

VARIETY

SPECIAL M. P. T. O. A. CONVENTION EDITION

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24 Pages

COHEN-STEFFES WAGE BATTLE ON SEATING OF PROXIES

TAX ONLY MUSIC PLAYED, NEW BASIS FOR FIGHT

Theatre Men Will Support Vestal Bill Now Before Congress in Effort to Curb American Society of Authors and Composers

Motion picture exhibitors are not opposed to paying a reasonable tax on music actually played in their theatres, to the individual composers or publishers, but they do object to paying tribute to the American Society of Authors and Composers as a whole, according to A. Julian Brylawski of Washington, D. C., chairman of the Music Tax committee of the M. P. T. O. A. With little or no hope of action on the part of Congress that might tend to entirely eliminate a music tax, the theatre men are now concentrating every effort to bring about passage of the Vestal bill, which in their opinion comes nearer to a logical solution of the tax problem than anything heretofore suggested. Representative Vestal, as chairman of the House Committee on Patents, introduced his measure with excellent prospects of it being favorably reported.

There is small prospect of any drastic action being taken on the Convention floor over the tax problem. Advance indications are that it will be freely discussed by the

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PITTSBURGH IN VAN FOR NEXT CONVENTION

Steffes Pulling for St. Paul with Florida Also Making a Bid

May 31.

There are five bidders for the next annual Convention at the Motion Picture Theatre Owners Association, with indications that Pittsburgh will be accorded the honors. Harry Davis is here with the delegation and is desirous his city gets the next annual meeting. He has a strong delegation with him, who are circulating Pittsburgh propaganda.

The Minnesota delegation are also on the job with W. A. Steffes of Minnesota endeavoring to do missionary work, so that St. Paul will be given the plum.

Canada is also a strong bidder with Toronto coming forth with the statement that they have the co-operation of both the Dominion and Provincial government to handle the

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COHEN MAY DECIDE NOT TO RETIRE

Likely to Disregard Advice of Friends to Step Out for Sake of Harmony—Miller of Chicago Boomed.

Sidney Cohen, despite the fact that he stated he is going to retire from all activities as an officer of the M. P. T. O. A., and is having a validatory banquet tendered him on Thursday night, is said to be awaiting a little urging to reconsider and continue as Chairman of the Board of Directors for another year.

Even though his closest advisors in the organization claim that he should step down for the sake of harmony within the organization, Cohen still considers himself a necessary guiding spirit of the association.

It is likely that the Allied States group will offer a candidate for the position that Cohen occupies. They figure that this can be accomplished by holding Cohen to his word to quit, and in that case may propose the name of Jack Miller of Chicago for the job. Miller is one of the most important factors in the guidance of the Illinois organization and is said to have the backing of the entire middle west.

R. E. Woodhull, it is said, feels that another term would do him no harm. He does not figure that any endeavor will be made to get him to hold over in his present term, so that an outside man of the Hayes calibre can be obtained to take the position at a meeting of the National Board which is to be held in August. If the mid-west group feel that they cannot muster enough strength to put over Miller for the Cohen job, it is said that overtures will be made to Woodhull to take over the post of business manager, now held by Joe M. Seider, and allow Miller to get the presidency.

Metro-Goldwyn-Mayer has purchased "The Poor Nut" with Charles Ray mentioned for the title

Coffee-Cakes Served Free to Vaude Actors

Vaudeville actors have become so accustomed to dealing with "hard-boiled" managers and stage managers, that when they do run across one of the gentry who exudes the milk of human kindness they are, as a result, usually swept from their feet. All of which is intended to call attention to the stage manager of the Variety at Santa Maria, Calif., where vaude actors are not only given every consideration during their engagement but also served with hot coffee and cake between the two night shows. The compliments of the stage dignitary, who is not a member of the V. M. P. A. It's so unusual that many favorable comments are being made.

GLAD YOU BROUGHT WIVES, SAYS TOM MIX

"Cub Reporter" Sounds Warning to Visiting Theatre Owners to Sidestep Realty Men—Says Tony and He Will Show Them Everything

By TOM MIX
Variety's "Cub Reporter"

Welcome to Los Angeles, gentlemen of the M. P. T. O. A.

I am mighty sorry that Tony and me were unable to get down to the depot and greet you boys on your arrival in the film metropolis, but we are both very busy making pictures and that I will try and snare you all into buying.

I know, however, that you were well greeted. The only bird who ever arrived in Los Angeles and who wasn't over greeted, came in on the rods. Even that Pullman-defiant gent today is the owner of a couple of fine lots in one of our choicest sub-divisions.

It's a mighty lucky thing for you boys that you fixed the date of your convention at this time and not a few weeks earlier when the various exchange managers of the United States were holding their annual convention and powwows in Los

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Allied States Group in Bitter Clash With Board Chairman Over Recognition of Alternates—Insurgents Precipitate Clash by Demanding Right to Substitute for Absentees—"Bunch of Fools" Is Cohen's Challenge as Delegate Questions Chair's Statements

PROGRESSIVES WANT DEFINITE RESULTS

Ready to Scrap National Body Unless Constructive Work Is Commenced

That constructive work must be accomplished at this convention, is the unanimous voice of the Allied States representatives, who arrived Monday afternoon by special train from the middle west.

Eighty-nine members of the Allied States organizations made the trip to the coast with the express purpose of seeing just what the attitude of the leading figures of the M. P. T. O. A. would be in carrying through to a successful conclusion the many angles discussed at last year's Milwaukee gathering.

According to members of the middle western group there are many things that have to be decided upon and definitely outlined to be carried through by all the members of the organization throughout the country; or a national exhibitor organization is without an excuse for further operation as a national unit.

Closely observers outside of exhibitor circles are watching the proceedings of the coming week very closely. These men contend that politics must be entirely eliminated from the convention floor and private star chamber sessions before the national organization can really function and organize properly. If a constructive program can be agreed upon and carried out following the convention sessions it is claimed in some quarters that the organization is due for the discard.

DAILY VARIETY

This is a Special Daily Edition of Variety, published expressly for the 7th Annual Convention of the M. P. T. O. A. The daily will be published tomorrow, Thursday and Friday at our Convention office, Suite 114-115 Ambassador Hotel. You are cordially invited to visit us or call on us for any assistance we can render.

Bitter Fight in Sight as Convention Convenes

A much expected clash which would call for a showdown between the Sidney Cohen faction and the Allied States Group of the Motion Picture Theatre Owners of America, started with a bang and was temporarily surpressed after considerable wrangling over the recognition of alternates and debating on the uniform contract problem at the meeting of the Board of Directors held in the Ambassador Hotel Monday night.

Prior to the meeting there was considerable political maneuvering and conferences. Both factions held a series of meetings outlining their plan of operation. The Cohen faction, who have been here since Saturday, had numerous conferences while the Allied crowd whose recognized leader is W. A. Steffes, of Minneapolis, arrived late in the afternoon and did not have the opportunity to marshal their forces.

Word, however, went out that there would be only 18 of the 30 members of the board represented with the Cohen crowd having 12 of this number. It was said that the first thing to happen would be the matter of permitting alternates to function at the meeting for the missing members. It was understood that the Cohen group would contend that the constitution did not allow any execution of proxies, while the Allied group claimed they had a precedent on this matter.

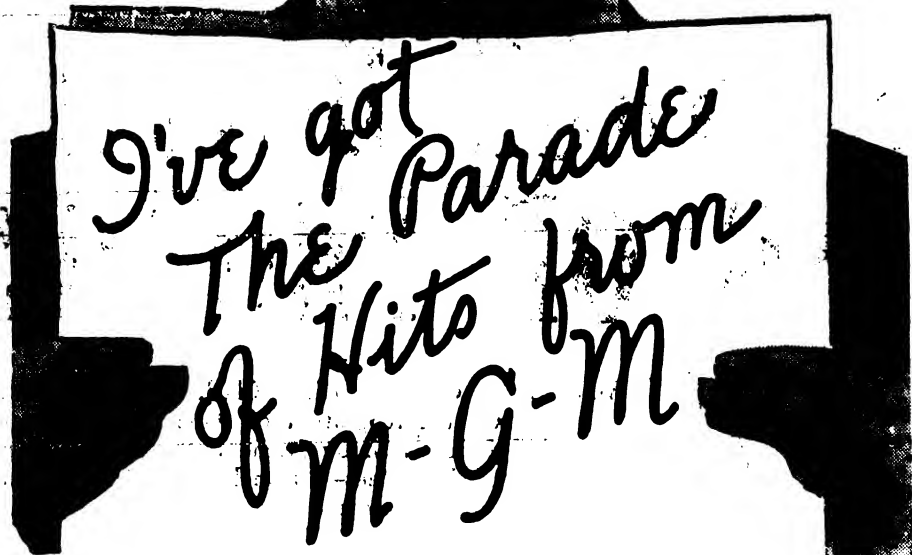
Their contention was that at a meeting of the Board held some time ago in Detroit, the Cohen crowd managed to have an alternate permitted at the sessions in place of an absent member. Through this action Cohen managed to maintain his position as Chairman of the Board of Directors, when he was slated for the gate.

Therefore, before the meeting started almost two hours after the scheduled time, wrangling and argument began. The talk was hot and furious until finally Cohen managed to call the meeting to order.

After Treasurer's report was read Cohen made the usual greeting address with reference to members coming in such large numbers to

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THE HAPPIEST MAN AT THE CONVENTION



YOU can spot him
IN a minute.
HE'S all smiles!
NO wonder—
HE'S landed
M-G-M'S product.
FOR 1926-1927
GOOD-BYE worries—
THE Parade of Hits
IS on the way.
M-G-M was great
LAST year and
THE year before but—
YOU ain't seen nothin'
YET!

