui grounds are available only by surface cars and buses, the projected South Broad street subway never having become a reality. Railroads are not running spurs down in that part of the city. For this reason, traffic jams are likely.

While Atlantic City will benefit from the sesqui-exposition, New York also expects a large quota. Nearly all of the centennial visitors will have stop-over privileges on round trip tickets, and they will not leave a stay at Philly is complete without seeing New York.

New York may be the real objective of an unlimited number of centennial sight seers. Accordingly the Broadway theatres anticipate some unexpected trade during the summer. It may keep open more legit theatres than have been estimated.

Sesqui's Press Agents

Slim Severance is handling the press work for the Sesqui-centennial Exposition in New York City. Garret Cupp in Chicago, and Theodore Mitchell in Philadelphia.

They are also doing the publicity for "Freedom," the monster pageant which is to be a feature of the Centennial staged by R. H. Burnside at the Municipal Stadium, Philadelphia.

New North Beach Park Off—Light Biz So Far

The new amusement park venture for North Beach, L. I., calling for the reconstruction and enlargement of Gala Park, has failed to materialize, due to a difference between Samuel Goldstein, promoter, and his backers.

Despite failure of the park venture, North Beach, or, rather, the north end of the section—is functioning with several rides and other midway attractions spotted along the line. Most of the amusements are at the far end of the beach in close proximity to the terminal where the Brooklyn cars come in.

The dance halls get the greater play of the concessions, with four no-gate dance pavilions currently in operation and at least as many others to open later.

The few rides spotted and already under way have been doing nothing to brag about save a slight flurry on the week-ends and with the carousels and tunnel rides getting the major play.

The beach thus far is lighter than in previous years in number of concessions. High rentals without sufficient encouragement are said to be responsible, with concessionaires of the seasoned variety shying at making a heavy investment for such locations as are available.

Few of the locals have patronized the beach for the past two years, most having been fed up on the same routine routes and stores, and seemingly displaying preference for other recreation centers.

North Beach has been staging a comeback for the past two seasons, but thus far has not gotten beyond promising predictions.

PHILLY'S "SOFT"

Philadelphia, May 25.

Philly hangs up a new record as the world's darbiest hideaway!

Sixteen carnivals in town last week. Neither the police nor Mayor's office knew they were there. Must have come in on rubber heels and most went out in the same way.

This burg is the carnival man's paradise these days, one of the few with easy legislation that lets them in without license fee so long as they don't carry shows.

After all these years somebody recently found out something was wrong with the present legislation. Now there's a bill up that will exact license fees when passed but nobody knows when.

This Quaker burg is soft pickings for the small outfits. No embargo on wheels or open gambling. How could there be when the cops don't know they're in. Probably the coppers patrolling the distant points where the carnivals set up have seen so many of them since spring came that its nothing new so why include notation of location in the daily reports?

Colored Carnival Men Held by Wash. Police

Washington, May 25.

The local police are holding Henry Smith and Louis Jones, two colored men, who claim to have been with the wild west concession of the Johnny Jones shows, recently showing here.

Smith, measuring a good six feet and with all the trappings of the cowboy, claims to have done the bull-dogging bit in the wild west, while Jones says he worked with the stock.

The police charge that the two men were implicated in recent robberies of several telephone boxes here.

Variety's Washington correspondent, when visiting the Jones outfit, noted that the bull-dogging was done by a colored man.

ALDRIDGE, 'HUMAN FLY' SHOT BY 'STOOL PIGEON'

Maze of Triangular Love Affairs—Former Chorus Girl Cause

Des Moines, May 25.

Tim Ponurko, "stool pigeon" for federal prohibition agents, is being held here for the shooting of Grover Aldridge, "human fly" performer of Atlantic City, N. J., former sweetheart of Mrs. X. X. Ponurko, the former's chorus girl-wife. Hospital attendants say Aldridge has a slight chance to recover.

The shooting occurred in the Ponurkos' rooms, the husband opening fire on Aldridge without warning as he sat in the kitchen visiting with the newly married couple.

After surrendering to officers, Ponurko told the authorities that he was driven to the deed by his wife's confession that she loved Aldridge most and married him (Ponurko) the week before only because she was broke and because Aldridge had failed to write to her, as he had promised.

The stunt performer arrived here from Kansas City, Mo., only a few days ago, unaware that his sweetheart had taken another mate—her third.

Eddie Durant was her first, Mrs. Ponurko told the sheriff. Then, after a divorce, came Tom K. Long, whom the courts now seek for child desertion. About a year ago she met Aldridge at Kansas City, but when she came here and he failed to write, she "took up" with Ponurko after he advanced some \$250 for her to secure a divorce from Long. The divorce was obtained May 5 and they were married the next week.

Her suggestion that Ponurko allow Aldridge to reimburse him and that he step but in favor of the returned lover "burned him up," prompting the shooting, Ponurko stated.

Installments

Besides, Aldridge was short of funds. He offered his \$25 suit case as partial payment of the \$250 which Ponurko had spent on his 20-year-old wife, and promised to get the rest of the money soon.

All these negotiations irritated the newly-wed husband, whose sole occupation is buying booze for other fellows—prohibition agent. He walked into the bath room, got his gun, and, stepping out again, fired three shots without saying a word to his victim. Two bullets lodged in Aldridge's head and another in his leg.

Charges against Ponurko await the death or recovery of Aldridge, although the latter seems improbable. Mrs. Ponurko is being held as a material witness.

One more divorce for her will be enough, she insists, making repeated inquiries as to whether or not Aldridge will live.

Utah State Fair Depends On Horse Race Privilege

Salt Lake City, May 25.

Because the State Fair Association is anxious to find out where it stands on the horse racing privilege so that it may make or abandon plans for the fall meet, the hearing on the application of the Utah State Fair Association against the Salt Lake City Commission for an injunction has been set forward to May 27, according to an order entered by the Supreme Court.

The case was brought by the fair association seeking to enjoin the city commission from interfering with the holding of racing meets at the state fair grounds in Salt Lake City.

Affair for Crown Prince

The Crown Prince of Sweden, who will visit the U. S. this summer, will spend three days at Worcester, Mass., and nearby points at the invitation of the Swedish Federations of New England.

To celebrate the event a three days' outdoor entertainment will be held in the Worcester fair grounds. Carl Fredin is in charge on behalf of the organizations.

A rodeo, outdoor vaudeville show, auto polo and auto races have been arranged for through the Wirth and Hamid office.

INSIDE STUFF ON THE OUTSIDE

Conscientious Officials

Managers of some carnivals say that even though they permit grift on their midways, such as swingers, spindles, pop-'em-in buckets, roll downs and big tom cats, the fault is not entirely theirs. They place the blame on officials who conscientiously believe they are protecting the public by not allowing wheels and other so-called gambling games to operate.

Said one such manager: "By permitting wheels and other no-gimmick joints to work these officials would really be doing the right thing by their people. On a wheel the operator has percentage to work on and that's all he needs. With all chances sold, somebody is bound to win on each turn of the wheel. The operator does more business and faster business because he hands out merchandise every time."

"When we strike a spot where wheels can't operate, it is only natural that the wheel operators turn to the commonly-styled skill or science games. Their play is much smaller and they have to take advantage of their sure end. There have been so many carnivals on the road in recent years that the public is pretty well wised up on where they can win and where they haven't a chance, unless the operator wants them to get a prize merely as a ballyhoo for the onlookers."

"Dude Ranches" Increasing

"Dude ranches" in the west are showing an increase, both in numbers and popularity judging from the preparations being made in some of the western states in exploiting these "ranches." There are 30 of them alone in Colorado with the largest covering 30,000 acres of ground.

In addition to riding, fishing and boating, some of the "ranches" are providing full pack outfits for the "tenderfoot" tourists from the east and south.

The parents of the Rieffanch sisters sailed for Vienna last week, but the girls will remain on this side. They are appearing in the Ringling-Barnum circus, as previously. The father has been mentally ill for some time.

Jersey Park Opposition; Section Over-Parked

With the establishment of several new parks this season in the Northern New Jersey district the season presages heavy opposition and struggle for supremacy. Astute showmen are of the opinion that the section is over-parked.

Pallades and Olympic parks are established and will not be noticeably affected by the other resorts.

Grand View, Singac, N. J., launched last year and showing profit on its first season, has reopened, drawing from Paterson and nearby towns. Oreste Devanney's new park outside of Paterson scheduled for opening in two weeks, may cut in. So will a new one at Arnold, N. J.

A survey of the currently operating parks shows little differentiation from the general line-up of previous years except wider popularity for the corn game, a grind affair that clicked heavy on the fairs last autumn.

The "Bingo" version of the corn game is most in demand by concessionaires. It is worked through draw checks and with the first player spelling out Bingo as per instructions getting the prize.

DATES FOR M-K FAIRS

Kansas City, May 25.

The program for the nine horse racing associations forming the Missouri-Kansas Grand Racing Circuit, has been announced by W. D. Smith, secretary.

Meets have been so arranged that there is almost an inclusive program from July 13 to Sept. 17, with short shipping jumps between each of the meetings.

The association making up the Missouri-Kansas circuit with their dates are:

Kansas City-Smithville fair, July 13-17; Ozark district fair at Carthage, August 3-6; Lafayette county fair at Higginsville, August 10-13; Missouri state fair at Hamilton, August 20-24-27; Grundy county fair at Trenton, August 31-September 3; Linn county fair at Brookfield, August 31-September 4; North Missouri district fair at Bethany, September 7-10, and the Kansas free state fair at Topeka, September 13-17.

With the exception of the Grundy county fair and the Linn county fair whose dates are the same, the former with a mixed program and the latter with an exclusive running race program, the dates are arranged to transpire consecutively.

The Ozark fair at Carthage tops the list with purses with two stake races of \$5,000 each; two for \$1,500, and two for \$1,000.

The Kansas City-Smithville fair, the junior member of the circuit, offers four \$2,000 stake races.

The harness races will be conducted under the rules of the Harness Horse association.

Chester Park Passing; Open 2 Days Weekly

Cincinnati, May 25.

Chester Park, popular summer resort for many years, is operating only on Saturdays, Sundays and holidays this season.

In pre-Voldstead days a flourishing bar business was done at Chester and a club house and a cabaret were profitable features. In late years the automobile has further decreased business for this park, on the outskirts of town.

The lease on the property soon expires, and it is understood the site will be taken over for manufacturing purposes.

The newly opened Calico Cat, dansant at Beechmont and Union Levee, in the East End, is operated by the Beechmont Amusement Co. It has Charles Welskopf, son of a reputed millionaire, as manager. It operates nightly except Monday.

The floor accommodates 500 couples. A 25-cent gate is maintained and couples pay 10 cents each dance. Refreshments are sold.

Noah Schechter, press representative, has arranged with Station WLW to broadcast the music programs.

"Treasure Island" Big Pageant at 'Frisco

San Francisco, May 25.

There will be 150 actors participating in "Treasure Island" the pageant-spectacle which the San Francisco Elks are to stage here for a week beginning May 31 in the Civic Auditorium in honor of their golden jubilee.

The big show is being handled by W. F. Hamilton, responsible for the story and the features. E. M. Caldwell is staging the show aided by Victorine.