GREAT STARS GREAT DIRECTORS *in* THE PARADE OF HITS ^{for} 1926-1927

More Stars Than There Are in Heaven

MARION DAVIES
JOHN GILBERT
MAE MURRAY
LON CHANEY
JACKIE COOGAN
PAULINE STARKE
LIONEL BARRYMORE
AILEEN PRINGLE
GRETA GARBO
CONRAD NAGEL
JOAN CRAWFORD
OWEN MOORE
ROY D'ARCY
GERTRUDE OLMSTED
MARCELINE DAY
KARL DANE
BERT ROACH
DOUGLAS GILMORE
LARS HANSON
ESTELLE CLARKE
ANTONIO D'ALGY

LILLIAN GISH
RAMON NOVARRO
NORMA SHEARER
BUSTER KEATON
ELEANOR BOARDMAN
CHARLES RAY
LEW CODY
RENEE ADOREE
SALLY O'NEIL
MAE BUSCH
WILLIAM HAINES
CARMEL MYERS
CLAIRE WINDSOR
FRANK CURRIER
DOROTHY SEBASTIAN
DOROTHY PHILLIPS
GEORGE K. ARTHUR
EDWARD CONNELLY
GWEN LEE
CECIL HOLLAND
And many more

Directed by M-G-M's Livest Showmen of All

FRED NIBLO
REX INGRAM
JOHN M. STAHL
JOHN S. ROBERTSON
DIMITRI BUCHOWETZKI
SAM TAYLOR
VICTOR SEASTROM
HARRY MILLARD
CHRISTIE CARBANNE
EDWARD SEDGWICK
MAURICE TOURNEUR
KING BAGGOT
MARCEL DE SANO
H. D'ABBADIE D'ARRAST
ALFRED RABOCH
LEW LIPTON
ARCHIE MAYO
JESS ROBBINS
And other big directors

KING VIDOR
TOD BROWNING
HOBART HENLEY
MONTA BELL
ROBERT Z. LEONARD
CLARENCE BROWN
JACK CONWAY
REGINALD BARKER
EDMUND GOULDING
GEORGE HILL
BENJAMIN CHRISTIANSON
PHIL ROSEN
WILLIAM NIGH

METRO-GOLDWYN-MAYER
The Top of The Industry



NEW YORK DELEGATION GIVEN DEMONSTRATION

Members of California Branch With Hollywood and Los Angeles Film Men in Motor Caravan Greeted Visitors on Their Arrival

New York's delegation to the annual convention of the M. P. T. O. A. which also comprised New Jersey, was tendered a rousing reception on its arrival in Southern California Saturday, when a welcoming committee, made up of 200 Los Angeles and Hollywood film people, motored to San Bernardino. Other delegations to the convention, including theatre men from Wisconsin and Ohio, as well as Nebraska and Eastern Iowa branch, who came ahead of his delegation, shared in the ovation; but it was the New York bunch which came in for the greatest attention, including, as it did, the executives of the national organization, and other prominent exhibitors.

From the moment that the special train, carrying upwards of 125 delegates and their wives, in which the New Yorkers made the trip, arrived in San Bernardino, it was a continued round of entertainment and demonstration.

The Wisconsin delegation of 35, headed by President Fred Seiken and Secretary Henry Staab, arrived at San Bernardino two hours ahead of the New York special train, and were the recipients of the initial demonstration. The Wisconsin boys carried banners reading "California Here We Come" on one side and "Wisconsin Strayed Ahead" on the reverse. Their kazoo band helped to entertain the welcoming delegation until the New Yorkers arrived. A small delegation from Ohio also shared in the demonstration. The Maryland theatre men were on the section behind that which carried the exhibitors from Wisconsin, but continued through to Los Angeles.

When the special train carrying Sydney S. Cohen, R. F. Woodhull, J. M. Seider, Lou Sagal and George P. Aarons, national executives, and the remainder of the New York and New Jersey delegations pulled into the station the Californians were lined up in gala attire. Every member of the reception committee wore a typical southern California sombrero and colored sash, providing a picturesque setting for the occasion. The mayor of San Bernardino welcomed the visitors, a small band of cowboys fired volleys from their six shooters, the band played "California," and the festivities were on.

After an extended demonstration on the station platform, the visiting party was driven in motor cars through the Orange Empire, which included a visit to Redlands and thence to Riverside where dinner was served in the historic Mission Inn. During the dinner a formal welcome to Filmland was extended by Monte Blue, the only star on hand for the arrival ceremony.

Every incoming train Sunday and Monday carried delegates and convention visitors from the Middle West and the more Western states, with a full representation on hand by early Tuesday.

"NERVOUS WRECK"

IS UNDER WAY
"The Nervous Wreck," which goes into production today at the Christie studio, will be the most lavish feature length comedy produced by Al Christie. The film version of Owen Davis' stage play, which was adapted by F. McGrew Willis, will be directed by Scott Sidney and released by P. D. C. In the cast are Harrison Ford, Phyllis Haver, Chester Conklin, Mack Swain, Charles Gerrard, Vera Steadman and Paul Nicholson.

DAUGHERTY GIVES PERMIT

State Corporation Commissioner Daugherty granted permission to West Coast Theatres, Inc., to issue \$1,200,000 treasury stock. This stock is being proportionately divided, according to the percentage of their holdings among the Gore Brothers, Hayden and Stone, First National Pictures Corporation and William Fox. The finances derived are to be used for conservative extension of the circuit's building and operation activities. However, there will be no change in the executive personnel under the new plan of operations with Mike Gore remaining as president, A. L. Gore, secretary, and A. M. Bowles, general manager.

CARRON 1ST EXHIBITOR TO TRAVEL BY AIR

F. X. Carron, of the Kinema Circuit, Richfield, Utah, was the first exhibitor to arrive for the convention via air plane. Carron left Salt Lake City at 11 a. m. Sunday and arrived in Los Angeles at 5 p. m. The only stop made was at Las Vegas, New Mexico, where 40 minutes was given over for lunch.

The Western Air Express, which carries air mail between Los Angeles and Salt Lake City, instituted passenger carrying 10 days ago. Carron will return home in the same manner.

TASHMAN BALKS AT SUPPORTING JOY

Says She Don't Have to Play "Second Fiddle" Because Her Husband's a Star

Lilyan Tashman, screen actress, wants to break her contract with Metropolitan Pictures because of dissatisfaction with the parts she has been receiving. She also says her salary is not all that it should be and that she is being farmed out with the company making money on the deal.

She told officials at the studio of her opinions in no uncertain tones when informed she was to support Letatrice Joy in a De Mille picture, it is said. She is reported as having declared she would not support any woman star and that her husband, Edmund Lowe, was a star for Fox and she did not have to work if she didn't want to.

Metropolitan officials are said to have attempted a compromise by letting her check off any three pictures she cared to play in out of their next season's program if she played the part in the Joy picture.

ASCHER'S NEW JOB

Irving Ascher, former Warner Brothers studio manager, is now production manager for the B. P. Fineman First National unit which is making "Forever After" at the Metropolitan Studios.

UNIVERSAL IMPROVES NEBRASKA HOLDINGS

Universal's strategic position in Nebraska, where it already owns controlling interest and operates the Hostettler circuit of theatres, is reported to have been considerably strengthened within the past two weeks by the acquisition of control of the new Munroe-Bard-Garvin theatre at Hastings, Neb. The report is that Bard unloaded his entire holdings to the Laemmle organization, with Munroe disposing of enough of his stock to give it control. The consideration involved may run into \$300,000.

The rumor also persists that Munroe, who is building a 1600 seat house in Beatrice, as opposition to Blaine Cook, has sold a block of his stock in that venture to Universal. Munroe formerly operated theatres in Clinton, Iowa, which are now part of the A. H. Blank circuit.

Meet the Police Convoy

The official police escort provided by Chief of Police J. W. Davis for the "protection" of the visiting theatre men is headed by Lieut. Frank Harlan, Sergeant Allen George, A. Bigman, T. B. Loft-house, C. P. George, W. J. Roeder, Ed German and C. J. Lyons, all out of Central Traffic Bureau. These motorcycle officers have been detailed to convoy the visiting film men on all of their tours throughout the convention.

CHRISTIE BUYS LAND

Christie Film company purchased a 240 acre ranch in the Ventura Hills, north of Hollywood, to be used for exterior scenes on next season's output of two-reel comedies. In addition to this, the Christie's own a 40 acre ranch at Westwood where exterior street sets and buildings have been erected. The Christie Studio, on Sunset Boulevard will be retained, despite the fact that Famous Players-Lasky have sold their lot, across the street, for business properties.

WILDE HAS DOUBLE JOB

Ted Wilde, who has been with Harold Lloyd three and one-half years and head of the latter's scenario department for the past year, has been appointed co-director with Louis Milestone, to make the next Lloyd starring vehicle, which is to be a story of a fighting mountain family.

DON'T MIND OVERSEATING

Ground was broken for a \$75,000 theatre building at 82nd and Vermont. The picture house will seat 900 and is being built for F. L. Brown and E. M. Masterson.

FIRST DAY'S PROGRAM

With 600 delegates from every section of the country registered, and with the corridors and rooms of the Ambassador hotel, convention headquarters, seething with rumor, gossip and political intrigue, the seventh annual national convention of the Motion Picture Theatre Owners of America gets under way officially at 9 a. m. today. The program for opening day follows:

9 to 12 a. m.—Busses leave Seventh street entrance of Ambassador hotel promptly at 9 for the following studios: Cecil B. De Mille, Hal Roach and Metro-Goldwyn-Mayer, all located in Culver City.

1:00 p. m.—Singing of "America," led by Jos. Geuding. Opening of convention by Vice-President Joseph W. Walsh.

1:05 p. m.—Introduction of Glenn Harper, chairman convention committee, secretary of M. P. T. O. of Southern California.

1:10 p. m.—Introduction of Mayor Geo. E. Cryer, and his address of welcome.

1:25 p. m.—Response by Eli Whitney Collins, president M. P. T. O. of Arkansas.

1:35 p. m.—Addresses by Lewis Stone, Lloyd Hughes, Anna Q. Neilson.

1:45 p. m.—Opening address and annual report of National President R. F. Woodhull.

2:25 p. m.—Rollcall of States by National Secretary George P. Aarons.

2:30 p. m.—Report of Chairman of Board of Directors Sydney S. Cohen.

3:00 p. m.—Report of Chairman of Administrative Committee A. Julian Brylawski.

3:15 p. m.—Report of Business Manager Joseph M. Seider, appointment of committees on credentials, resolutions, auditing, ways and means, constitutional amendments.

5 to 6 p. m.—Harry Carey's Navajo Indian Medicine Dance, on the lawn, Seventh street entrance.

Evening—Special theatre parties.

Official Registration

Name	City	Theatre
Martin, F. C.	Clifton	Empire
ARIZONA		
Blume, W.	Searcy	Grand
Boyd, Jimmy	Blightville	Gem
Smith, Fred B.	Stuttgart	Majestic
Wharton, H. D.	Warren	Pastime
Reever, W.	Little Rock	Highland
Robertson, H. D.	Searcy	Grand
McCrosby, C. H.	Dermow	Allie
Filton, E.	Harrison	Lyric
Collins, E.	Jonesboro	Grand
CANADA		
Bloom, Mrs. S.	Toronto	Academy
Bloom, S.	Toronto	Danforth
Brady, J. C.	Toronto	Madison
Alexander, Harry	Toronto	Park
Lester, A.	Toronto	King
Polokaff, A.	Toronto	Kingswood
CALIFORNIA		
Bernstein, B. N.	Los Angeles	Savory
Balk, John	Los Angeles	Rampart
Burdick, Rose	Sherman	Sherman
Blumfeld, Max	San Rafael	Orpheus
Barbannell, R. R.	Los Angeles W. Coast	The Physician
Bard, L.	Los Angeles	Bard
Clinton, James N.	Watsonville	Appleton
Chottiner, M. C.	Los Angeles	Chottiner
Chottiner, H. W.	Los Angeles	Chottiner
Ferry, C. A.	Pasadena	Crown
Fischer, W. D.	Los Angeles	Adams
Gates, C. W.	Los Angeles	Vernon
Gore, I.	Los Angeles	Red Mill
Gorden, Harris	Sherman	Sherman
Graff, Joe	Los Angeles	Rivoli
Gehring, G.	Los Angeles	Palace
Glusckin, M.	San Francisco	Temple
Hawn, G. C.	Los Angeles	Motion Picture Today
Horowitz, C.	Los Angeles	Riveria
Harper, L. G.	Los Angeles	Vermont
Jensen, W. W.	Los Angeles	Jensen Melrose
Kane, Henry	San Francisco	Louis Greenfield
Kline, Maurice	San Francisco	Broadway
Lustig, J. S.	Los Angeles	Starland
Litchstein, H. N.	San Francisco	Blumfield Co.
Loper, B. E.	Glendale	Gateway
Lustig, H. H.	Los Angeles	Dreamland
Lundglade, Chas.	Los Angeles	Vermont
Levis	San Francisco	Francesca
Leveu, A. M.	Los Angeles	Mase
Lund, M. A.	Los Angeles	Pacific Coast
Lewis, O. W.	Alhambra	Alhambra
Lazarus, S.	Los Angeles	Princess
Meyer, Art	Los Angeles	Motion Picture Bulletin
McVeigh, Jack	Los Angeles	Colonial
Markowitz, D. S.	San Francisco	Riveoli
Maudsley, D. M.	Los Angeles	National Carbon Co.
Perlin, S.	Oakland	Strand
Pearce, C. E.	Los Angeles	Olympus
Peralta, Laura	Culver City	Meralta
Pixley, Anna May	Los Angeles	Divination
Robbins, L.	Los Angeles	Amuse
Reardon, A.	Los Angeles	R. Morgan Organ Co.
Schiller, J. and A. G.	San Francisco	R. Morgan Organ Co.
Sobelman, W. A.	Los Angeles	Rampart
Stanton	Los Angeles	Campo
Sanborn, A. L.	El Monte	Rialto
Schiller, W. A.	Los Angeles	R. Morgan Organ Co.
Smith, S. M.	San Francisco	R. Morgan Organ Co.
Ungar, Arthur	Los Angeles	Variety
Merrill, Pearl	Downey	Paradise
West, B.	Los Angeles	Fine Arts Studio
Leonhardt, Harry W.	Los Angeles	W. V. M. A.
Lukan, L. O.	San Francisco	Cashio
Mann, Mrs. George and husband.	Ukiah	State
Horowitz, M. V.	Van Nuys	Van Nuys
Landgraff, H. J.	Los Angeles	Red Mill
Markowitz, P. H.	Los Angeles	Bard's West Adams
Hohi, B.	Los Angeles	Princess
Markowitz, A.	San Francisco	Ackerman Circle
Wall, W. T.	Los Angeles	F. B. O.
Knotts, W. E.	Los Angeles	Film Daily
Manny, K. C.	Los Angeles	New Palace
Parker, Frank C.	Modesto	Lyric
Arkush, F. E.	San Francisco	E. J. Arukush Circuit
Chottiner, Jay	Los Angeles	Chottiner
Greenfield, L. P. and wife	San Francisco	Greenfield
Glazer, David	San Rafael	Orpheus
Schinnberg, M. N.	Van Nuys	Van Nuys
Nystrim	Los Angeles	Vermont
Rovianeak, C. and W.	Los Angeles	Arlington
Robinson, W. B.	Inglewood	Savoy
Reiley, W. J.	Los Angeles	Moving Picture World
Urbach	Los Angeles	Moving Picture World
Mann, G.	Eureka	State
Brown, Frank	Los Angeles	Uptown
Goldberg, A.	San Francisco	Aaron Goldberg's
Van Ostend, T.	San Francisco	E. D. San Francisco
Siler, H. H.	Whittier	Senate
Gwin, J. H.	Whittier	Strand
Kofeldt, W. W.	San Francisco	Louis R. Greenfield
Wilson, Frank W.	Los Angeles	Moneta
Standfield	Puente	Jewel
Siller, G. L.	San Francisco	L. R. Greenfield, Inc.
Elkus, F. L.	San Francisco	L. R. Greenfield, Inc.
CHINA		
Darling, Joseph	Shanghai	International Films, Ltd.
COLORADO		
Kearns, Mrs. J. H.	Wray	Tyo
Tyo, Mrs. A. L.	Wray	Tyo
CONNECTICUT		
Maxfield, C. M.	New Hartford	Star
Lavietes, H. L.	New Haven	Peglot
Weyer, C. K.	Stratford	Stratford
Winkelman, C. P.	New Haven	Garden
Walsh, J. W.	Hartford	Rialto
Sagel, Louis	New Haven	Poli Theatre Circuit
FLORIDA		
Brown, Jessie Mae	Brayenton	Wallace
Unger, Mrs. J.	Eustis	Eustis
GEORGIA		
Smith, Alberta	Rockmark	Palace

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\$500,000 SOUGHT BY WOMAN IN ALLEGED FILM PIRACY

First National, J. K. McDonald Sued for Profits on "Boy Of Mine"—Expert Claims 19 Other Authors Used Similar Plot—Decision Due Soon

Federal Judge George M. Bourquin is studying a mass of evidence and testimony in the case of Mrs. Maude Greenwood against First National Pictures and J. K. McDonald for \$500,000 damages. The case was submitted to him after both sides presented their cases on the charge by Mrs. Greenwood that the defendants stole her scenario, "My Dad" and produced it as a picture under the title of "Boy of Mine." Judge Bourquin has the case under advisement and is expected to hand down a decision this week.

With the courtroom darkened, Judge Bourquin and litigants watched the scenario of "Boy of Mine," the film produced by the defendants and alleged by Mrs. Greenwood to have been stolen from a scenario, "My Dad," submitted in 1922.

Mrs. Greenwood, who came from Palestine, Texas, to fight her claim states she sent her scenario to Marshall Neilan, care of First National offices here in 1922. McDonald and First National officials declare that any mail for Neilan would have been forwarded to him and must have been, since at that time he was not with them and they were not producing pictures. Both of the defendants say that they never saw or heard of Mrs. Greenwood's "My Dad."

Several days were taken up by expert testimony as to the similarity between Mrs. Greenwood's story and the one written by Booth Tarkington and produced by McDonald for First National. Tarkington was originally named in the suit, but the case against him was dismissed when McDonald testified he met the author in Atlantic City in 1922, told him of a story he wanted for the screen and contracted with Tarkington to write

a boy's story woven about incidents in McDonald's own life. The producer told in court of recounting to the author certain happenings in his boyhood which later found their way to the screen in "Boy of Mine."

H. R. Steeves, associate professor of English at Columbia University and an expert in plagiarism suits was the chief witness for the defense. Steeves showed that a plot similar to both stories had been used in at least 19 different books in the past 150 years. These included novels by Isben, George Ade, Irvin Cobb, William Dean Howells, Oliver Goldsmith, C. B. Shaw, H. C. Wells, James Whitcomb Riley and Booth Tarkington, whose Penrod stories, printed years before Mrs. Greenwood, says she submitted her scenario, resembled her "My Dad." French, Norwegian, English and American authors all used the same theme, according to Steeves.

Lex Neal, director, testified that he was employed as a gag man on pictures while Louise Leighton, Hope Loring, Vernon Smith and William Beaudine, the director, also worked on the scenario.

Other witnesses included Mrs. Bertha McDonald, who was film cutter on the picture at the time before she married the producer, Helen Hamilton who testified she was employed as secretary to John McCormick during the year Mrs. Greenwood says she sent the scenario and who said that if it was received, it was re-addressed and sent to Neilan.

Steeves, the defense expert on stories, said that even Horatio Alger was involved in a story similar to the one Mrs. Greenwood said she sent. He told of many points in which the two stories dif-

fered and declared that "The Worst Boy in Town," by Habberton, written in 1880 was more like "My Dad" than "Boy of Mine." Steeves, who was retained by Harold Lloyd and many others in piracy cases, stated on the stand that he would get \$2000 and expenses for his work in this case.

Judge Bourquin, who tried the case, was called in to sit for Judge E. H. Henning and is from the Montana district. Minor Moore of Los Angeles and Judge Morris of Texas represented the plaintiff Charles B. Hazelhurst for J. K. McDonald and I. B. Evans and Gurnsey Newlin for First National had charge of the defense.

N. A. THEATRES READY TO CLOSE NORTHWEST

According to reports the deal whereby North American Theatres will take over the Jensen-Von Herberg chain of houses in the Northwest will be closed June 15, with the posting of \$2,500,000.

Of this amount \$1,500,000, it is said will come jointly from the Motion Picture Capitol Corporation and Hayden-Stone and Company, \$7,000,000 from Oregon and Washington bankers. Hayden Stone, it is said, have been brought into the transaction through Clarkson Potter, a member of the concern who is also a director of the Motion Picture Capitol Corporation. In addition to this amount \$250,000 was paid over on the beginning of negotiations and \$50,000 was expended for improvements.

Harry C. Arthur, Jr., vice president and general manager of North American is here waiting word from the East to proceed to Portland and sign the final papers.

REMBUSCH HERE ON BOOKING COMBINE

Frank J. Rembusch of Indianapolis, in the limelight whenever exhibitor organizations and conventions are mentioned, arrived on Monday with the allied group from the middle-west and is in a new role as spectator on the sidelines.

COHEN-STEFFES BATTLE

Continued from Page 1

a distant convention. President R. F. Woodhull made a similar speech. Everything was at high tension and all waited to see what would happen. Cohen then opened up and asked what the pleasure of the meeting would be next.

A member without recognition from the Chair began to recall the Detroit issues on the alternates and requested that proxies be recognized immediately. Cohen retaliated by citing the constitution. Suddenly voices were heard from all parts of the hall, as others besides the duly accredited members of the board were present. A motion was made, but not seconded, that the alternates be allowed to function. Cohen stated it was not fair to allow substitutes to be picked, and directed that portion of the constitution be read covering the point.

At this point Steffes interrupted and stated that time was being wasted, with Cohen replying that he thought it would have to be.

A request from an unrecognized member if there had been any resignations from the board or deaths, was responsible for Cohen exclaiming in loud voice:

"I wish this was over with; aren't you a big bunch of fools, in acting this way?" Some one queried, "What's that?" when Cohen replied to the effect that "You know what I mean the way you carry on."

A query from the back of the hall was "We would like to have you give the full details on that."

Cohen then began to tone down and informed the member that everyone knew what he meant.

Some one then stated everything was O. K. and there would be no more disturbances.

Cohen then remarked that a little good had been done in his bawling out of the members.

Efforts were then made to get the report of the administrative committee read, when Cohen stated it would be best to get the matter over with at that time, with members requesting that the report be printed and each one be given a copy to save time. However, turbulence started with the Chairman of the Committee starting to read his re-

port. Its substance was the selection of Joe M. Seider for the post of business manager, and lauding the success he had achieved on the job.