"Treasure Island" is to open with a prolog, the scene laid 100 years ago, depicting the burial of pirate-treasure. It will then proceed through the years up to the present day.

Side attractions also, such as sports and travel exhibits, animals and real Indians.

Colored Band for Expo

For the Sesqui-Centennial Exposition, Director J. C. Asbury is trying to get an unusual card to draw the colored folks.

It is the famous 9th Calvary Band, designated as General Pershing's own band in war days.

This colored musical outfit cannot appear at the Philadelphia exposition unless permission is granted by the Secretary of War.

STOCK AT MEYERS LAKE

For the first time in years Meyers Lake Park, Canton, Ohio, is to have a stock company as its main summer feature. Charles K. Brown, Youngstown, O., has leased the theatre there and installs a rep company May 29.

Heretofore vaudeville and musical tabs have been the policy.

CIRCUS FANS FORM BODY TO REMOVE LOCAL SNAGS

National Association Meets at Capital—200 Members—Elects Officers

Washington, May 25. The Circus Fans' Association of America was officially organized here last week and now has close to 200 members scattered throughout the United States.

Karl Kar Knecht (Courier-Journal) Evansville, Ind., is continuing as Secretary while Marshall L. King, of this city, was elected president and Robert P. Johnston, Concord, N. H., vice president. Each of these officials had his office made "official" after the executive organization meeting here.

The association is composed of those interested in circuses as laymen and aim to correct conditions in their respective localities that have proved a nuisance to the tented attractions.

Rotary International At Denver June 14

Denver, May 25. When the Rotary International is held here June 14 and between 10,000 and 12,000 visitors will be here. A spectacular pageant and wild west will be among the features.

The pageant will be held in the Denver University Stadium while the rough riding show will be staged in Overland park.

In the International some 35 nations will be represented.

Circus Acts at Luna

The current circus act at Luna Park, Coney Island, are Dan Darragh and elephants, Mme. Bedini and high school horse, "Jake" (unriddable mule), Sid Victor and football playing ponies, Carlson Sisters (aerialists), Randow Trio, Elizabeth Roderick (vocalist, with band) and Eugene Randow, clown.

Luna Park is managed by Eugene Jarvis, with Wells Hawks again handling general publicity.

Pressley Fiesta's Mgr.

Santa Barbara, May 25. Charles E. Pressley has been appointed manager of the Santa Barbara Old Spanish Days Fiesta to be given here Aug. 26-28.

According to officials, this city will be fully reconstructed after the earthquake last year by that time. Full moon dates were selected for the celebration.

Hornell's Celebration

Harry Miller Co., New York, will stage an outdoor pageant in Hornell, N. Y., June 28-July 5.

It will be a county affair. In addition "Old Home Week" will be celebrated.

Charles Gaa is business manager, Edward K. Russell, pageant director; Perrin G. Somers, concert master, and Curtis Vance, ballet master.

MURPHY SHOWS IN JERSEY

Dumont, N. J., May 25. The Frank J. Murphy Greater Shows played here last week under auspices of the Veteran Firemen. The show drew good attendance, considering weather breaks and early season.

The show is in excellent condition, having been thoroughly repainted. It carries 12 rides and 15 shows. Most of which played to splendid business, since this spot gets but few carnivals annually and is not near an amusement park.

No Rodeos East

As far as information goes there has been little activity so far as to the giving of any rodeo or wild west exhibitions in the east other than those offered by the traveling circuses.

Usual big western rodeos will be given as usual.

GRAND VIEW'S 2D SEASON

Singac, N. J., May 25. Grand View Park ushers in its second season Saturday. The park is located on the outskirts of Paterson.

The park has added several new rides and fun-making devices, also a new dance pavilion.

CLOSED PARK SUNDAY

Washington, May 25. Arlington Beach, an amusement park just across the Highway bridge in Virginia from the Capital, was forced to stop all riding devices, such as the whip, roller coaster, etc., on Sunday last on orders from Commonwealth Attorney Cloth.

The park manager, Lloyd Schaeffer, was ordered to appear in court today for violating the Virginia Sunday closing laws. The case was postponed, due to the inability of Officer Burke, who made the arrest, to appear against him on the blue law charge.

Bathing is the only feature that is to be permitted under the blue law.

Wunders' Tip Top Shows

Philadelphia, May 21. This 20-car outfit is operated by William Wunders and Tom Hassan. Second year under the present amalgamation, although still operating under Wunders' name. The show is reported as having cleaned up in Florida last winter. A walk around will convince why it should. Everything is spic and span. Equipment and rides have been freshly painted since the Florida trip, and the general cleanliness which obtains throughout reflects credit upon the show's operators.

For a carnival of its size it lacks nothing in the way of diversified entertainment, such as is generally demanded of a carnival midway and has consequently been getting the money here playing under an auspicious tie-up with the Christ Greek Catholic Church and spotted at 24th street and Snyder avenue.

The outfit carries five rides, 13 shows and 40 concessions, the latter mostly star wheels worked legitimately on merchandise with money play taboo. Stands all reported doing well on legitimate play. Wunders and Hassan alternate in tours of the grounds to curtail anything off-side.

The rides include a \$20,000 portable scooter, dangle, ferris wheel and carousel. On the first week here the rides were given heavy play with the scooter getting the most.

On the Up and Up

The shows also are getting a break mainly because they are on the up and up and show exactly everything promised by the barker in his bally spiel. The list includes motordome races, Slim Kelly's side show, 10 in 1 freak; Charley Nader's Garden of Allah, Oriental dancers; Buster Gordon's 3-in-1 freak; Parker and Boyd's alligator farm; Lazara, illusionist; Walter Beckwith's wild animals; Dave Archer's deep sea, featuring the fish scaled man; George Leitzel; Hippo Man and Ivan Erickson, largest baby in the world, two years old, weighing 105 pounds, and Plantation Revue, tabloid minstrel.

Freak attractions are handled as pit shows. All the subjects are human in contrast to the usual prop freaks generally palmed off on the yokels in some carnival outfits. The run for their money angle in these sends the spectators out on the lot talking, the best advertising after all and sends the other curious ones in at 10 or 15c a copy, according to scale.

Enough on the lot with this troupe to consume from two to three hours and additional time if you remain to play the concessions. The latter stands offer all the staple carnival goods and the latest in stand merchandise. The assortment is varied, but in most instances worth the investment. The percentage is there, also the willingness to pass the stuff out. No fixing or flat joints operating and no grift either.

Keeping Clean

The grounds are carefully patrolled by six speckled carriers with the show who on the first week is said to have cleared it of grift with the "we boys" shifting to the smaller outfits on the outskirts where they are not so particular about operating methods.

Wunders and Hassan have maintained a reputation for the past two years of operating a clean outfit. They claim they want to keep it that way and therefore have notified grifters when spotted that it is unhealthy to hang around.

The staff with the show follows: William F. Wunders, general manager; Tom Hassan, general representative; Frank Leif, secretary; William Jennings O'Brien, promoter; Ernest Norton, lot superintendent; Charles Warner, press representative; Marie Sheline, treasurer, and Dick Goldman, electrician.

The show stays here for another week and may stick around the state longer, lighting in other spots if present negotiations are consummated.

A neat outfit capably handled and giving value for the money. Should get money all along the line and if it doesn't no fault of either the show or its operators, for it's there. Edna.

ROY BATES JUST A MARRYING MAN

San Francisco, May 25. Roy Bates, wild animal trainer for Ringling-Barnum Circus, was made the defendant in a suit for divorce filed here last week by Mrs. Margaret A. Bates, who charged that her husband made training wild animals a business and collecting wives a hobby. She charged specifically that when she married him he already had a wife and that since she left him he acquired a third without bothering to get rid of his second.

Mrs. Bates is a trained nurse and says she met the circus man when he was a patient in a Utica, N. Y., hospital.

CARNIVALS

(For current week (May 24) when not otherwise indicated)

Alabama Amus. Co., Eminence, Ky.
Alamo Expo., Raton, N. M.
O. J. Bach, Troy, N. Y.
Beatty & Dupont Shows, Erie, Pa.
Mo.; Desloge, Mo., 31.
Bernardi Expo., Trinidad, Col.
Bon Ton Shows, Philadelphia.
S. W. Brundage, East Moline, Ill.
Buck's Empire, Newark, N. J.
Campbell, Muskegon, Mich.
Capital Amus. Co., Stanley, Wis.
Coleman Bros. Shows, New Britain, Conn.
Conklin & Garrett, Kamloops, B. C., Canada.
Copper State Shows, Winslow, Ariz.
Corey Greater Shows, Portage, Pa.; Southfork, Pa., 31.
Dehnert Expo., Cincinnati, 29.
De Krako, Harvey, Ill.; Blue Island, Ill., 31.
Diamond Jubilee, San Leandro, Cal.
Dzieland Shows, Lincoln, Ill.
Dodson's World's Fair, Evansville, Ind.
Expo. Shows, Cottage City, Md.
Mad Cody Fleming, Seymour, Ind.
Galler's Expo., Point Pleasant, W. Va.
General Amus. Co., Cleveland.
Gerard's Greater Shows, Rensselaer, N. Y.
Greater Shows, Hamilton, O.
Heller's Acme Shows, Perth Amboy, N. J.; South River, N. J., 31.
Honke Attractions, Milwaukee.
Wm. Hoffner Amus. Co., Canton, Ill.
Isler Greater Shows, Hamburg, Ia.; Red Oak, Ia., 31.
John Francis Shows, Chickasha, Okla.
Johnny J. Jones, New Brighton, Pa.
Kau's United, Berwick, Pa.
Kerrow Bros., Greenville, O., 28.
Keystone Expo., Philadelphia (3d and Ansburg sts.).
Abner K. Kline, Eugene, Ore.
Lachman-Carson Shows, Leavenworth, Kan.
Lee Bros. Shows, South River, N. J.
L. R. Leggetta, Larned, Kan.
Levitt-Brown-Huggins, Ballard, Wash.
Liberty Amus. Co., Newark, N. J.
Lippa Amus. Co., Midland, Mich.
Max's Expo., Battle Creek, Mich.
McClellan Shows, La Plata, Mo.
Metropolitan Shows, Cincinnati.
Michael Bros., Louisville (Maydale Garden), Ky.
Miller Bros., Sparrows Point, Md.
Raiph R. Miller's Shows, Paris, Tenn.
Monarch Expo. Shows, North Tarrytown, N. Y.
Murphy Bros., Pittsburgh.
D. D. Murphy, Joliet, Ill.
Morris & Castle, St. Joseph, Mo.
Page & Wilson, Hazard, Ky.
C. E. Pearson, Auburn, Ill.
Peerless Expo., Delbarton, W. Va.
Nat Reiss Shows, Pittsburgh (Penn & Braddock sts.).
Rice Bros. Shows, Harlan, Ky.
Rice & Dorman, Bentonville, Ark.
Royal American Expo., Kansas City, Mo.
Rubin & Cherry, Port Huron, Mich.
Schwabe Greater Shows, Elk City, Okla.
Snapp Bros., El Dorado, Ark.
Sam Spencer Shows, Blairsville, Pa.
St. Louis Amus. Co., Lewisport, Ky.
David A. Wise, Ironton, O.
Wolf Amus. Co., Newton, Ia.
World-at-Home Shows, Coatesville, Pa.; Gallitzin, 31; Johnstown (Conemaugh), Pa., June 7.
World of Fun (K. F. Ketchum's), Glens Falls, N. Y.
Wright's United, Shamokin, Pa.; Danville, 31; Towanda, Pa., June 5.
Wunder's Tip Top, Philadelphia.
Zeidman & Polite, Parkersburg, W. Va.
C. F. Zeiger, Granite Falls, Minn.

PARKS

Blossom Heath (Lakewood Boat Club) opens this month in Cleveland. It has Guy Lombardo and His Royal Canadians.

KEYSTONE EXPO. SHOWS

North Philadelphia, May 22. This outfit looks as though it has had a tough winter. The equipment is in bad shape, with the ride platforms, especially The Whip, sorely in need of carpenter attention, and the rides in general sorely needing repainting. According to those on the lot here when reviewed the show is getting other tough breaks.

This is its third week around Quakertown and its second location. Concessionaires claim they jumped from bad to worse, although admitting that the former spot was nothing to write home about.

The Keystone Shows is a 10-car gilly outfit operated by Sam Mechanic and Max Gruberg, whom their employees never miss a chance in referring to as "promising young men," with the accent on the promise. Some of the hired help tell stories that better McIntyre and Heath's yarn about the trouper who weaned them away from their job in a lively stable. These boys claim they are seeing the world but little else. With this outfit one can hardly blame them for their point of view.

Double Bad Breaks

But Sam Mechanic has had even tougher breaks in the past two years but still optimistic in pursuit of Lady Luck and a comeback. Two years ago Sam operated a 20-car show and dropped a fortune between bad breaks and bad locations. All he has in the way of mementoes is the present outfit of four rides and 35 concession stands. The latter equipment is as weatherbeaten as the rides. The latter are a Whip, Dangler, Carousel and Ferris Wheel. No shows are carried on the outfit.

The concessions run the usual gamut, from darts to wheels, with all brands of merchandise passed out for prizes.

At its present location at Fifth and Wyoming streets it has anything but a likely spot to get any money. Even the taxi drivers can't find the lot, and people as close at hand as three blocks didn't know the show was there. No billing of any description out, not even a tack card or handbill.

Indignation Meeting

When the Variety reporter walked on the lot Saturday afternoon the concessionaires were holding an indignation meeting. They had things to themselves. They were also squawking about the carnival not opening up in the afternoon to grab the half holiday crowds. A wise quiet who knows his stuff put a quietus on the wrangling by volunteering that when they don't come out at night, how yer going to get them out in the afternoon? And when they do come out they don't spend.

That was the pay off, and everything was serene and tranquil from then on until this reviewer left the lot. Edna.

RUSSIAN WILD WEST

The Russian Wild West with its 110 Cossacks is to open at the Madison Square Garden Saturday night. The Russian riders, brought to this country to take part in a Metro-Goldwyn-Mayer picture which is to be entitled "The Cossack," are to remain in New York for three weeks. After that they will go to the Coliseum, Chicago, for a week. They will then tour to the west coast by slow stages playing fairs and other available dates.

S-F in J. C. May 29

The nearest New York City date Sells-Floto will play this season is at Jersey City, May 29. There is talk that a rearrangement of its eastern invasion may put the show in Brooklyn.

The S.-F. management has leased Boyle's Acres, where the big fights have been staged, for its J. C. date. It will not give a parade.

S.-F. also uses the Buffalo Bill Wild West billing. It is carrying a wild west section.

Cherry's Annual "Quit"

Chicago, May 25. Wilbur S. Cherry of the Rubin and Cherry Carnival has "quit" again. It's a regular custom with Wilbur. He's been doing it for the past five or six years. Cherry has never actually "owned" any part of the show, but has been very conspicuous in its operation.

WAR VET STOPS PARADE

Stamford, Conn., May 25. There will be no street parade when Sells-Floto Circus plays here Memorial Day. The war veterans' organizations made a combined squawk that Decoration Day was too solemn an occasion to permit a circus pageant.

The police board upheld the protests and the S.-F. outfit will have to show without the parade.

Charlie Martin's Mother Sent to Relief Home

San Francisco, May 25. Mrs. Sophie Martin, 70, has gone to the Relief Home to spend the remainder of her days, hoping some word will be received from her son, Charles, believed to be with a circus.

Mrs. Martin's last letter from the boy was written June 19, 1922. He then said he was quitting the show business. The name of the show was not given in the letter.

Illness and lack of funds resulted in Mrs. Martin being brought to the San Francisco Hospital where she was persuaded the Home was the best place for her.

WILLS, CLOWN, INSANE?

Deemed Twice Sane, Will Be Again Tried

Los Angeles, May 25. Harry Wills, who says he is a former Barnum-Bailey circus clown, is staging a regular world's series with the local lunacy commission and from all appearances he will win as he has copped two games straight and must win the third to be free. Wills was originally arrested in Wright act liquor violations. Relatives had him declared insane to shield him from a jail sentence. Wills turned right around and exclaimed in no uncertain tones that he was not nutty.

A series of skirmishes with juries and the lunacy commission followed. First the commission held a hearing and sent him to Patton, the local asylum. Then Wills appealed and a jury trial was ordered. The clown had no difficulty in convincing the 12 jurors. He was declared sane.

Sent back to the county jail it is said he ran amuck and had to be transferred to the psychopathic ward of the general hospital. Another trial was ordered to determine his sanity. For two and a half hours he testified he was perfectly normal and the jury took five minutes to declare him sane.

Wills is now back in the county jail awaiting trial for the third time on the same prohibition violation charge. According to legal authorities he will not be safe again from insanity charges until he is tried once more and pronounced o. k. As it is, he has two legs on the sanity cup already.

Circuses Flock Up-State

Syracuse, N. Y., May 25. Four circuses are shortly to clash for patronage in Central New York. Ringling-Barnum-Bailey's will play Syracuse and Rochester on June 6-8, respectively. The big show will not pay any attention to the smaller cities in the section this year.

Other circuses will be Main's, Sparks' and John Robinson's. Main's will be in Canandaigua May 29. Sparks' plays Ithaca May 28 and Binghamton the following day.

The Robinson circus hits Seneca Falls June 12 and shows under the auspices of the Seneca Falls Business Men's Association, something new in the way of circus booking.

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OBITUARY

(Dorothy Terras)

The mother of May Evan (vaudeville) died May 18 at her home in Boston.

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In an effort to get away from closing the show with dumb acts, straight vaudeville in the recent dozen years has been turning more and more to the afterpiece to give the bills strength at the tail-end. So far as the Palace, Chicago, has been concerned the great majority of afterpieces during the past season have been a pain in the neck. This week is an exception. York and King, the tintype team, have inspired and supervised some added didoes following their own act next to closing, which are unusually successful. The trouble with most of the afterpieces has been that too many actors were pressed into service and there wasn't enough material to go round with the actors feeling self-conscious and the thing

and their popular ballads put them over.

The show, late in starting, was opened by the Three Orontes. These balancers have a great act.

Loop.

You don't have to be a pessimist to figure that the Lincoln is going to have a tough time bucking a first class presentation house. Particularly if the association books bills like the last half of last week.

The big comedy act was Shapiro and O'Malley, formerly Hall and Shapiro, a knockaround hokum act that never fails. "Stars of Other Days," with its appeal largely sentimental, took applause honors. Acts of this type are looked on human interest considerations

A., the theatre played a split-week policy with a feature picture, shorts, and five acts. Business wasn't so hot.

Then came the Tower theatre and the W. M. V. A. decided to give the newer and bigger house first grab at its acts. As the Tower neighborhood competition the Jeffery management decided that it wasn't getting a square deal and informed the W. M. V. A. that the Jeffery must get its acts elsewhere. Cooney Brothers made a bid for the Jeffery and got it. They took down the "loop vaudeville" signs and replaced them with "big stage show" announcements. They changed the policy from straight split week to three-split, and used three acts instead of five on each bill. They inserted short film subjects between the acts to give the stage show a prolonged effect. They gave the pit musicians large fancy scrolled music racks and told the organist to play a solo with screen slides. Result: Better business than the Jeffery had had previously.

Low West books the acts for Cooney Brothers and is showing good judgment in going in heavily on the flash and novelty stuff. Two of the three acts reviewed this week used full stage.

William Clayton and Co. opened. Clayton and girl partner started with a Dutch wooden shoe clog, which lacked pep for an introduction. A fast acrobatic dance by Clayton and a toe dance by the girl brought healthy applause. A good speedy close was effected with a well-executed adagio number. A pianist who tempoed for the dances filled in with a violin solo. Inasmuch as the opening Dutch costume number has no particular significance or merit the team would benefit considerably by replacing it with a faster bit.

Freeman and Morton, male character singers, have good material for the picture houses. They draw a much better hand here than they did at the Majestic a few weeks before. A black stage illusion novelty presented by Paul Kleist and a woman partner, hit heavily with the youngsters. Dressed as a clown and "speaking" intelligibly with a whistle, Kleist went over well with his construction of a living figure from miscellaneous parts and his "floating" object bits. Because of the usual darkness film house eyes are much sharper than the vaudeville optics, so it might help Kleist to turn on the stage lights briefly before his act opens.

International newreel and other shorts were sandwiched among the acts. The news reel carried the Odiva seal act as a fill-in for no apparent reason. Leonard Smith at the organ played the familiar "Horses," using cartoon slides. His attempt at the community singing idea met with little success, mainly because the audience wasn't worked up to the exertion.

"Let's Get Married" (F. P.) went over topnotch as the feature. The customers gave it a round of applause at the finish.

George M. Cohan is expected in town to make further revisions in the script of "The Home Towners." The third act already has been greatly changed and speeded up.

"Able's Irish Rose" was the first show to play Kenosha, Wis., in three years. As Saxe Brothers have Kenosha, among numerous other

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Temple—Dark.
Strand—"The Devil's C'rcus," all week. Next week, "Behind the Front."
Empire—"Silence," all week. Next week, "The Prince of Pilsen."
Eckel—"Rainbow Riley," all week.
Rivoli—"Hands Across the Border."

Harvard—"For Heaven's Sake."
Regent—"Oh, What a Nurse."
Swan—"Lazybones."

Thomas Wirth, Frank Wilcox Company, scenic artist, has been replaced by Russell Senior. Wirth goes to the Newing-Wilcox stock company at Scranton.

"Applesauce" was the opening attraction of the Guy Harrington stock at the Stone, Binghamton, Monday. Harrington's company is in for 14 weeks. The troupe includes Marguerite Fields, leading woman; Rankin Mansfield, Myrtle Bellaire, with James A. Goshall as director and Sam Warshaw as scenic artist.

Advocates of Sunday movies in Binghamton, after canvassing aldermanic sentiment, determined to drop the proposed reopening of the fight in the Common Council. The pro-Sunday show forces sought to find favor for the so-called Schenectady plan, the principal feature of which is the arbitrary fixing of box office prices on Sundays.

Ward McAllister will leave the Robbins Players at the Avon, Watertown, at the end of the current week to start rehearsals in a Broadway production. He will be replaced by Leonard Lord, who will make his bow in "Applesauce."