After the report was read Glen Cross of Battle Creek, Michigan, stated that the organization must present a solid front and that co-operation was essential. He stated that matters have come to a point where the independent theatre owners must stand together for their own needs in combatting their problems with the producers, who were invading their field of operation. He stated that it was the old story of "United We Stand and Divided We Fall." He declared there was no reason for dissension in the organization and that all internal matters could be easily cleared without trouble. He claimed that the so-called factions should recognize this danger and accord each other the closest of co-operation. Cross felt that the most important thing for the members of the organization was not to allow trouble to stand between them in a crisis that would affect them individually as well as collectively.

He then stated that he felt that the present arrangements on the uniform contract would have to be changed as the producers wanted to road show everything, but wanted the exhibitors to carry on their regular contracts when substitute pictures came up in the place of those that were bought originally.

Cohen interrupted by stating that it would be a good thing to discuss the subject fully. He stated that matters of this sort would have to be provided for in the uniform contract.

A member interrupted by stating that regardless of what was agreed too, the producers would send them pictures they did not want and did not buy, while the important and good ones would be overlooked, with poor ones being forced down their throats and the better ones were out of their reach.

Cohen then came back with the statement that the producers were willing to co-operate with the exhibitors and that at present they were giving their complaints consideration.

Continued on page 21



WELCOME! M. P. T. O. A.

I am holding open house at my production headquarters at Universal City, and hope that you all drop in to shake hands and renew old friendships.

Chas. R. Rogers

The parade has started--and FOX leads as usual
BIG doings from **FOX**
 this year
already in line for 1926-27

A S C H E R B R O S .

Entire Circuit for Chicago

KARL HOBLITZELLE

Birmingham, ALABAMA

Little Rock, ARKANSAS

Dallas, Fort Worth, Houston, San Antonio, TEXAS

I. L I B S O N

Cincinnati and Dayton, OHIO

Indianapolis, INDIANA

COONEY-KARZAS-COSTON

Entire Circuit for Chicago

B U T T E R F I E L D
C I R C U I T

Lansing, Pt. Huron, Saginaw, Grand Rapids, Ypsilanti, Hillsdale,

Owosso, Ann Arbor, Battle Creek, Flint, Ionia, Bay City,

Jackson, Kalamazoo, MICHIGAN

That FOX
 line-up

"nuff said!
 watch our
 smoke!"

we lead--others follow!

Fox Film Corporation.

L. A. LEADERS HAVE HARD JOB TO PASS \$20,000

"Kiki" at Million Dollar Is Disappointment in Opening Week—Egyptian Gains Slightly—Volga Boatman to \$17,000

The last week in May will never be forgotten by the Los Angeles picture exhibitors. It was a terrible week with the boys shouting gloom. It was a rather hard job for the leaders to get over the \$20,000 mark on the week. Last year at this time their takings were much more for the period.

Opening week of "Kiki" at the Million Dollar proved a big disappointment with the grosses being considerably smaller for the week than they were for "Irene," the Colleen Moore picture which played here recently.

Metropolitan, the other Public house here felt the buying drought severely with "The Blind Goddess." "Madame Modiste" at Loew's State did not draw as it should have with Corinne Griffith as the star.

Fairbanks and Pickford combination in "Sparrows" and "The Black Pirate," have not clicked as other pictures do in their early weeks at Grauman's Egyptian.

"The Volga Boatman" at the Carthay Circle is developing into a good box office asset.

La Boheme sort of skidded a bit and looks as though it will pull out of the Forum at the end of a six weeks' stay.

Criterion had another one of its off weeks with "Desert Gold." Figueroa also has a tough time of it with the Matt Moore-Marie Provost combination in "The Cave Man."

Estimates for Last Week
Grauman's Egyptian—(1,800; 50; \$1.50)—"Sparrow," "Black Pirate," (U. A.) Showed a bit of a spurt over initial week end and managed to coral around \$20,500.

Carthay Circle (1,600; 50; \$1.50)—"Volga Boatman," (P. D. C.) Matinees on second week showed bit of improvement with business mounting up to around the \$17,000 mark.

Metropolitan (3,595; 25-65)—"The Blind Goddess," (F. P.-L.) Folks did not go blind looking for the box office with result house did not hit over the \$20,000 mark.

Loew's State (2,300; 25-51)—This Corinne Griffith with conditions against it did fairly well by drawing a gross around \$22,000.

Million Dollar (2,200; 25-85)—Norma Talmadge first week here was surprisingly off as picture got great notices locally which would ordinarily warrant better box office returns. \$20,686.

Forum (1,800; 25-75)—"La Boheme," (M-G-M.) Drawing not as well as expected with week's total being around \$10,200.

Criterion (1,600; 25-35)—"Desert Gold," (F. P.-L.) This Zane Grey was not so enticing and only managed to draw in gold to the extent of around \$2,500.

Figueroa (1,650; 25-75)—"The Cave Man," (Warner.) With trade being off here for two months not a bad showing was made by this Moore-Prevost combination in drawing around \$5,000.
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GRANADA'S \$17,500 IS BELOW FRISCO AVERAGE

Siberia Fails to Arouse Much Interest Against "The Volga Boatman"

San Francisco, May 31.
Business at the Granada and Warfield was several thousand off with the St. Francis showing "The Volga Boatman," De Mille, running about even with the other two houses.

The Imperial with "Mare Nostrum," M-G-M., started off well but slowed down rapidly. "Siberia," Fox, at the California did not fare as well as the other Russian picture.

Estimates for Last Week
California (2,400; 65-90)—"Siberia" (Fox). Well presented with a Max Donlin overture. Aroused little interest with "Volga Boatman," other Russian picture as opposition. Little less than average at \$11,000.

Granada (2,734; 65-90)—"The Palm Beach Girl" (F. P.-L.) Business below average although leading the town. Name and story

"MILLE MODISTE" AT \$24,000 TOPS PHILLY

La Boheme Tumbles for Third Week to \$10,000—"Brown" a Flop

Philadelphia, May 31.
The calm before the storm, which in this case was the opening of the Sesqui-Centennial exposition today, resulted in rather low grosses in the downtown film houses last week. The Stanley and Fox, both featured Victor Herbert week, the former also stressing it with "Mille Modiste," as the feature film.

Estimates for Last Week
Stanley (4,000; 35-50-75)—"Mille Modiste," (1st Nat.) Fair but below average with \$24,000.

Stanton (1,700; 25-50-75)—"The Bat," (U. A.) Second week for this and very low, gathering in only \$3,000.

Fox (3,000; 99)—"Shamrock Handicap," (Fox). Was not highly regarded by critics but on the bill here, Joe Jackson and Eight Volga boys from Ed Wynn's "Grab Bag" bolstered business to good receipts or \$18,000.

Aldine (1,500; 52)—"La Boheme" (M-G-M.) Tumbled sharply and was announced that this was the fourth and final week. "Ben Hur" moves here from the Forrest, legit. house. "La Boheme" grossed around \$10,000.

Arcadia (800; 50)—"Brown of Harvard," (M-G-M.) In its second week did not hold up although it was a surprise hit the first. Took \$2,500.

Karlton (1,100; 50)—"Made for Love," was way low with \$2,000.
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HEAT HITS K. C. AND BUSINESS DROPS

Royal with \$3,000 Had Worst Licking of Year—Charleston Helps Newman

Kansas City, May 31.
Extreme heat here last week were responsible for a general slump in all houses. One picture was pulled in the middle of the week and another house had the worst business in years.

Estimates for Last Week
Newman (1,890; 40-50)—"The Blind Goddess," (F. P.-L.) John Murray Anderson's presentation, "The Cameo Plate," and Kansas City Journal-Post public tieup for a Charleston dancing contest did not do enough to pull the box office above \$11,500.

Royal (920; 35-50)—"Money Talks," (Fox) enjoyed the worst business in years, realizing only \$3,000.

Liberty (1,000; 35-50)—"My Old Dutch" (Universal) and lingerie fashion parade only took \$6,000.

Main Street (3,200; 25-50)—"Her Second Chance" (Ind.) and vaudeville drew \$500 less than the week before with \$10,000.

Globe—"Volga Boatman" was held for a second week but was pulled out the second day and replaced by "Durand of the Badlands."
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meaning little to fans. Big stage act failed to bring gross above \$17,500.

Imperial (1,450; 65-90)—"Mare Nostrum" (M-G-M.) Fairly good business first two days but slump after Monday slowed gross down. Title seems against picture. First few days drew readers of the book. Took \$14,000.

St. Francis (1,400; 65-90)—"The Volga Boatman" (P. D. C.) The smash of the week. Got off to great start and kept up steadily. House too small to break records. Looks like good run. Took \$17,000.

Warfield (2,840; 65-90)—"Money Talks," (M-G-M.) Didn't talk in this case. Box office receipts far below normal with \$17,000.
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\$11,000 FOR BOATMAN SETS WASHINGTON PACE

"Paris" Fails to Help the Columbia, Grossing the Usual Average of \$7,000

Washington, May 31.
(Estimated White Population 380,000)

Business here was away below average with a freak attraction reported as doing fairly well. This was "The Naked Truth" playing to women only at the Belasco, legit. house. This week the same picture at the same scale, 50 cent top, will play for men only. "The Volga Boatman" at the Metropolitan led the town, having no real opposition.

Estimates for Last Week
Columbia—"Paris," (M-G-M.) (1,232; 35-50.) Again way below the average take of the house at \$7,000.

Metropolitan—"The Volga Boatman" (P. D. C.) (1,542; 35-50.) At 50 cent top led the town without added attraction, \$11,000.

Metropolitan—"The Volga Boatman" (P. D. C.) (1,542; 35-50.) At 50 cent top led the town without added attraction, \$11,000.

Palace—"The Crown of Lies," (F. P.-L.) (2,432; 35-50.) House, less than \$7,000.

Rialto—"Night Cry," (Warners.) (1,978; 35-50.) Washington never wild over dog pictures. This is no exception. This house has not been doing anything of late without special stage attraction. Only \$4,000.

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BUFFALO NOSE DIVE DUE TO HOT SPELL

"Fascinating Youth" Draws \$20,000 with "Brown of Harvard" Next at \$15,000

Buffalo, May 31.
Business in Buffalo picture houses took a nose dive for new low seasonal levels. A sudden sharp turn in the weather to summer temperature helped expedite the slump and even the postponement of the beach openings until today on account of the ice jam in the local harbor brought no improvement.

Last Week's Estimates
Buffalo (3,600; 35-45-60)—"Fascinating Youth" (F. P.-L.) Film and presentation regarded as a complete flop here with fans actually walking out on the picture. Adverse comment on all sides gave the worst week it experienced since the opening. \$20,000.

Hip (2,400; 50)—"Wet Paint" (F. P.-L.) With Art Landry and his band in its final week the takings were sub-normal at 12,000.

Loew's 3,400; 35-50—"Girl from Montmartre" (1st Nat.) Business at low ebb all week with week end expiring completely. \$11,000.

Lafayette (2,400; 35-50)—"Brown of Harvard" (M-G-M.) An excellent picture but a dead loss to the usual clientele of this house. Drew some ultra business for a gross of \$15,000.