Nelson Mirick, for some years press agent for B. F. Keith's, is now handling publicity and advertising for the Savoy.

The New Family theatre, Utica, opened on Sunday with a picture policy. The house seats 900. The theatre is owned by John Augello, I. C. Flint and A. L. Mallman.

BUFFALO

By SIDNEY BURTON

Majestic—McGarry Players in "Honey Girl."
Buffalo—"Fascinating Youth."
Hip—"Wet Paint."
Leaw's—"Mist from Montmartre."
Lafayette—"Brown of Harvard."
Garden—Burlesque stock.

Buffalo appears to have gone rampant on bands for picture presentations. Art Landry leaves the Hip this week after a four months' engagement and is followed by Vin-

cent Lopez for four weeks. Aaronson's Commanders are being held over for a second week at the Buffalo.

Thelma and Marjorie Budd, 18 and 19, daughters of Arthur C. Budd, proprietor of the Corona Hotel, were arrested in Chicago with David Morton and Jack DeLys, two chorus men with whom they disappeared from Buffalo last November. The men were held on open charges. Budd has been in Palm Beach all winter, and employees of the hotel here denied any knowledge of the girls' escapade. The Corona was formerly Baggs, both names being well known to the theatrical trade.

With the opening of the beaches and lake resorts less than a week off, the Buffalo harbor is completely ice jammed with no navigation possible to date. The entire Erie basin is locked with slush ice to a depth of over 15 feet. This is the first time within memory the ice has held solidly up to Decoration Day and beach officials are worried over the prospect of a late out-door season opening.

NEWARK, N. J.

By C. R. AUSTIN

Shubert—"Dearest Enemy."
Broad—"I Can't Bear It."
Proctor's—Vaudeville, "Two Can Play."
Leaw's State—Vaudeville, "Far Cry."
Newark—Vaudeville, "Whispering Smith."
Mosque—"That's My Baby," vaudeville.

Branford—"Wet Paint," vaudeville.
Rialto—"The Phantom Bullet."
"The Love Toy."
Fox's Terminal—(22) "Morgan-son's Finish," "The Thrill Hunter," (26) "The Prince of Broadway," "The Phantom of the Forest."
Capitol—Tri-weekly change of double features.
Goodwin—"The Greater Glory."
Orpheum—Drake and Walker Revue.

Miner's Empire closed unexpectedly, bringing the burlesque season to an end.

The Luttringer Players closed at the Palace, Orange, May 22.

A jury in the Circuit Court May 21 returned a verdict of \$2,133 for Mrs. Clementine Heine, of New York, against the Acme Theatre Co., which operates the Shubert and Broad. This is the corporation for which M. S. Schlesinger appears. Mrs. Heine charged that in going to her seat December 7, 1924, at the Shubert she tripped over a hidden platform which was broken on the surface. She alleged the accident permanently injured a hand and her head. During the trial the jury visited the theatre.

The Theatre Guild of the Y. M. and Y. W. H. A. presented "Wapping Wharf" May 24. Samuel Grossman, Yiddish Art theatre, New York, was director.

ALBANY, N. Y.

By HENRY RETONDA

Capitol—"The Poor Nut," stock.
Leand—"The Volga Boatman."
Strand—"Lady Windermere's Fan."
Clinton Square—"Her Second Chance."
Albany—"One Glorious Night."
Proctor's—Vaude and pictures.

The Capitol Players are using 30 Albany high school students in their production of "The Poor Nut," playing at the Capitol this week.

Charles A. Powell, former member of the Utica Symphony Orchestra, has been appointed commissioner of public safety at Ojus, Florida.

A farm of 500 acres near Garratsville, N. Y., has been purchased by Howard and Rosa, vaudevillians. They will occupy it as a summer home.

Riverside Park, formerly Colonade Park, at Schenectady, will open Decoration Day.

Marty Fontana and His Serenaders are at the Asia Restaurant, Schenectady.

Forest Park at Utica opened Saturday.

ST. LOUIS

By LOU RUEBEL

Shubert Rialto—"Big Parade" (4th week).
Empress—"Seventh Heaven" (stock).
Orpheum—Vaudeville.
St. Louis—Vaude—"The Sap" (film).
Grand Opera House—"Vaude-King of the Turf" (film).
Liberty—Burlesque stock.
Missouri—"The Song and Dance Man."
Loew's State—"The Crown of Lies."
Kings and Rivoli—"Silence."
Grand Central—"Skyrocket."
Lyric Skydome and Capitol—"Reckless Lady."

H. H. Maloney is again on the floor as house manager at the Missouri, after three months' hospital stay account a broken arm.

The last week of "The Big Parade" at the Shubert was announced Sunday. The engagement will terminate Saturday.

The Skourases reopened their Lyric Skydome Saturday. The Skydome is the sister house of the West End Lyric. Bill Goldman's Kings Garden was thrown open Saturday before last.

Loew's State got the jump on the Missouri theatre in cooling-plant advertising when Maurice Davis planted a page in the "Star" Friday before last and followed up with another page in the same paper last Friday. Last year the "battle of the

cooling systems" as waged between the two theatres was heated, and prospects are that this year's will be, too.

Hazel Whitmore is a "guest" star with the Woodward Players this week in "Seventh Heaven." Sylvia Farnese is billed as next week's lead in "Old Kentucky."

The eighth annual season of municipal opera in St. Louis will get under way Monday evening at the municipal open-air theatre in Forest park with the presentation of Victor Herbert's "Eileen." It was announced last week by the Municipal Theatre Association that Robinson Newbold has replaced Robert Pitkin as first comedian in the cast.

St. Louis' second all fresco playhouse, the Garden, which, unlike the Municipal, is operated commercially, will open its second season June 14. Eight weeks of Shakespeare and Mollere are to be given, starting with "Midsummer Night's Dream."

Two St. Louis hostilities opened their roof gardens last week, with Ralph Pollack's Californians at the Chase and Irving Rose's orchestra at the Statler. Rose is assistant leader at the Missouri theatre.

Charlie Creath has his orchestra installed for the season on the excursion steamer "St. Paul" on the Mississippi out of St. Louis.

Irene Franklin will not start her picture-house trip at Loew's State, St. Louis, next week, as she planned. The Cresnais have been booked in to replace her on next week's bill at the State.

NEW ORLEANS

By O. M. SAMUEL

St. Charles—"The Firebrand" (Saenger Players).
Crescent—"The Marcus Show."
Loew's State—"Skinner's Dress Suit."
Liberty—"A Crown of Lies."
Tudor—"The Sea Beast."

Fortune Gallo's opera company will again appear at the Tulane for four weeks, beginning the middle of November. Gallo is getting a guarantee from local subscribers.

Jack Bertram, manager Orpheum, won the local Class C tournament held by local golfers.

The new Saenger house at Mobile opens shortly. Aubrey Chadic, manager Strand, will handle the house in motion pictures for several months. The new Saenger there has New Year's set as a tentative opening date.

PORTLAND, ORE.

By SAM H. COHEN

Liberty—"The Scarlet Sin."
Rivoli—"Siberia."
Columbia—"The Still Alarm."
Majestic—"The Lucky Lady."
People's—"My Own Pal."
Blue Mouse—"Red Dice."
Hippodrome—Pictures—Vaudeville.

Pantages—Pictures—Vaudeville.
Bill Ely, manager, Hip, has gone to San Francisco to attend a meeting of the Pacific Coast Theatre Managers' Association.

Staff appointments for the new Broadway will be made upon Harry Arthur's return about June 15. Hal Horne will be managing director.

Sammy Mandell, Rockford, Ill., pugilist, arrived to prepare himself for a local bout which he later cancelled. He was met at the station by vaudevillians appearing on local bills.

OKLAHOMA CITY

By GEORGE NOBLE

The Yale theatre, Sapulpa, Okla., was robbed of \$1,000 when yeggs blew the safe recently.

W. D. Willerton, film mechanic, died May 4 from the effects of injuries received in an auto accident.

Wallace Walthatt, former manager of the Enterprise Distributing Corp., has been elected president and general manager of that concern.

The Dreamland and Alhambra theatres, Tulsa, Okla., have been purchased by C. Cortina and L. Ross, have been leased by J. W. Cotter. The Liberty theatre, Harts-horne, Okla., has been purchased by C. Cortina and L. Ross.

Eastern film men have been giving Oklahoma a lot of personal attention lately. The home offices in New York have had representatives in this section putting new life into the local branches.

Carl Burton has joined the Liberty Film Corp. local forces.

L. W. Brophy, Oklahoma theatre owner, leaves May 26 with his family for a trip to Europe.

PITTSBURGH

By JACK A. SIMONS

Davis—Vaudeville.
Academy—"Shimmy" Queens' (stock burlesque).
Sheridan Square—Vaudeville.
Aldine—"Monte Carlo."
Grand—"The Volga Boatman."
Harris—Vaudeville.
State—"The Sap."
Cameo—"Partners Again."
Olympic—"The Crown of Lies."

The Johnny Jones carnival, in its second week, ran into bad weather snag Tuesday and Wednesday. Rain made the holding of a carnival an impossibility. Tremendous crowds, however, flocked to the old baseball park the balance of the week.

Pittsburghers long accustomed to paying box office prices that never top \$5 received a mild surprise when the Raquel Meller concert scale at the Nixon for May 31 was announced. The entire orchestra is selling for \$10 with the balconies running from \$5 down to \$2.

W. J. McGliver, picture operator, William Penn Theatre (North Side's biggest movie), was burned on the face and hands last week when a film in the projection room ignited his clothing. Joseph Ulrich, McGliver's assistant, extinguished the flames. The audience of 400 was easily quieted by the management.

The first brick removed from the old structure that is being razed to make place for the new Loew theatre is being shown in the lobby of the Aldine.

DETROIT

By GEORGE WINTER

Shubert-Detroit—"What Price Glory."
Bonstelle Playhouse—"Lord and Lady Algy" (Stock).
Garrick—"The Grand Duchess and the Walter" (Stock).
Temple-Keith-Albee vaudeville.
Cadillac-Bennett's Big Burlesques (Stock).
Adams—"The Greater Glory."
Broadway-Strand—"Watch Your Wife."
Capitol—"Old Loves for New."
Madison—"Partners Again."
State—"Memory Lane."

Raquel Meller plays a single engagement at the New Detroit Opera house June 2.

Mme. Clara Clemens, daughter of Mark Twain, and wife of Ossip Gabrilowitsch, makes a single performance of the dramatic version of her father's book, "Joan of Arc," at the Lafayette, June 1.

Stock as a summer proposition appears to have settled down in earnest, with three companies planning to stick it out through the heated months. Two of the trio are dramatic outfits.

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CARTHAY CIRCLE

(Continued from page 24)

to do, so they kept in action and speeded up their portion of the work. The high lights of this program proved to be the Russian eccentric, Tartar and whirlwind dancing of Louis and Freda Berkoff. This crackerjack duo were in their own forte and cut loose, giving the customers everything they had in three specialties. Each time they concluded their endeavor it was an out and out "stop" for the show.

Then an octet of Kosloff dancing girls, who performed folk and ballet work which clicked simultaneously. Kosloff has a girl leading this group called Mlle. Flower, who should be heard from. She is graceful and dispenses a number of intricate steps which seem no task at all. Also in the assemblage is Alexander Akimoff, Russian basso, who sang "The Boatman" song in fine style.

For the setting and atmosphere were the Malahosky Russian Balalaika, who provided the proper Tartar style of music to spur on the performers to accomplish their noblest. Laughlin seemed to have gotten a real conception of what Russian atmosphere meant and put it over without burdening his audience with a lot of heavy stuff that would slow the proceedings. A rather smart and surprising finale is given the act for its finish.

Above the archway in the setting is what looks like a panel painting. As the basso was singing lights began to radiate about this painting, and as they got brighter there came to view the Russian boatmen trudging along the banks of the Volga with their river burden. At first sight the audience thought it was just the illumination of a portrait, but when they saw the human faces and bodies come into view tumultuous applause broke loose.

Laughlin has been around Los Angeles for several years attempting to break into pictures. Fred Miller gave him the first chance, and the producer came through with flying colors by producing one of the best atmospheric prologs seen in the country.

Following the run of the picture on the opening night Lew Cody took possession of the stage as master of ceremonies, introducing Cecil De Mille and the members of the cast. He had the audience a pleasant good night.

Carthay Circle, though a long way out from the center of town, looks a sure business getter if it can get the bigger pictures. Miller will see they are properly mounted for selling purposes on a two-a-day plan.

WARNERS' (NEW YORK)

New York, May 23. This house cannot, in justice to itself be considered among the real de luxe houses of Broadway because of its lack of genuine presentations—and that fault is caused by the limited seating capacity and resulting limited grosses, plus the meagre stage room afforded acts.

Yet it draws a good average weekly business and hands a neat little entertainment to the customers. Instead of starting with the overture this week that item is shunted into last place, and a news reel opens, following which comes No. 3 of Arthur Murray's Charleston reels. This one rather technical and slow, but atoned for by the Charleston on toes done by Ruth Mattoch on the stage. This girl worked with a flicker device, which, while brutal on the eyes of an audience, cannot be denied a certain amount of effectiveness.

Then a comedy, "The Heavy Parade," made by F. B. O. and holding three fat fellows as the comical (Short Subjects), after which Margaret McKee did her bird imitations, a screen introduction to her work preceding. Miss McKee is a standard turn and evoked a genuine ovation, after which the show went into the feature, "Slipken Shackles."

Izor Krouse is now leading the orchestra, which bears the label of Heller's Versatile Soloists, so it probably means that Heller, being managing director of the house, is devoting his time to running things. So while he's at that, here's a suggestion from an outside that he have a few programs printed, if only for the convenience of the newspaper people who cover the show. Programs don't cost so much and their place is now being taken by a folder describing the coming attraction. The Rivoli started under its Public policy sans programs and the complaints were numerous.

However, Mr. Heller, you have an accommodating bunch in the front of the house. Sunday evening when their nerves were probably near the fraying point there was some real courtesy displayed to those boobs who insisted on jumping over and under ropes.

First National has borrowed Hal-lam Cooley from Fox to appear in "Forever After." Another Fox player, J. Farrell McDonald, has been loaned to Metropolitan for "Last Frontier."

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METROPOLITAN (BOSTON)

Boston, May 21. "Fascinating Youth," picture featuring Paramount junior stars, went over big here, despite the "darning with faint praise" by the reviewers for the dailies who caught the Sunday showing. Good business expected for the entire week on strength of local interest in New England Paramount contest, but not expected picture could stand on its own merits. As a matter of fact, the picture made a real hit with the type of house it would be expected to draw and the attitude of the papers in commenting on the story as being the "customary" sort of thing that might be expected to be used to give everybody a small part did not hurt business.

The big Met seems to be getting down to brass tacks in its programs. Already beginning to offset the harm done at the first in the matter of "high type programs for Boston whether the public wants it or not." Joseph Klein with his orchestra was given a really excellent hand on his directing of the Herbert medleys, all popular and all within the comprehension of his 65-cent house.

Stella Power, Australian coloratura soprano, spotted between a news reel and a topical reel, had the handicap of a house too big for her voice and she came through to the back of orchestra so thin that she did not do herself justice. Arthur Martell at the organ used "Spring is Here," a simple comedy number with slides and the house ate it up.

The Public unit, "Alice in Movieland," was brought over almost intact from New York to back up "Fascinating Youth," and went across inoffensively. As a unit, it did not stand up as regards showmanship and the original idea seems to have been more or less befogged in the materialization of a smooth running routine. Its fault lies not

so much in lack of merit as in the fact that Anderson failed to take full advantage of the possibilities of the idea after the unit had its initial week.

The surprise of the bill came in series of gags and wise cracks. O'Hara, who is a columnist, tried some of this sort of stuff a few years back, and it proved to be over the heads of the average audience. This time he prefaced the reel with a statement that he wants everybody who does not get the point of his jokes to write in and complain, following it up with the gag that the previous week he received more mail than Sears-Roebuck. Running a little slower than usual, the film brought real laughter and a hand, despite the fact that the blue background for the printed words was hard to read from the back of the house.

STATE (ST. LOUIS)

St. Louis, May 22. "Two years ago, God, in his wisdom, saw fit to take away from us our own Victor Herbert, who endeared himself to every lover of good music the world over. This tribute is arranged in his honor," was the explanatory note on the program regarding this week's overture: Selections from "The Fortune Teller." And, perfectly done under the skillful direction of Don Albert, it was a worthy tribute to the memory of America's premier composer.

The news weekly, then an organ-log, "Let's Talk About My Sweetie," with some new lyrics. The topics followed, with a song plucker doing some antics under a spot in an upper box. A South Sea travel picture in natural colors, which came next, was pretty; the accompaniment, "A South Sea Idyll," too.

The lone stage offering, Alex Hyde & Co. in "Berlin vs. Liszt." The vaudeville act played in St. Louis a few weeks ago, the last time scarcely six weeks ago.

In this picture house engagement, the act employs only 10 persons, instead of 14 with it in vaudeville. In brief summary, the turn is a competition between jazz and the classics, with the audience the judges. The crowd at the second Saturday night show voted about two to one in favor of the classics.

The act scored heavy. It will in every picture house it plays. A nifty novelty. Twenty-two minutes. The feature, "A Crown of Lies" (Negri). Not much. One of the best of the Our Gang comedy series, "Uncle Tom's Uncle," sent the crowd out laughing.

The State was comfortably cool and business was capacity downstairs.

STATE, BOSTON

Boston, May 24. The supporting bill saved the film program Monday night, with a capacity house apparently turning out mainly to see Charles Ray's new release, entitled "Paris," with Joan Crawford featured. The picture did not make the grade, due both to the ancient theme and the fact that Ray's role is an indifferent character played negatively.

The remainder of the film program had no high spots, including a few chopped news flashes, a new process of triple illusions of ice skating, a flat animated cartoon and a comedy with two misspelled words in the titling.

Philip Spitalny with his orchestra, Holland and Barry and their Troubadours, and Frederic Fradkin, the violinist, saved the show for the house. Fradkin was a real hit, getting applause that lasted well into the news reel and kept starting again when the picture failed to hold. Spitalny did not take the stage this week, using the "Slavische Rhapsodie" and "Hi-Lo" for his two big numbers. The idea of not seating anybody in the orchestra during the overture is being accept-

ed gracefully at the State, but it was the subject of much comment Monday night that the same courtesy was not extended to Fradkin. Holland and Barry were the novelty act, putting across a well-staged dancing routine flanked by three troubadours who should be taken in hand by a showman and staged properly if they are to continue as a unit.

Vigorous publicity activity is being resumed at this house, Joe Dimes and Charley Winston both being on the job, with instructions to try and put matinee business into the box office.

SWOPE'S TAB

(Continued from page 1)

that Hearst had no hand or interest therein.

Swope's new move is surprising in view of his recent triumph in the Pulitzer organization over Arthur Krock, who left the service at Will Hays to become "Assistant to the President" of the Pulitzer papers. This was a slap at Swope and divided the authority. Recently, the office of "Assistant to the President" was abolished and Krock was made "Chief of Syndication," regarded as a sinecure to work out his contract, as the new title means nothing, for there is another editor who is "Chief of the Syndicates."

Arthur Rossen will again direct Raymond Griffith, who starts making "You'd Be Surprised" June 7 at the new F. P. L. studios.

Lige Conley and Gladys McConnell playing the leads in "The Struggle Chase" two-reel picture. Neal is directing.

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LOS ANGELES

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The show at the Broadway Palace last week was about as nondescript a layout as ever foisted on the public. With local "Association" booking office responsible for saddling incoming "Death Trail" unit with its headliner, as costly and lavish a display of kindergarten production methods as has ever found its way into local theatrics. Titled Maurice L. Kusell's Revue, with program billing featuring Joe Carr, supported by Frederick DeBruin, Lamb Sisters, Gloria Lee, and a dance chorus labeled Sixteen Sunshine Dancers.

Built on the short in "one" introduction of full stage musical comedy scenes, with several alleged comedy dialogue "bits" in "one" intermingled. Production methods murdered any chance it might have had to score through lack of adequate rehearsal of running order as not a single scene but what had a stage wait preceding or following the sequence. Several dance chorus scenes found half of the girls on the stage on an exit dance number.

All in all, this Kusell Revue totals a flash in point of costuming and scenic investiture, but appears a waste of money in embellishing this small time hodge-podge lay-out of "bits" numbers and untalented principals. Emil Knoff and Brother opened, flashing a classy, equilibristic offering while making a routine of single and double hand balancing push-ups seem child's play, with a one-hand lift from the floor finishing in a walk-off, registering nice returns from an incoming house.

Byron and Noblet, man and woman, in the two spot, derailed the show's momentum completely, passing quietly in a commonplace hotel corridor flirtation story in commonplace manner. Mabel Hollis followed with "pop" numbers which failed to put the show back on its feet. She got some appreciation for her purely song pluggers routine. J. F. O'Brien and Grace Josephine, next, offered guitar strumming and blues singing, and battled their way to the first real sign of slapping.

Kincaid's Radiettes threw the running into "high" with radio station structure for a clever tie-up of voice and instrumental numbers. Opening dark, voice from giant loud speaker in "one" announces letters of local station about to broadcast program from stage. Lights up as a dance orchestra band swing into opening number as woman ballad singer collects better than an average soprano. She then takes position at microphone to extol an "on the air" program, which follows. Nice tie-up of radio and stage, with several voices lending value. The inebriate parade finish elicited for nice applause at the curtain.

Fred Lewis, next-to-shut, ad-libbed an extemporaneous opening, the ballad singing female of radio act having the pay crowd giggling. His loose leaf prop, book proved a fountain of comedy lyrics leading

into a sure-fire finish, his topical lyric number getting a full half-dozen encore verses. The locally booked flash flop headliner closed, letting the wind out of the show completely, with an exiting audience greeting the pullman car window sequence which was spotted for a finish. **Wall.**

The Orphoum bill last week was dominated by Olsen and Johnson's Surprise Party, an afterpiece and some clowning of hysterical proportions on the part of Bill Demarest, aided by Maxine of another act. There were laughs galore, but not enough substantial meat to fill in. Business was even lighter than the previous week, with a two-thirds full house Monday night.