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PARADE AT \$16,500 TOPS PORTLAND WEEK

"Rainmaker" Does a Brodie and Is Pulled After Second Day at Liberty

Portland, Ore., May 31.
Trade here was generally off with "The Big Parade" going over and a heavy publicity campaign helping to grab all the money in town.

Estimates for Last Week
Auditorium (3,500; 1.65)—"The Big Parade" (M-G-M.) Everything in favor of putting this over with a high gross reached with \$16,500.

Liberty (2,200; 35-50)—"The Rainmaker," (F. P.-L.) flopped and was pulled out Tuesday with "The Prince of Pilsen" (P. D. C.) showed in to finish the week disastrously. Intake for the week small at \$7,200.

Rivoli (1,210; 35-50)—"Mille Modiste," (1st Nat.) Great business as Corinne Griffith is very popular locally. The film brought \$8,300.

People's (936; 30-45)—"Moana," (F. P.-L.) A losing week for this house with only \$2,100.

Majestic (1,000; 35-50)—"Wet Paint," (F. P.-L.) A good draw for the theatre, bringing in \$5,800.

Blue Mosque (850; 25)—"Isle of Retribution," (F. B. O.) A weak

MINNEAPOLIS IN SLUMP; ONLY 'TRAMP' AND 'BOATMAN' HIT

Garrick Closes Earliest in History As Summer Depression Sets In—Langdon Film Drew \$11,500—Loew's Last Flops Miserably on Its Third Week

COOL EVENINGS HELP BALT. NIGHT TRADE

"Stella Dallas" Pulls \$18,000—"Boatman" Off \$1,000 on Opening Week

Baltimore, May 31.

Box offices in this city were generally good with the evenings cool and fair. Several houses report matinees off but evening patronage holds up. A wild west tent show was a counter attraction for two days.

Estimates for Last Week
Rivoli (2,300; 35-65)—"Old Loves for New," (1st Nat.) Did well at \$12,000.

Century (3,000; 30-65)—"Stella Dallas," (U. S.) Biggest week since "The Midshipman," taking \$18,000.

New (1,800; 25-50)—"Volga Boatman," (P. D. C.) In its second week drew well, bringing in just \$1,000 short of the first week at \$10,000.

Embassy (1,500; 25-50)—"Social Celebrity," (F. P.-L.) Same low average, about \$5,500.

Warner-Met. (1,300; 25-50)—"Fighting Edge," (Warners.) Average business at \$6,500.

Hippodrome (3,300; 25-50)—"Bachelor Brides," (Ind.) and vaudeville continued good with about \$9,500.

Parkway (1,400; 25-50)—"Brown of Harvard," (M-G-M.) was a good bet for this house and brought in 3,750.

Garden (3,000; 25-50)—"Non-Stop Flight," (F. B. O.) and vaudeville were good enough to bring in around \$10,000.
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\$5,000 FOR "KIKI" IS JOLT IN N. O.

Loew's Registers New Low Gross with "Skinner's Dress Suit" Doing \$13,000

New Orleans, May 31.
Things were rather quiet in the film emporiums of the city last week. The surprise was the low gross registered by Norma Talmadge in "Kiki," but the play has never been south and again, Leonore Ulrich has never appeared below the Mason-Dixon line, which meant as far as the average film patron was concerned, there was no advance anticipation. Warm weather militated against business in practically all the theatres. "Skinner's Dress Suit" ran along to the smallest receipts yet recorded at Loew's State.

Estimates for Last Week
Loew's State (3,600; 60)—"Skinner's Dress Suit," (Universal), hit bottom on grosses as far as this new houses is concerned with \$13,000.

Strand (2,200; 75)—"Kiki," (U. A.) did not mean anything in this town and got only minor attention and managed to just pass \$5,000.

Liberty (1,800; 75)—"Crown of Lies," (F. P.-L.) Pola Negri is not popular here and the picture held little sway from the usual, making one of the lightest weeks of the season with \$3,200.

Tudor (800; 40)—"Sea Beast" playing a return engagement got more than the average returns at this small house when the intake was counted at \$2,800.
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COHN IN NORTHWEST

Louis Cohn, of the realty department of Famous Players-Lasky is in Seattle, this week where he will endeavor to close deals for sites to erect houses in that city and Portland for Public.

film, taken off Wednesday and replaced by "Oh, What a Nurse," (Warner's) which completed the week to fair returns and was held over. \$2,200.
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Minneapolis, May 31.

Business was simply shot to pieces last week in Minneapolis. Only "Tramp," "Tramp, Tramp," and "The Volga Boatman" stood up, the latter closing the Garrick after its third week. This is the earliest the Garrick has ever closed. It has no cooling system. This town looks for bad summer season through unhealthy local business conditions.

Estimates for Last Week
State (2,040; 50)—"Tramp, Tramp, Tramp," (1st Nat.) With churches selling tickets and a benefit tacked on, the house clicked with \$11,500.

Garrick (1,829; 59)—"Volga Boatman," (P. D. C.) Finished its third week well up at \$6,000.

Strand (1,277; 50)—"For Heaven's Sake," (F. P.-L.) In its third week it fell to a miserable gross. The entire take for the three weeks was less than the first week's business on "The Freshman." Received \$1,200.

Lyric (1,200; 35)—"Wilderness Woman," (Ind.) Did nothing worth mentioning at \$1,000.

Aster (895; 25)—"Rustling for Cupid," (Fox). Not so good, even for this house at \$900.

Hennepin-Orpheum (2,852; 50-99)—"Wild Oats Lane," (1st Nat.) Nan Halperin, vaudeville headliner, saved the week which brought \$14,000.

Pantages (1,554; 50)—"Cave Man," (Warners) and vaudeville did less than usual at \$4,200.

Seventh Street (1,480; 59)—"Phantom Bullet," (Universal) and vaudeville brought \$4,300.
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DOHENY SHYS AT FINANCING GLORIA

According to reports, E. L. Doheny, who it is said would finance the making of Gloria Swanson's picture for United Artists; has withdrawn his support from the proposition, and it is quite likely that Joseph M. Schenck and his associates will carry the financial burden of the Swanson pictures, that are to be made for that organization.

At the time negotiations began between United Artists and Miss Swanson, Maurice Cleary, who is a relative of Doheny, appeared on the surface and in a short time announcement was made that he would handle the business affairs for Miss Swanson. It is understood, that at that time an agreement had been made whereby the Doheny money, which it is said, had been used in several Douglas Fairbanks' enterprises, would be forthcoming for the Swanson productions. However, recently, it is said, Doheny had a change of heart and notified Cleary and Miss Swanson to that effect, which required, it is said, new negotiations being conducted in New York, so that Miss Swanson will be enabled to go ahead shortly to make her first picture for United Artists program.

It is likely Miss Swanson will not require the aid of Schenck or outside capital, as she is reported to have sufficient money in her own right to make several pictures.

TO FILM "OUR GANG" COMEDY IN ENGLAND

Robert F. McGowan leaves for New York, July 3, to sail for England, where he will make an "Our Gang" comedy entitled "London Bridges." He is taking with him Jimmy Finlayson, and will work abroad for about a month making scenes in various prominent public places in London, as well as in the Whitechapel district. He will be gone for about seven weeks. This is the first picture that Roach will make abroad.

F. Richard Jones, director general for the Roach organization, will leave a little ahead of McGowan, for a tour of Switzerland, France and England, with his daughter. He will be in London at the time McGowan is shooting his picture.

BREWSTER FAILS TO MAKE DENIAL OF VARIETY "SCOOP"

Alarm Spreads in Millionaire Publisher's Camp After Sensational Inside Story of Reciprocity Deal With M-G-M.

New York, May 31.
No denial has been entered here by Eugene V. Brewster, or any one on his behalf, on the story in Variety last week that he had virtually turned over his three magazines for the benefit of Metro-Goldwyn-Mayer, so that his protegee, Corliss Palmer, will be given a one year contract in films to earn a weekly stipend of \$250.

It is rumored that Brewster publications intended forwarding Variety notification, alleging that Variety wrongfully interpreted the letter written by Brewster to his office staff, which was printed in Variety, issue of May 26.

There has been much alarm in the Brewster camp, as the result of the Variety story, and the Brewster editors have been interviewing press departments of the large film distributors, since Variety's story appeared, endeavoring to ascertain what the attitude of these organizations might be toward their publications. The publishers however, retaliated and asked what Brewster's attitude might be now toward other motion picture producing and distributing concerns, outside of Metro-Goldwyn-Mayer and the Colleen Moore Unit of First National.

New York newspaper men have pronounced the Brewster letter as the greatest newspaper scandal of years, and are crediting Variety with this expose.

The Corliss Palmer contract made with Metro-Goldwyn-Mayer has been partially unloaded upon the Hal Roach organization, which it is said will carry the burden of her contract at \$250 a week for 26 weeks. Miss Palmer is now playing the lead opposite Charlie Chase in a two reel comedy. It is quite unlikely that Metro-Goldwyn-Mayer will use Miss Palmer in any impor-

tant or featured roles in their product. It is also understood that if this organization should use her when the 26 weeks with Roach runs out, they will simply give her a small bit, which might flash on and off the screen without giving her screen credit among the cast.

CATLETT GOES TO FOX

Walter Catlett, musical comedy star, was in Los Angeles for a flying visit before departing for New York. While here he signed a contract to star in one picture for Fox Films. After winding up business matters in the East, Catlett will return here to work in the new production.

Good Samaritan Goes To Jail After Argument

John Sinclair, picture comedian, is in the county jail with a charge of disturbing the peace hanging over him because of what he said was a friendly act.

According to the constable at Sherman who made the arrest, between Hollywood and Santa Monica, Sinclair drove his automobile alongside another going in the same direction Sunday night to tell the other driver that his lights were out. As he slowed down, a small car, coming from the other direction, scraped Sinclair's machine. A fight started between Sinclair and the other driver which ended with the actor in the county jail.

Lorna Moon, formerly with Cecil B. DeMille, has been added to the scenario department at Metro-Goldwyn-Mayer.

M-G-M TO RENEW FIGHT ON CONTRACT

Metro-Goldwyn-Mayer have petitioned Superior Court Judge Shaw to reopen the proceedings which Marceline Day, screen actress instituted against them to break her contract, on the grounds that at the time it was signed she was a minor and since has reached her majority. The court had ruled the film concern could not disclose the salary paid Miss Day and prohibited its executives from discussing her contract with other concerns.

The petition filed stated that erroneous service of the complaint in the action had been made by serving them on Abraham Lehr, who is not an officer of the corporation. Also that the corporation had no legal knowledge of the suit until a day after Judge Shaw had issued the prohibition order.

Irving Thalberg, one of the M-G-M vice presidents, swore to an affidavit that the corporation had a meritorious defense to the action and desired to present their side of the story. Judge Shaw will hear arguments Wednesday.

INDIANS TO AUSTRALIA

Seven Hopi Indians will leave San Francisco June 8 for Australia to spend a year in the Antipodes making personal appearances in conjunction with the exhibiting of "The Vanishing American" in that country. They will be under the direction and personal charge of Rev. Hugh D. Smith, missionary on the Hopi Reservation in northwestern Arizona.