The program opened with Maxine and Bobby. The latter is a brown and white mutt which participates in tumbling stunts with Maxine (many). In the six minutes' skit the turn got a hand as a good opener. The Harrington Sisters, a kid team on the Duncan half, did their stuff in one and a half. They had nice lyrics, but sat too far back from the foots in several numbers to make them go over as they should. The girls have nice voices, except that they are a little too shrill and get on the nerves after a few songs.

Harry Webb and Co. in "A Cycle of Tone Pictures" proved to be a band, with man and girl singer and a lot of scenery. They opened each number with a scrim in one depicting the song and a back drop seen through a draped cyc. The lighting effects were ineffective, with some poor production ideas carried out. In several numbers the girl came out with umbrella or witch's props all lighted, but with the electricity cord trailing behind. They presented Egyptian, rain, sandstorm, Wizard of Oz, old homestead and every other sort of theme except the crime wave. They hit close to the latter with "The Prisoner's Love Song." A good scarecrow dance by the drummer in the band scored. No one stood out and a general lack of warm personality was felt. Trombone, cornet doubling in sax, banjo, drums, piano, two reeds and Webb playing the violin was the combination.

Demarest and Collette stopped the show. With the man doing his funny stuff on the cello and the floor, the act got off to a good start. Then they hooked up with the opener, doing a special request song for a dog who walked off in disgust and a scream of a tumbling act with Maxine. A plant in the audience also brought laughs.

It was a tough spot that Dustin Farnum found himself in, following this pair. He had an old sketch, "The Littlest Rebel," which is not a headline bet (New Acts). This closed first half. After intermission Jane Green, with Frank Jefferson accompanying, sang her songs. "Let's Talk About My Sweetie," "Poor Papa," "Morning Glory Lane," "If You Can't Hold the Man You Love" and several of her fast numbers were used. The swift songs and the ballads scored best.

To attempt to describe the Olsen-Johnson farces would be as easy as compiling a catalogue of all the gags ever used on the stage. This pair enlisted every one on the bill who felt well enough to attend. Olsen begged for enough applause to bring them out of the wings, and every one had to enjoy the thing, take it or leave it. Credit should go to Jack Hanley in the act, Maxine, Harrington Sisters, Harry Webb and his whole company, Bill Demarest and Joe Keaton, who fed the lines from the front row. The rodeo lasted for 45 minutes. The best gag of the evening was pulled with all seriousness by Olsen, who spoke of the afterpiece as something "uplifting vaudeville." A phoney ventriloquist bit by Johnson and Demarest scored highest. A Charleston finale ended act and show.

The bill was a little better than those seen for the past month, but still lacking in the substantial high-class stuff that was once the basis of straight vaudeville. Fans may

laugh at the comica, but it is the silver platter stuff they talk about to the neighbors.

The Pantages had plenty of wide open spaces on its main floor for the getaway show last week, with the scattered regulars apparently handcuffed through most of the show, due to seemingly bad showmanship accountable for the jury returning its verdict of "thumbs down" on the lay-out. Spotting the pianist-organist, D. Henri C. Le Bel, who is to be a permanent attraction at the Pan, in the deuce position, was what seemed to ruin any chance the show had to get under way.

His introduction of himself and future policy put a damper on the proceedings which it took several succeeding acts to dispel. He opened at the organ in the pit, introducing himself as seeking through the medium of applause to distinguish the type of music local amusement shoppers were partial to, announcing his succeeding programs would comply with their wish as expressed by their applause following various numbers of his opening week's repertoire.

Santiago Trio, two male equilibrists and a woman understander, held interest through a neat routine of balancing acrobatics. The woman was a most interesting switch in the usual order of dumb offerings, with her back bend bridge holding the two men for a double pyramid build-up clicked and sent the show off to a flying start. E. Enos Fratzere and Co. followed the organist let-down, with the opening double adagio passing quietly, as did the balance of the and company efforts. Their various single specialties seemed a padding of running time. His two closing tricks on the flying trapeze, especially the finish, a heel catch over the audience, was thrilling.

Julia Keley, minus the usual piano accompanist, registered with a program of French and English story songs. Opening with the single English number, a semi-classical, she followed with three in French. Good showmanship was shown in giving a short synopsis in English of her foreign numbers, as it paved the way for appreciation of her French story songs. Lydell and Mason, next to closing, use a woman to good advantage in planting their "Old Cronie" story. The old sea-dog character of Mason has developed into a gem of a foil for Lydell's decrepit old rheumatic civil war vet. The story is packed with "kitties," which Lydell socks over the pan. These two character delineators proved "wow."

Mme. Dorsey's Operadialogue, with the madam herself conducting her nine voices through the "Emotional High Lights of Grand Opera" program, was apparently a draw during Music Week. **Wall.**

Gertie Jennings, stenographer for the Grecian Kinema Art Corporation, film company which contemplated producing old Greek dramas, obtained judgment from five members of the board of directors for \$257. This was the amount due her for salary at the rate of \$110 a month. The decision was made in the office of Deputy State Labor Commissioner C. F. Lowy. Bernard Potter, who is president of the B. and H. Circuit, controlling the Forum, was implicated in the hearing, being secretary of the film producing company. Testimony was given during the hearing that Potter, who is said to have sunk \$4,500 of his own money in the company, was sent \$2,000 by two stockholders in Tucson, Arizona, to pay off labor claims and wages. Miss Jennings stated that her salary was not paid out of this money, and other members of the board of directors, she said, could not tell what Potter had done with the money. The state corporation commission is investigating the entire business transactions of the film company, and if alleged instances of mismanagement are found to be true, their license to operate will be revoked.

Duncan Sisters ("Topsy and Eva") open at the Music June 7, following the Kolb and Dill's "A Pair of Fools."

W. D. Clopine, editor, International Newsreel, is here on his first visit in many years.

Madame Schumann-Heink, who appears at the Shrine Civic Auditorium May 29, arrived here and left immediately for Coronado, Calif., to stay until her concert.

Corrine Templin, dancer, has been added to Will Morrissey's Music Hall Revue (Orange Grove).

Marion Alnslee, Metro-Goldwyn-Mayer title writer, after an extended tour of Europe, has returned to the studio.

Ruth Renick, after an absence of several years, plans to work at

Miss Renick, with Isadore Colodny, former English professor at Arizona University, has written a three-act, "The Red Rose."

Local 150, Moving Picture Projectionists, staged its annual jubilee. A housewarming and reception at their new headquarters in the Film Exchange building, where they have two pre-view rooms, was followed by a banquet and ball at the Vernon Country Club. 700 operators and friends attended. J. B. Kenton, business manager of the union; C. C. Piper, Harold Huff, M. J. Sands and Harry Little were in charge.

The outline for the "Pageant of Liberty," to be played at the Coliseum, July 5, was completed by Frank Lloyd, screen director, and approved by the executive committee in charge of the event.

Robert Burton Wilcox, an executive at the Screen Players' Studio, was arrested at his office in connection with the campaign waged by Deputy State Labor Commissioner C. F. Lowy against motion picture "make-up" schools. He was jailed on charges of violating the city license ordinance.

"Nancy," Tom Wilkes' musical comedy, opened at the Mission, Long Beach, May 18. The cast includes Nancy Welford, Eettie Gallagher, Rex Cherryman, Lou Archer, Nancy Carroll, Jane Darwell, Maude Truax, Iva Shepard, and George Guhl.

A charter was granted by the state of California to the Mission Playhouse Corporation, to sell 4,000 shares of stock at \$100 a share to take over the construction of the Mission Playhouse, a permanent home being built to be occupied by the Mission Play, California historical play at San Gabriel.

Max Roth, personal representative of James Grainger, general sales manager for Fox, left here this week after a two months' stay, during which time he supervised induction of new employees into the local exchange.

Jack Laughlin, staging productions for Fred Miller's Cathay Circle and Figueroa theatres, has had another task handed him by Bard's Pasadena, which is one of the Far West chain. He is to stage prologs for this house also in the future.

The Hollywood Tent Players, headed by Luther P. Fitch, moved from La Brea and Santa Monica boulevards, Hollywood, to 20th and Cherry streets, Signal Hill, Long Beach.

Theodore Bendix, house conductor at Erlanger's Biltmore, celebrated his 50th anniversary in the pit. He began his career at the age of 10 as second violin in the Euclid Avenue opera house, Cleveland. His met-L. Erlanger where when the latter was a box office attendant. When Erlanger became a manager, he sent Bendix to the Drury Lane in London, where he helped produce "Ben-Hur." During his long service with a baton Bendix has conducted for almost all of the foremost stage artists who have been in America.

Allan C. Balch is the new president of the Hollywood Bowl Association, which operates the amphitheatre presenting summer symphony concerts.

"They Knew What They Wanted" (Marjorie Rambeau), at the Majestic, will be taken to San Francisco by Michael Corper, producer.

Ed Earl Repp, former publicist at Warner Brothers studio, handles the press work at the Majestic (stock), replacing Gilbert Brown, managing editor of the Record, who held the post temporarily.

Ned Martin, general sales manager Western territory for First National, is here going over next year's product with West Coast Theatres, Inc., the largest purchasers in the state of F. N. pictures.

Irving Cummings, Fox director,

is seriously ill with influenza at his home in Lankershim.

The general strike of union carpenters against the employment of non-union men has caused a cessation of construction work on a number of local buildings, including the new First National Studios at Burbank and the El Capitan Theatre Building in Hollywood. The theatre itself had been opened before the rest of the building had been finished.

Pola Negri will begin work on June 8 in "Hotel Imperial," being adapted from the play by Lajos Biro. Eric Pommer will supervise the making.

Even preachers are beginning to use theatrical billing. Bob Shuler, sensational pulpit-thumper of the Trinity M. E. Church, backed a troupe of revivalists and hung banners out in front of the house of worship. These said: "Bob Shuler presents Harry Vroom Bruch and His Evangelists, direct from Chicago, every night at 7.30."

Figuring that a new type of patronage for the recently opened Cathay Circle theatre, on the extreme western edge of Los Angeles, could be attracted by improved transportation facilities, Fred Miller, at the head of the theatre corporation, last week installed a private bus line, to make direct connection afternoon and evening with the Wilshire avenue buses at the western terminus at Fairfax avenue. The theatre buses will carry prospective patrons to and from the theatre and Fairfax avenue free. The distance is about five blocks.

Dave Allen, head of the Central Casting Corp., which supplies picture actors to the studios, left for New York this week to take his first vacation in nine years. He is visiting his parents there.

Franklyn Underwood, general manager, and Theodore M. Hieble, treasurer, Morosco Holding Co., arrived here and announced the coming attractions at the Morosco. "The Bride" follows "The Music Master" into the stock house, with "Ladies of the Evening," "The Auctioneer," "Easy Come, Easy Go," "Love 'Em and Leave 'Em," "Not Herbert," "Applesauce," "The Dove," "Little Miss Bluebeard" and "You and I" also on the list.

A. J. Kennedy, formerly exploitation man for Universal at Seattle, is handling publicity for the two West Coast houses at San Pedro.

Stephen Krah, former manager of Muller's Coffee Shop, former rendezvous, and Edward Wood, juvenile legit actor, have opened Steyer's Shrine Cafe, restaurant opposite the Shrine Auditorium.