MIDWEST EXHIBITORS READY TO WAR ON LAEMMLE

Universal Chief Accused by Nebraska Theatre Owner As Facing Competition and Breaking Promise Made at Last Convention

LOCAL LEGIT THEATRES DROP: ROSE MARIE TOPS

With the exception of the Biltmore where "Rose Marie" was in its final week the local legitimate houses were bumped in a like manner to the picture houses. There was a sudden rush to see the last performances of "Rose Marie" which brought its eighth and final weeks business to a total of \$22,000. At the Mason Kolh and Dill in "Pair O' Fools," second week got around \$8,500, while Will Morrissey's Revue at the Orange Grove with an extra special Saturday midnight performance, ballyhooed heavily, only brought around \$7,400.

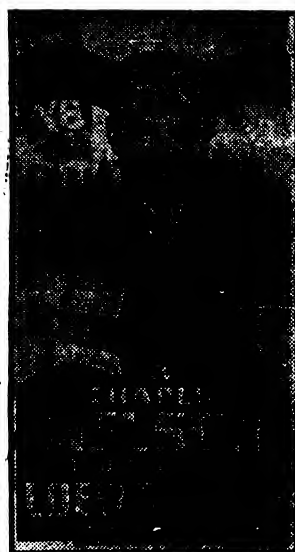
El Capitan housing Charlot's Revue pulled \$13,000. Marjorie Rambeau in "They Knew What They Wanted" brought the gross to \$5,700 at the Majestic.

At the Morosco, Otto Lederer in "The Music Master," playing its second and final week showed little better than \$4,500 coming in.

Exhibitors attending the M. P. T. O. A. Convention, in the mid-west section of Kansas, Iowa, and Nebraska, are prepared to launch an attack on Carl Laemmle, condemning him for his theatre buying activities.

These exhibitors claim that Laemmle has not lived up to the promises made to them in Milwaukee, and that he is competing in their territory with them. After having sold film to them for ten or more years, they claim that Laemmle prior to Continued on Page 17

A
FANCHON & MARCO
IDEA



"In Memory of a Prince"

A. A. SCHMIDT

AL BOASBERG

SIDNEY OLCOTT

Now Directing

Richard Barthelmess

for

Inspiration Pictures, Inc.

in

"The Amateur Gentleman"

to be followed by

"The Four Feathers"

Recently completed "Ranson's Folly"

DOROTHY DUNBAR

now playing the
leading feminine
role opposite

Richard Barthelmess

in

"The Amateur Gentleman"

An Inspiration Picture

For First National release

The Whole Country is Ringing with the Big News!



Every One - - - Built for the Box Office

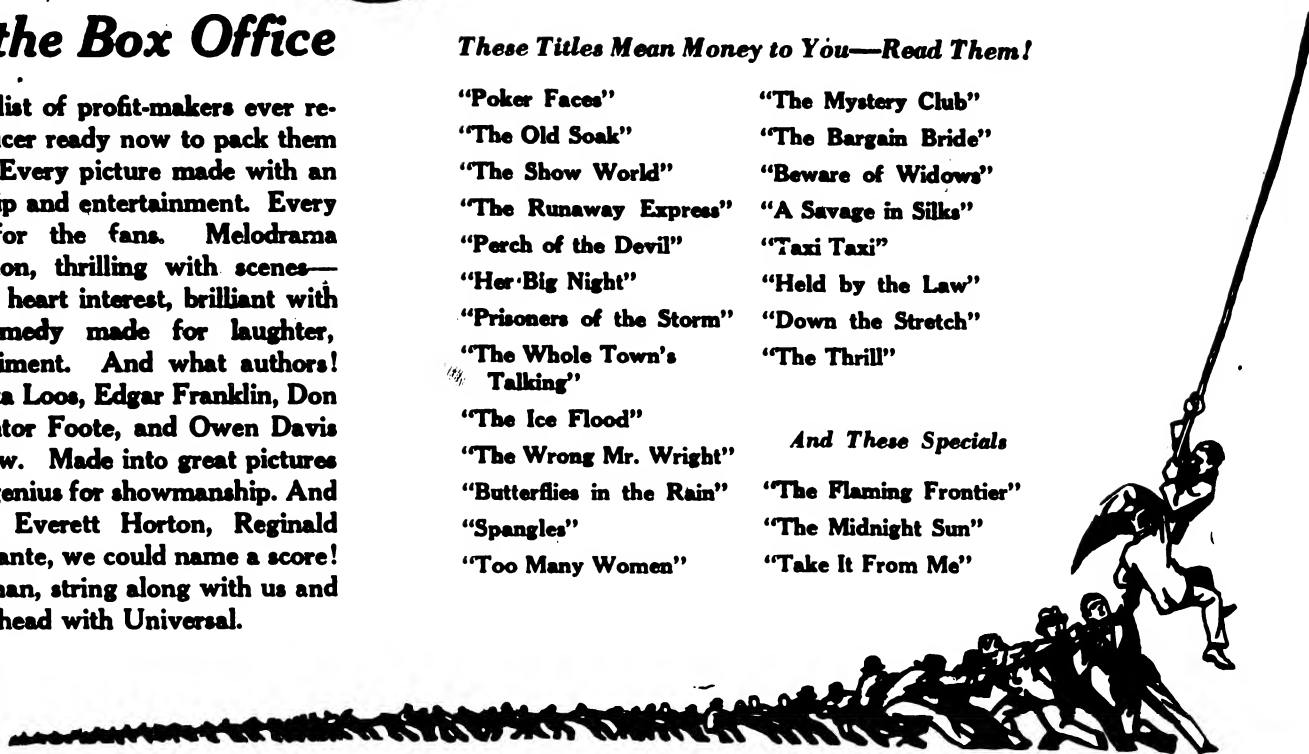
The most amazing list of profit-makers ever released by one producer ready now to pack them into your theatre. Every picture made with an eye to showmanship and entertainment. Every one good news for the fans. Melodrama crammed with action, thrilling with scenes—drama stirring with heart interest, brilliant with situations—and comedy made for laughter, bursting with merriment. And what authors! John Emerson, Anita Loos, Edgar Franklin, Don Marquis, John Taintor Foote, and Owen Davis to mention just a few. Made into great pictures by directors with a genius for showmanship. And the stars—Edward Everett Horton, Reginald Denny, Laura La Plante, we could name a score! For heaven's sake man, string along with us and you'll be way out ahead with Universal.

These Titles Mean Money to You—Read Them!

- | | |
|----------------------------|---------------------|
| "Poker Faces" | "The Mystery Club" |
| "The Old Soak" | "The Bargain Bride" |
| "The Show World" | "Beware of Widows" |
| "The Runaway Express" | "A Savage in Silks" |
| "Perch of the Devil" | "Taxi Taxi" |
| "Her Big Night" | "Held by the Law" |
| "Prisoners of the Storm" | "Down the Stretch" |
| "The Whole Town's Talking" | "The Thrill" |
| "The Ice Flood" | |
| "The Wrong Mr. Wright" | |
| "Butterflies in the Rain" | |
| "Spangles" | |
| "Too Many Women" | |

And These Specials

- | |
|------------------------|
| "The Flaming Frontier" |
| "The Midnight Sun" |
| "Take It From Me" |



UNIVERSAL—Way Out Ahead!

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COAST STUDIOS

Fred Newmeyer was assigned by Famous Players-Lasky to direct Wallace Beery and Raymond Hatton in "We're In The Navy Now." Erle Kenton was to have directed.

Lillian Gish will start on "Annie Laurie" for Metro-Goldwyn-Mayer, June 15, with John S. Robertson directing. Norman Kerry will play the male lead.

Lars Harsen had been added to the cast of "The Undying Past," which Clarence Brown is directing for Metro-Goldwyn-Mayer.

Fred Niblo's Metro-Goldwyn-Mayer contract has been renewed. Under its terms, he will direct five more pictures.

John Miljan has been added to the cast of "The Amateur Gentleman," which is being directed by Sidney Olcott with Richard Barthelmess starring for Inspiration Pictures.

Ken Maynard's next for First National will be "The Unknown Cavalier," from the novel, "Ride Him, Cowboy," by Kenneth Perkins. Harry J. Brown will supervise production for Charles R. Rogers. Al Rogell will direct.

Barbara Worth and Dick Sutherland were added to the cast of "Broken Hearts of Hollywood," which Lloyd Bacon is directing for Warner Brothers.

Frank Lloyd will make "Sadara," by Charles Tenney Jackson as his first production for Famous Players-Lasky.

Rupert Julian's contract has been renewed by Cecil B. DeMille, and he will direct "The Yankee Clipper," an original by Dennison Clift. William Boyd and Elinor Fair are featured.

"Western Society," Tom Mix's current picture for Fox, will be released as "The Arizona Wildcat."

Alma Rubens, Walter McGrail, Lou Tellegen, Charles Lane, Emily Fitzroy, George Cowl, Thomas Ricketts, Langhorne Burton, Edgar Norton, and Richard Walling are in the cast of "The Pelican," which Frank Borzage is directing for Fox from the play by F. Tennyson Jesse and H. M. Harwood.

Ralph Ince has signed to play in and direct "Breed of the Sea," from the Peter B. Kyne Satevepost story for F. B. O.

Hallam Cooley has been loaned by Fox to First National for a part in "Forever After."

Jerry Miley was cast for a role in "The Halfback," which will star Red Grange, with Sam Wood directing, for F. B. O.

Robert Edeson was engaged by Fox for "The Devil's Master," which John Ford will direct.

Kathryn Perry, Ralph Graves, and Ralph Sipperly were added to the cast of "Womanpower," which Harry Beaumont is directing for Fox.

Dorothy Bradford was loaned by Metro-Goldwyn-Mayer to J. M. McArthur to play opposite Monty Banks in "Atta Boy." E. H. Griffith is directing.

Buster Keaton and his company making "The General," left for Oregon to shoot exteriors.

Florence Vidor will be starred in "Capt. Sagarac," from the Charles Tunney Jackson story, adapted by Peter B. Kyne, with Frank Lloyd producing for Famous Players-Lasky.

Oliver "Babe" Hardy, 284-pound comedian, was signed to a new long term contract by Hal Roach.

Oscar Shaw, musical comedy

player, has been engaged to play opposite Norma Shearer in "Upstage," which Monta Bell will direct for Metro-Goldwyn-Mayer.

John Ince will direct and play in "Conscience," an original by Mrs. George Hall. Herbert Rawlinson is also in the cast. The film will be produced at Fine Arts Studio.

Arnold Gray was given a five-year contract by Metropolitan and will play the juvenile lead in "The Rejuvenation of Aunt Mar." E. Mason Hopper will direct.

Four Peter B. Kyne stories were purchased by Metro-Goldwyn-Mayer. They are "Little Casino," "Silver Threads Amongst the Gold,"

"The Desert Odyssey," and "Big Tim Meagher".

Carroll Nye was signed to play a featured role in "Kosher Kitty Kelly," which James Horne will direct for F. B. O.

Harry Carey, Kathleen Collins, Richard Tucker, James Neill and Phillips Smalley are in the cast of "The Border Patrol" which Charles R. Rogers will produce.

Madeline Hurlock, Danny O'Shea, Barney Hellum, Marvin Lobach and Louise Carver will support Ben Turpin in his next Mack Sennett comedy.

Lesley Mason, ex-newspaperman

and western representative for P. D. C., was appointed production supervisor at Metropolitan Studios.

Clyde Cook has been signed by Samuel Goldwyn for "The Winning of Barbara Worth," which will feature Ronald Colman and Vilma Banky with Henry King directing.

Katherine MacDonald and Fierre de Ramey, French actor, will be featured in "Old and New Loves," a Marion Fairfax production, for First National.

Natalie Kingston will play the feminine lead in "Men of the Night" opposite Milton Sills. John Francis Dillon will direct for First National.

Mabel Normand will start on her second two reel comedy for Hal Roach at the Culver City Studios, June 10. Jerome Storm, who was recently signed by Roach under a year's contract, will direct.

Helen Klump, newspaperwoman, has been signed by Fox to write titles on "The Lily" and "The Return of Peter Grimm."

BLINN ON SCREEN AGAIN

Holbrook Blinn will appear in the cast of "The Masked Woman," which June Mathis will supervise and Sylvano Balboni direct for First National. Production will start June 20 at the new First National studio, in Burbank.

Get Your Share of California Sunshine and Prosperity! Book it for the Entire Year with

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 WINNERS**

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1926-27

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 power!*

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 THE COLLEGE WIDOW
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 WHAT HAPPENED TO
 FATHER
 IRISH HEARTS
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 BITTER APPLES
 DEARIE
 Two corking stories by
 ARTHUR SOMERS ROCHE
 WHAT EVERY GIRL SHOULD
 KNOW
 ACROSS THE PACIFIC
 DON'T TELL THE WIFE
 WHILE LONDON SLEEPS
 WHITE FLANNELS
 MATINEE LADIES
 SIMPLE SIS
 THE HEART OF MARYLAND
 THE BLACK DIAMOND
 EXPRESS
 THE THIRD DEGREE
 TRACKED BY THE POLICE
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 A MILLION BID
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— M. P. T. O. A —

--Harold Lloyd Corporation

HARRY J. BROWN

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Reed Howes

and

Billy Sullivan

Series

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1926-7

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Reed Howes

Rayart release

Supervising

Ken Maynard Unit

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Greetings, M.P.T.O.A.

THE Fine Arts Studios, one of the world's finest and best equipped motion picture space leasing plants, welcomes the delegates to the Los Angeles Convention of the Motion Picture Theatre Owners of America.



We will be pleased to show you through our modern studios during your visit in this city.

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M. P. T. O. CONVENTION

UNIVERSAL GREETES YOU

TO ALL EXHIBITORS:

We as representatives of Carl Laemmle, President of Universal Pictures Corporation, wish to extend to you sincere wishes for the success of your Convention, and we trust great benefit will be resulting, and that the stay of those visiting Los Angeles will be thoroughly enjoyed.

We also wish to extend an invitation to all of our friend exhibitors to consider the Universal Offices at 1960 S. Vermont, as being open to them at all times, whether it may be for the services of a stenographer or any business assistance whatsoever that they may need.

L. J. Schlaifer, Western Division District Manager

C. H. Griffiths, Asst. Manager
J. Halstead, Sales Representative
R. J. Cadman, Sales Representative

A. John Frey, Sales Representative
Chas. A. McVicker, Sales Representative
P. J. Joffe, Sales Representative

D. S. Mitchell, Manager

H. O. Davis, Sales Representative
Frank S. Cass, Short Product Representative
H. D. McBride, Publicity Director

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MOTION PICTURE THEATRE OWNERS—

Welcome to California!

WHERE

METRO GOLDWYN MAYER MAKES GREAT MOVIES

[AT YOUR SERVICE THROUGHOUT THE CONVENTION
AND ALL DURING THE YEAR]

Los Angeles Metro-Goldwyn-Mayer Exchange

David Bershon, District Manager

1964 South Vermont Avenue

A. B. Lamb, Resident Manager

CONVENTION GOSSIP

T. A. Kinney, Park theatre, Franklin, Pa., says that his theatre patrons are guided in their selection of pictures by two national publications, Variety and Life, with the odds in favor of the former. He is a careful student of the weekly Box Office reports, and bases his runs largely on the performances in other cities.

A. J. Kleist of Pontiac, Mich., president of the Michigan branch, advises that Michigan is strong for constructive legislation and will support any measures brought up on the convention floor that spell progress and advancement. With a membership of 480 odd members out of a total of a little over 500 exhibitors in the state, Michigan has one of the strongest organizations affiliated with the national body.

The suite of the Robert Morgan Unit Organ at Ambassador Hotel was used Sunday and yesterday as "open house" for convention visitors and their friends, J. A. G. Schiller was host.

Emanuel Stutz of the Washington, D. C. delegation, lays claims also to being a Maryland exhibitor in that his new Chevy Chase theatre is located just across from the Maryland border on the outskirts of the national capitol, which enables him to give Sunday shows for the benefit of Maryland theatregoers, who are barred that privilege in their own state. "Manny" was manager of Loew's Columbia, in Washington for several years.

M. H. Hoffman, general manager of Tiffany Productions, one of the leading factors in independent dis-

tribution, checked in on Saturday. Hoffman has long been an important figure in independent ranks, and has attended every convention of the M. P. T. O. A. since the inception of the organization.

Frank E. Samuels, now residing in California, and one of the first exhibitors in New York City, has been a constant lobbyist renewing acquaintances with the Manhattan delegation. Samuels was one of the leading figures in the first national exhibitors' organization that was formed, and was secretary of the two Expositions that were held in Grand Central Palace, New York, in 1913 and 1914.

Morris Needles is an oldtimer of the New York delegation who has never missed either a state or national convention in his many years in the business. While on the trip to California, he was elated when informed that a town in the state had been named after him, but after seeing the railroad roundhouse and station that comprised Needles, Calif., he lost his enthusiasm.

Mike Comerford, Bill Cadoret and Mike O'Toole, the guiding heads of the Comerford Circuit in Eastern Pennsylvania are prominent figures in the affairs of the national organization.

Sam Schwartz, treasurer of the New York M. P. Chamber of Commerce for the past four years, is an important factor in the affairs of the New York delegation. Starting in 1907 with one theatre of the 299 seat type, Mr. Schwartz now controls six theatres in Greater New York which are operated by his two sons, Maury and Charles, while Sam devotes the majority of his time to real estate deals along Broadway.

R. Sanders, president of the

Brooklyn unit, and one of the most sincere workers for the benefit of exhibitors, is attending the convention with his wife and daughter. Mr. Sanders is a prominent figure around the Ambassador lobby.

Jack Cohn of Columbia Pictures is killing two birds with one stone on his present trip West. He is conferring with his brother, Harry, regarding production plans, and still managing to keep in the limelight around the hotel.

Twenty years ago Harry Langdon and Tim Whelan, his Chief gagger, worked on the same vaudeville bill in Detroit. Tim blew into the Ambassador lobby and spotted some of the Detroit delegates—much embracing and reminiscing followed.

The Whittier State School Band brought to the Convention by H. J. Siler, of the Scenic Theatre, Whittier, clicked heavily yesterday afternoon.

John Manheimer, the Brooklyn Bearcat, although more interested in electric sign manufacturing now than in theatres is on deck from force of habit of attending conventions. "If he's right, I'm for him," John still exclaims.

M. A. Choynski of Chicago says he added one more theatre to his chain, making a string of two. Choynski is known as the pioneer exhibitor of the Middle West.

Louis Weiss of the Artclass Pictures, prominent old time exhibitor in New York City and one of the important factors in the operations of Weiss Brothers, arrived in Los Angeles late last week for the convention sessions.

While on the coast Weiss will

complete plans for the production and distribution of several series of comedies via the state right market.

H. R. Burg, Shell Theatre, Tacoma, was fishing down the coast near San Diego Saturday and Sunday, motoring back to register for the opening session.

Louis R. Greenfield, Greenfield Theatres, San Francisco and Hawaii, is present with a new device that will be marketed by William J. Citron, the inventor and himself. The invention is called the "Trailograf," and is designed to take the place of slides on the screen.

AL BOASBERG ACTING WHEN NOT CLOWNING

Buster Keaton is working from an economic standpoint in making his new picture, "The General." He found out that a gag man could not be kept busy through the entire production period in supplying material, so decided that Al Boasberg, one of his "wise crackers" was an actor. He instructed the latter to grow side burns and a mustache ala Noah Beery, casting him in an important part.

The acting job however, will not permit Boasberg to neglect his "gagging," as he must come through with at least five or six ideas a day, while the Company is on location, two months in Oregon.

MORENO SELLING FILMS

Antonio Moreno, screen actor, is also a film salesman. Being a noble Spaniard and loyal to his countrymen Moreno has become the American representative for Aravin Bros., Spanish picture producers. His first job will be to oversee the distribution here of their production, "La Bejarana."

EX-PUGS ACTING

James J. Jeffries, former heavyweight champion of the world, and Tom Sharkey, former heavyweight contender, will launch a picture house tour of ten months, beginning at Loew's Buffalo on June 6. Their offering will be entitled "Memories," with Jeffries telling of his past ring experiences, and then both will indulge in an exhibition bout. Jeffries is getting \$1500 a week for his work, with the act said to be getting \$2500.

Upon completing the picture house tour, Jeffries next year will join Ringling-Barnum-Bailey Circus as a special attraction.

GAG MAN CO-DIRECTING

Clyde Bruckman is co-directing with Buster Keaton, the latter's starring vehicle "The General." Bruckman has been a gag man with the Keaton organization for two years. Marion Mack is the leading woman. The company will be on location at Cottage Grove, Ore., for three weeks.

DOUBLE HEADER AT FORUM

Forum on Saturday will launch a double screen bill to follow "La Boheme." For two weeks they will play Monte Blue in "Hogan's Alley" and Irene Rich in "Pleasure Buyers", both Warner Brothers productions. The show will run 150 minutes. At the conclusion of this engagement another Warner product, Lubitsch's "So This Is Paris" will have its world premiere.

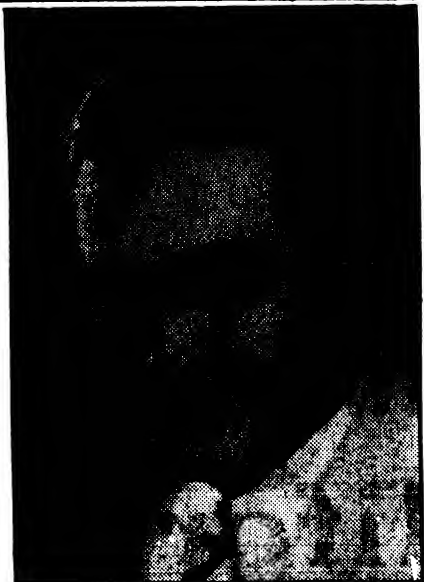
S. T. M. A. WILL STAGE ACTS

Norfolk, Va., May 31. Southern Theatre Managers Association, an independent picture house circuit operated out of this city, contemplate the use of acts and presentations for their houses immediately. The circuit expects to line up 100 houses in this territory as the booking nucleus.