Jackson J. Parks, former Metro-Goldwyn-Mayer publicity man, has been appointed director of publicity for Columbia Pictures, succeeding E. J. Patterson.

Arthur Fournier, composer, and Waido Twitchell, librettist, have gone to La Jolla, seashore resort, to finish up their latest operetta, "The Rainmaker," scheduled for production in New York in the fall.

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Moderato

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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-fo-ny,
You may won-der why they're sad,
They just long for some-one who,

may they feel so bad,
Just his-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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By HARDIE MEAKIN

Belasco—"The Naked Truth" (film).
National—"The Last Warning" (2d week); next, "Song and Dance Man" (Cochran stock).
Poli—"Dark."
President—"Dark."
Wardman Park—Films.
Keith's—Straight vaudeville.
Earle—Vaudeville—Pictures ("The Test").
Strand—Films.
Gayety—"Dark" (Columbia).
Mutual—Films (daily change).
Columbia—"Paris"; next, "The Rainmaker."
Metropolitan—"Volga Boatman"; next, "Ranson's Folly."
Palace—"The Crown of Lies"; next, "That's My Baby."
Rialto—"Night Cry"—Eddie Jahl, Mitchell and Devine; next, "Outside the Law" (presentation).

Both the Le Paradis Roof and the Spanish Village, the latter moved on top of Sam Steinberger's Hotel Arlington, were set to open Saturday night last—and it rained.

A new road house on the Baltimore pike, the Kit Kat, has put in its appearance. B. Jackson is featured dancer. G. Marion Carle and orchestra supply the music.

Though originally booked for the Belasco several weeks ago, "The Naked Truth" (film) was thrown back until this week. The appearance of the classes of the various dancing schools on rentals, a regular feature each spring at the Belasco, caused the moving forward of the film date.

Roland Bond's new operetta, played by his Washingtonians, appeared for three nights of last week in the auditorium of the Central High school. Currently, it is being presented in connection with the new Jewish Community Center. Bond has put across 51 performances of the piece in and around Washington with his amateur cast.

A local demonstration was staged last week when Corbin Shield, became manager of Universal's Rialto, succeeding Fred Saar.

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the Crandall Co. in conjunction with its Savoy and Apollo theatres, opened Saturday night last. It was another caught in the rain.

Arlington Beach has opened for the summer.

Steve Cochran's stock (National) did so well with "The Last Warning" that it was held over this week. This stock is running at a dollar top.

ROCHESTER, N. Y.

By H. D. SANDERSON

Lyceum—"Just Married" (Stock).
Fay's—Vaudeville.
Victoria—Vaudeville.
Keith-Albee—Temple (dark).
Eastman—"Grand Duchess and the Walter."
Regent—"The Devil's Circus."
Piccadilly—"Sandy."

Floyd J. Mcnelleny, manager, Lyceum, completed 11 years with that house last week. He started his career in the Old Cook's theatre here 20 years ago, transferring to the Temple. He left the Temple to go with Universal in California, but he returned to Rochester 11 years ago.

Arthur P. Kelly, publicity director, Eastman theatre, has been elected secretary-treasurer of the Advertising Affiliation of Rochester. Buffalo, Cleveland, Hamilton and London, Ont., and Erie, Pa.

Cecil Houck's orchestra is signed for Sea Breeze Park and Natatorium, opening May 29. A. J. Aubrey, New York, is the new park director.

Deed for the sale of the Palace Theatre, Jamestown, N. Y., has been filed. Title passes to the Southwestern New York Theatres Corp., of which Nikitas D. Dipson, Batavia, is president. He is also president of the Genesee Theatrical Enterprises that owns the Batavia Family theatre. The corporation gave two mortgages, one to M. W. Peterson, a part owner of the house, for \$57,500, and one to M. L. Woods, another owner, for \$117,500. The corporation has also leased the Wintergarden theatre for 10 years and has an option to renew the lease for an additional 5 years.

Walter L. Main's circus is billed for Geneva June 4, John Robinson circus in Seneca Falls June 12, and Southern Tier Shows at Recreation Park, Seneca Falls, week May 24, and San Sebastian Society street carnival, Fairport, July 19-24.

W. L. Hall, of Bath, opened his Antlers Tourist Camp at Avoca, with an auto polo game. It proved a good draw.

BALTIMORE

By BRAWBROOK

Auditorium—"Weak Sisters" (Murphy Stock).

Charles E. Ford, venerable proprietor Ford's theatre, and son of the famous John T. Ford, is recovering from a severe illness.

Apparently the scheme for a final farewell performance at Baltimore's Academy of Music was fairer through. Several weeks ago the Rotary Club announced plans for a swan song show for the famous house, but the Stanley-Crandall people have begun dismantling the interior preparatory to wrecking it.

The springtime edition of "The Charles Street Follies" has been laid in moth balls after a few weeks of limited performances, including a trolley-circuit tour in larger auditoriums. The spring show failed to duplicate the winter production.

Norman Clark, dramatic critic-editor "Baltimore News," is meeting success as a writer of revue skits. Mr. Clark recently sold a sketch to the "Garrick Gaieties."

Fawn Grey, dancer, at the Century Roof last winter and later prominent in the local press with her divorce proceedings, is featured at the Embassy Club under the Academy of Music lobby. Miss Grey appears with Jack Sherr and Embassy Club orchestra.

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SAN FRANCISCO

By WALTER RIVERS

Efforts of Fay Lanphier, "Miss America," who won last year's title and cup at Atlantic City and is being sued by Louis B. Jacobs for \$10,900 for managerial services, heard by a jury of women in Alameda county (Cal.), failed last week when Superior Judge E. C. Robinson denied her plea and told the bathing beauty to tell her story to Superior Judge T. W. Harris.

The date for the accounting and distribution of earnings has not yet been set by Judge Harris.

In his action Jacobs contends that on June 2, 1935, he entered into a contract with the Alameda girl defendant by which he was to help her win the crown of "Miss America," and if successful he was to share one-half of all she earned as a result. He charges further that he expended \$900 of his own money in bringing about the desired end. In her answer Miss Lanphier denied everything.

Walter Catlett, late star of the ill-starred "Honey Girl" production here, was all set to step into "Patsy," now current at the Curran. He was to be starred in the principal comedy role upon the expiration of Lou Holtz's contract two weeks after the San Francisco opening. Now the deal is off, Catlett's contract has been canceled and at his own request he was given a release, and from the story it appears that Catlett jockeyed himself out of a lucrative engagement.

"Patsy," according to common report, has experienced financial difficulties ever since the premiere in Los Angeles. When things looked blackest the West Coast people stepped in, provided necessary funds, so it is alleged, had Marco cut the payroll materially and do a little whipping into shape of the production. Then business began to look more hopeful.

Curran booked the attraction for his house here and stipulated that Lou Holtz and Gloria Foy were to be featured players. Holtz's contract was due to expire two weeks after the opening of the San Francisco engagement, and the sponsors of the show are reported to have been ambitious to take the piece east for a run. To do this it was thought necessary to provide a name. Catlett, getting through with "Honey Girl," seemed a good bet, and accordingly was approached, agreed to terms and immediately signed. It was agreed that he would join the show at the expiration of Holtz's contract, play out the remainder of the engagement here, go on the road with it and remain for the Chicago and possible New York runs. After leaving San Francisco Catlett was to be starred and featured heavily.

It appears, however, that when the time came to move the troupe to San Francisco funds were low, and Homer Curran advanced \$2,000 for this purpose. When Curran learned of the signing of Catlett, he was peeved, taking the stand that his contract called for Holtz and Miss Foy and that he was going to stand on his rights. Curran did not favor Catlett and was very strong for Holtz. This was the situation when Catlett was signed and his contract was ironclad. It is also alleged that it called for the payment of a certain sum immediately after the San Francisco opening. Catlett went for his money and was told, it is alleged, that he would have to wait 10 days. Catlett went to Curran, and Curran told him that things didn't look so "forte" at the box office.

Then Catlett began to remember the stories that seeped up here from Los Angeles about the financial uncertainty of "Patsy," and with the "Honey Girl's" failure he decided he didn't want any more flops, so he sought the "Patsy" management and demanded either his money advance or his release. He was promptly given the release.

The next day the news began to spread of "Patsy's" merit, and the line formed at the box office. At this writing, while a little early to judge, it appears as if "Patsy" was over and all set for a profitable run in this city.

Dean Worley, manager of Wilkes, is at St. Mary's Hospital suffering from a severe heart attack. Worley was stricken while at work in his office.

Garland Anderson, colored playwright, former bellboy of this city, has come home after the production of his play, "Appearances," in New York. The piece, at the Frolic, New York, is reported to have been bought for pictures. Anderson is to go to Hollywood to sign the film contracts.

Irving Pichel's special matinee production of "The Great God Brown" at the Curran was sufficiently successful to induce Homer Curran to repeat it at another special matinee last Friday.

Paula George, singer and pianist, known as a radio entertainer, has been engaged to appear with "Jerry and Her Baby Grands," opening in New York this season. Miss George

will jump direct to New York to join the act.

Pantages has lost the booking of the Hippodrome, Sacramento. The bills are now being provided by Ackerman & Harris. The T. & D. Jr. Circuit, which controls the house, reports that the switch was due to a desire to cut the cost of their vaudeville entertainment.

The San Francisco Players Guild staged a bit of Barrie and a bit of Shaw on the same program at two special performances last week. The offerings were Barrie's "Shall We Join the Ladies?" and Shaw's "Androcles and the Lion." Reginald Traverse directed the two pieces.

SEATTLE

By DAVE TREPP

Blue Mouse—"The Exquisite Sinner."

Columbia—"The Volga Boatman" (2d week).

Coliseum—"The Devil's Circus."

Liberty—"The Barrier."

Strand—"The Lucky Lady."

Metropolitan—"The Student Prince."

President—"It's a Boy" (Duffy Players Stock).

Opheum—Vaudeville.

Pantages—Vaude— "The Great Love."

Palace Hip—Vaude—"Stella Maris."

"The Birth of a Nation" is back in Seattle for a week at the Egyptian theatre, the new film house in the University district.

Hugh Knox, director Duffy Players, is also acting when occasion demands. "The Seventh Guest" and "The Cat and Canary" are now under rehearsal for early presentation.

The formal transfer of the Jensen Von Herberg houses to the Harry Arthur, Jr., interests, will take place June 15. Sometime in August the new fifth avenue, now building, will open, also under the management of the North American Theatres Co. (Arthur).

The new theatre of the same interests in Portland opens shortly after the Seattle house.

The prolog to the "Volga Boatman" this week at the Columbia was truly Russian, opening with a young woman in a dance to balalaika music. Following G. Donald Gray sang "The Song of the Volga Boatman." The scene was on the "banks of the Volga river." Francisco Longo, pianist (Columbia), supplied a special musical arrangement.

The first circus here this season is Al G. Barnes, May 28-29.

Vasily Gromokovsky, Russian dramatic baritone, will make a concert tour of Washington and Oregon, perhaps California, too, prior to going to New York. He opened May 21 at Bellingham.

CINCINNATI

By MELVIN J. WAHL

Grand—"Icebound."

Coke—"The Music Master."

Palace—Vaudeville and "When the Door Opened" (film).

Photoplays—Lyric, "The Barrier"; Capitol, "Ranson's Folly"; Keith's, "Rustlin' for Cupid"; Walnut, "The Devil's Circus"; Strand, "Kiki"; Family, "Tony Runs Wild."

Zoo opens this week. Thavian Band for season. Halcyon Players co-starring with band.

C. P. Egelston will appear with National Players at Shubert.

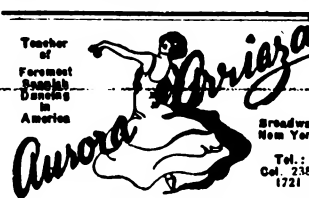
Maurice White, city sales manager of the First National Exchange, has been appointed manager of the Educational Pictures. He will be succeeded by Ralph Kinler.

Zoo Opera Company announces the appointment of Adolph Schmid as assistant conductor.

Roy H. Beattie, manager of the Palace, has gone to Hendersonville, N. C., for vacation.

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CLEVELAND, O.

By C. S. GREGG

Ohio—"The Show-Off."

Hanna—"The Big Parade" (4th week).

Palace—Vaudeville—"The Volga Boatman."

Keith's 105th—Vaudeville—"Early to Bed."

Read's Hippodrome—Vaudeville—"Early to Bed."

Circle—Pantages Vaudeville—"Sliken Shackles."

Allen—"Wet Paint."

State—Vaudeville—"Sweet Dad-dies."

Carnegie—"The Frontier Trail."

Park and Mall—"Money Talks."

The Keith-Albee Palace this week puts its summer policy of continuous vaudeville and pictures from noon until 11:30 p. m. in effect. The opening attraction is "The Volga Boatman."

Next week the Circle theatre, combination Pantages vaudeville and films operated by Warner Brothers, drops its vaudeville until fall.

The Stillman, one of the city's largest first-run picture houses, this week began to screen pictures shown in the theatre which proved popular at the time of their initial local showing. Among the week's revivals are "The Unholy Three," "The White Sister," "A Woman of Paris," "The Prisoner of Zenda," "Smilin' Through," "Robin Hood" and "The Sea Hawk."

Helen Lowell was brought here this week to play the title role in "The Show-Off" with the Robert McLaughlin players at the Ohio.

Ted Healy (vaudeville), James Finlayson, Burr McIntosh and Charlotte Mineau will support Helene Chadwick in her first two-reel comedy for Hal Roach. Stan Laurel will direct, with F. Richard Jones supervising.

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Sizgle
Vicent Syd
Wilson Geo. F.
Wright Geo. M.
White R. Pierre
Wynne Ray
Wells Jack
Yates Bob

CHICAGO
(Continued from page 57)
Wisconsin towns, sewed up tight.
James Wingfield, who routes "Abie"
in this territory, was compelled to
book the high school auditorium.
The gross for three days is quoted
at \$5,000.
The Lincoln is in its last weeks
for this season. When it reopens in
the fall there will be a new Lubliner
& Trinz theatre, the Belmont,
around the corner.
Ellott and Denn reopen another
engagement at the Capitol June 7,
doing a new routine.
Fritz Block, author of "Cap-
Sized" tried out recently at the
Broadway Theatre, but

SINGLE ROOM WITH BATH, \$2.00, \$2.50 AND \$3.00 PER DAY
Double rooms for 2 persons, \$21.00 per week

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SPECIAL RATES FOR SUMMER MONTHS

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587 Eighth Avenue, N. Y. City
Just One Block From Central Park
Newly renovated—all rooms with private
baths—full hotel service—one and
two room suites.
\$14 to \$25 weekly
Under new management—Phone Col. 1000

Stop at the
Capitol Apartments
N. W. Cor. Broadway at 52d St.,
New York City
1-2 Room Apartments, full hotel service
day and night
Special rates to the profession
Rates \$12.00 and up per week
Phone Col. 4847

AMBASSADOR HOTEL
San Francisco's Theatrical Headquarters,
Cor. Eddy and Mason Sts.
PROFESSIONAL RATES ALWAYS
Free Taxi. R. H. Owen, Mgr.

Joined the Chicago American and
will be attached to the dramatic
desk as assistant to Fred Mac-
Quigg.

John A. West (Musical Browne)
contradicts reports that he is dead
or out of the profession. Mr. West
played the Palace, Detroit, last
week.

Johnnie Black, of "Dardanella"
fame, has opened Dardanella Inn at
Morton Grove, twenty miles from
Chicago.

Lippincott, at Fox Lake, Illinois,
are constructing a \$250,000 dance
pavilion for the summer and will
make a strong play for Chicago
patronage.

Christy and MacDonald are re-
hearsing a new act. They have
added Owen Colwell, vocalist, and
Jerry Adams, said to be the world's
champion comb player. The new
act is to be known as Joe Christy
and Co.

The "flying stage" introduced in
the middle west two weeks ago at
the new Oriental will be a feature
of a new 2,650-seat house now under
construction in Rockford, Ill.,
by the Orpheum Picture Company,
according to plans just adopted by
W. N. van Matre and Louise St.
Pierre, president and general man-
ager of the firm, respectively. The
Rockford theatre will open about
Thanksgiving.

Charles H. Lott, president of the
Lott hotels, was called to court for
failure to pay his divorced wife
\$1,000 a month as stipulated in the
settlement made when they parted.
The woman is now Mrs. Cora Lott
Mayer.

The latest addition to Chicago's
list of de luxe theatres is the Holly-
wood, on Fullerton and Greenwood
avenues. It is owned and operated
by Harold A. Hill and Edward W.
Häferkamp. The theatre has 1,500
seats. Attractions will be played
besides pictures. Henry Parks is at
the organ.

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HOTEL ANTHRACITE
SINGLE ROOMS \$1.50
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14 Story Fireproof (Formerly Joyce)
71st ST. APT. HOTEL
ROOM WITH BATH \$12.50 PER WEEK
Double rooms and 2 room suites \$16 weekly
Transients \$1.50 Per Day
31 West 71st St., New York
Phone Buxtehanna 10259

South Bend, Ind., by E. E. Strayer
to W. C. Hobbs, Indiana actor, for
\$185,000 took place May 20. The
Orpheum theatre circuit, showing
pictures, has a four-year lease.

The Strand, South Bend, capacity
1,000, pictures, opened May 19.
Malcolm "Buzz" Eagle, Chicago
agent, has gone to New York to
pick up some new acts.

MILWAUKEE
By HERB ISRAEL
Davidson—"The Goose Hangs
High" (Stock).
Pabst-German stock.
Palace-Vaudeville.
Majestic-Vaudeville.
Miller-Vaudeville.
Empress-Stock burlesque, pic-
tures.
Gayety-Stock burlesque.
Alhambra-"Try Old Dutch."
Merrill-"Beverly of Graustark."
Garden-"Unnamed Woman."
Strand-"Splendid Road."
Wisconsin-"Brown of Harvard."

Marquette University students'
collegiate flivvers were used by the
Wisconsin this week in advertising
"Brown of Harvard."

Carl Laemmle, daughter Rosa-
belle and brother Sigmund, of
Munich, arrived last week en route
to Oshkosh, Laemmle's home town,
where for years he conducted a
clothing store before going into the
film business.

Harriett Plasecki, daughter of the
Milwaukee postmaster, has gone to
Milan, Italy, to study voice culture.
She has been appearing in local
concerts.

The Empress this week went into
summer stock, cutting the cast, time
of show, and union crews.

Charles Dornberger and his Con-
gress hotel orchestra, Chicago, have
been brought to the Arcadia ball
room, succeeding the "Con-San-
tano" band.

350 HOUSEKEEPING APARTMENTS
IRVINGTON HALL **HENRI COURT**
355 West 51st Street 312 West 48th Street
6640 Circle 3830 Longacre
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the theatrical district. All fireproof buildings
Address all communications to
CHARLES TENENBAUM
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Apartments can be seen evenings Office in each building

SPECIAL RATES TO THE
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Courtesy—Cleanliness—Comfort
The Most Modern One and Two Room
Apartments with Private Bath
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HOTEL SIDNEY
(BEN DWORETT, Mgr.)
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NEW YORK
In the center of transportation—newly
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Rates: \$12.00 and up per week

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129 West 46th St., N. Y.
Single Rooms from \$1.50
Double from \$2.50

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132 West 47th St., N. Y.
Single Rooms from \$1.50
Double from \$2.50
Special Spring and Summer
Rates to the Profession

F. P. CASE
(Continued from page 5)
that the commission grant his mo-
tion to avoid any possible error in
reference to testimony ruled out
"that may be relevant."
The motion is considered here as
an F. P. victory, as it will, should
the order be issued, give the pic-
ture interests the right to have the
5,000 odd exceptions considered as
a part of the record proper and, at
the same time, give them the right
to introduce further testimony in
support of the exceptions.
Stops Appeal
It will also act as a complete
stoppage, after the completion of
the additional taking of testimony
and consideration of the exceptions,
inasmuch as it will prevent counsel
for F. P. from carrying to the Cir-
cuit Court of Appeals these same
exceptions with a claim of an un-
fair trial.
Mr. Halner bases his motion for
the granting of the order on four
points.
1. That all rulings made by the
examiner, ~~maintaining~~, ~~maintaining~~, to
strike out evidence introduced by
respondents herein, or otherwise
striking out any such evidence, be-
ing already physically incorporated
in the record in this case, shall be
received and considered by the com-
mission in the determination of this
cause, and be given such weight as
it may be entitled to receive under
the law, and be given the same force
and effect as if the same had been
received in evidence by the ex-
aminer.
2. That respondents be and are
hereby granted the right, at their
option, to introduce additional com-
petent and material evidence upon
any matter in issue herein.
3. That the attorneys for the
commission be given the right to be
present at the taking of all to ti-

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CHICKERING 3556
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Professional Rates

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PROUD OF
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Your headliner friends stop
here; you should, too.
We cater to the profession
and would be pleased to accom-
modate you.
First class in every particular,
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Homelike Comfort
BRYANT APARTMENTS
In the Heart of Times Square
1-2 Room Apartments—Special
Professional Rate
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any and all proper objections and
take any and all proper exceptions,
to cross-examine all witnesses and
to adduce additional evidence to
meet and additional evidence so in-
troduced by the respondents under
this order.
4. That alleged erroneous rulings
of the examiner in this cause be not
revised by the commission other
than is done in this order.
With Commissioner Huston
Thompson dissenting, a hearing has
been set for Thursday, June 3, be-
fore the full commission on the
proposed order.
Commissioner Huston's Opinion
When asked by a Variety reporter
as to his dissenting vote to the
order of the commission, Commis-
sioner Huston Thompson stated:
"The Federal Trade Commission
has been working for over five years
on the Famous Players-Lasky case.
It is my opinion that we have se-
cured enough evidence in connec-
tion with block booking that is of
such a nature as to give the com-
mission full material upon which to
decide whether or not such booking
is in restraint of trade.
"The commission of late is tying
itself up in more technicalities than
any court would permit. We were
created to simplify procedure and
not to drag a case out over an
endless period of time. It is our
duty to not only avoid all needless
expense for the government, but
also for the respondents.
"Further proceeding in this case
is entirely unnecessary in my opin-
ion."

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