FANCHON AND MARCO
PRESENT

LESTRA LaMONTE---The Paper Fashion Plate

Creator, Designer and Star of FANCHON & MARCO'S PAPER IDEA
MOST NOVEL PRESENTATION EVER OFFERED ON ANY STAGE. ENTIRELY OF PAPER COSTUMES AND PROPERTIES DESIGNED BY LESTRA LaMONTE
BOULEVARD THEATRE, Los Angeles, NOW—Open Time Following Tour of West Coast Circuit
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GREETINGS!

TED WILDE
CO-DIRECTING
HAROLD LLOYD

Welcome, M. P. T. O. Members!

If there is anything C. King Charney and I can do to assist in making your stay here a more joyous one, do not hesitate to call on us.

Make our headquarters your offices while in Hollywood, where Miss Ganz will be glad to handle your correspondence.

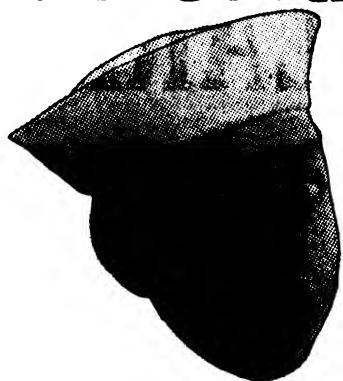
AGFA RAW FILM CORPORATION

ALFRED WEISS, PRESIDENT

6370 Santa Monica Boulevard

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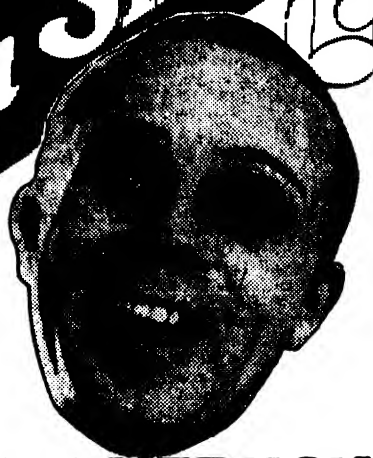
*The Brightest Spots on the
Varied Programs of 1926-7*
in BEST THEATRES EVERYWHERE,



**BILLY DOOLEY
COMEDIES**



*The Name Christie on Comedy
is Like Sterling on Silver*



**BOBBY VERNON
COMEDIES**

**JIMMIE ADAMS
COMEDIES**



**VERA
STADMAN**



**ANNE
CORNWALL**



**CHRISTIE
COMEDIES**



NEAL BURNS



JACK DUFFY

FIRST RUNS HAVE LESS THAN HOUR PROTECTION IN FAR EAST

Pictures Screened at 50 Cents Top in Theatre Flashed in Open Park Same Night for 15 Cents, Says Delegate From Shanghai

The first and second run of films are shown the same night in the Dutch East Indies, according to Joseph Darling of the International Films and Theatres, Ltd. of Shanghai, China, who is attending the Convention. The average Indian theatre opens at 9 p. m. with a 50 cent "gold" top. The picture is run off for the better classes, then taken outside to the park or square of the town and projected on a sheet. The natives sit around, and as the sheet is transparent, the movie is looked at from both sides. The charge for the second show runs from five to fifteen cents.

Darling, who as prosecutor for the Department of Justice handled the government arguments in the anti-trust case against the Motion Picture Patents company, is the delegate representing the district farthest away from America. His company which is in the process of development, is operating in the Philippines, China, Dutch East Indies, and Japan. He was foreign representative for Fox Films for four years, working in Europe, South America, Australia, and the Far East.

Subtitles are one of the problems exhibitors in the Orient must contend with, Darling says. In the Philippines, Spanish and English titles occupy top and bottom of each title frame. English and some Chinese wording is shown in China, where lecturers explain all through the run of the film. In Japan lettering and lectures tell the plot. Siberia is partial to Russian titles and spellers while the Dutch East Indians prefer Dutch with a little English in their titles. French wording is generally used in pictures being shown in Indo-China.

Westerns, society dramas and a few serials are the choice of Oriental film fans. Censorship is strictest in Japan where no clinches, kissing scenes, safecracking and ridiculing of police is allowed. Tokio is the greatest film center of the Far East, according to Darling. Solid blocks of picture theatres comprise the Japanese Coney Island.

Outside of the big cities, exhibiting facilities are very poor as a majority of the houses have hand-ground machines, with changes taking from five to ten minutes. One of the peculiar and hazardous make-shifts employed is the use of large tubs of water when rheostats are not available. Electric current is high priced, the man from China says.

Admission charges run from five cents in the Dutch East Indies to \$1 in the big houses of China and Japan, while the Philippine houses charge from 20 to 50 cents.

Duties on films are high in all of the Asiatic countries with China charging five per cent of the value of the film, Japan scaling their rate by the weight of the film and Australia and Dutch East Indies charging high rates for incoming pictures.

COPS TO THE RESCUE

When the bunch started off Monday morning to visit Hollywood and Pasadena, about 70 were left behind on account of insufficient transportation facilities. Two motorcycle cops came to the rescue, however by telephoning around and finally procuring additional busses. Thomas Lofthouse and C. J. Lyons are the two officers who did the trick.

M-G-M UNLOADED

Metro-Goldwyn-Mayer, have made a smart deal on their contract with Corliss Palmer, protégé of Eugene V. Brewster, owner of a number of screen magazines. They have split the year's contract with Hal Roach, who is to keep her on his payroll for 26 weeks at \$250 a week.

At present Miss Corliss is appearing opposite Charlie Chase, in two reel comedy.

It is quite likely that Metro-Goldwyn-Mayer will lease her out for any portion of the other 26 weeks, as it is said, there is no intention on their part to use her in any of their pictures.

FOX TAKES 63-YEAR NEWARK HOUSE LEASE

Newark, N. J., May 31. William Fox has taken a 63-year lease on the new theatre seating 5000, which is located at Park Place and Beacon Street. The aggregate rental on this lease is \$17,000,000.

With Fox procuring this lease, talk has been revived that Newark is being over seated, but some people believe Newark will out-distance New York in population within 20 years. However, that is a local secret.

U. S. APPROVES FILM DEAL WITH GERMANY

Washington, D. C., May 31. Through the Department of Commerce, the United States Government has given its official stamp of approval to the recent Motion Picture alliance between this country and German producers. The report says that the move has been mutually beneficial.

SEIDER AND BRIDE IN HONEYMOON CAR

Joseph M. Seiter, business manager of the M.P.T.O.A., is combining pleasure with business during the convention in that he is enjoying a honeymoon trip. When the New York delegation arrived at San Bernardino Mr. Seiter and his bride were greeted at the station with a royal equipage, a vintage of 1900 Ford car, gaily painted, labeled "Another good man gone wrong," and "J. M. Seider's Honeymoon Express." A black-face chauffeur, wearing black top hat and Prince Albert, with khaki riding breeches and puttees, solemnly handed the newly-married couple into the carriage and for more than four hours, while the visiting exhibitors were escorted through the Orange Groves near Redlands and Riverside, and also for a trip to the top of Mt. Rubidoux, it served as their means of conveyance.

DELEGATES SEE HOMES OF STARS

Delegates and visitors to the M.P.T.O.A. convention were given their initial glimpses yesterday of Hollywood and the homes of the stars and other stellar luminaries in Hollywood and Beverly Hills. During the morning hours the visitors were conveyed in large sight-seeing busses for an extended tour, with a convoy of motorcycle police and members of the California branch of the national organization as hosts. No stops were made at any of the studios yesterday as visits to all of the film plants are scheduled for other mornings during the week.

Earl Carroll's Nemesis Appearing in Dance Halls

New York, May 31. Joyce Hawley, the Lady of the Bath, who was Earl Carroll's naked nemesis, is receiving \$800 to appear in dance halls. This week-end she is appearing at a Coney Island step emporium, which finds it necessary to turn the curious away.

CANADIAN DELEGATION

The delegation representing the M.P.T.O.A. of Canada arrived Saturday. Heading the group is J. C. Brady, president of the unit, and long identified with the exhibitor organizations in the northern country. Others in the delegation include A. Alexander, Sam Bloom, Mrs. S. Bloom, Abe Polikoff, Jake Smith and A. Lester.

WILL DIRECT SOON

Charles Dorain, assistant to Clarence Brown, M-G-M director, will become a director following the completion of "The Undying Past," which Brown is directing.

LOBBYING AT THE AMBASSADOR With Al Boasberg (Supported by Buster Keaton)

Welcome Empty Theatre Owners of America.

The best story of the week is credited to one of the gag men who parked him car in the studio space allotted to a well known, but highly self-inflated director. Upon the director bawling out the gag man, said G. M. replied, "I saw your preview last night and thought you weren't here any more."

T. A. Kinney of the Park Theatre, Franklin, Pa., says that since arriving here he has kissed so many actresses he has "Kleig lips."

They're trying to work a racket here of combining the "resolving" with the crap-shooting so that so much time will not be lost. The slogan is—"If I'd have only got over that third pass."

Somebody called Pat Casey—Albee's "Irish Rose."

A certain salesman cornered an exhibitor and after mentioning his product for the coming season finished by shouting—"Yes, and we're independent!"—the exhibitor replied, "With that line-up what have you got to be independent about?"

"The Green Hat" will be filmed by Kinemacolor.

Many in Hollywood admit being out of work, the balance maintain they are free lancing.

The biggest squawk New York registered to-date was by a Jewish salesman who "horned in" on the exhibitor's special train. He claims business is terrible, that the Indians at Albuquerque are not buying.

Consistency note: Gerald Duffy wrote the continuity for "Kosher Kitty Kelly"—Erin Go Ginsberg.

Abas the term "Gag Man." Now it's "brain gentlemen."

M-G-M have secured the rights to Brewster's Millions (of subscribers).

If you don't advertise in Variety—you don't have to hide. You're Hidden.

They don't call them "old ideas" any more. A new name has cropped up. They are now known as "proven ideas."

One guy went clean in a poker game. "Broke?" said his pal. "Broke? I haven't even got a Selznick note."

Sydney Cohen was observed buying a set of Fiske Tires. Time to retire?

Chas. Pettijohn of the Will Hayes office is parked at the Biltmore. He is working on a new clause in the contract to prohibit straights and flushes being filled against New York officials.

An exhibitor from Nebraska, new in the game, wanted to buy the Pathe News. On being advised the prices were set according to age the new exhibitor said: "I'm 34, how much will it cost me?"

A. J. Kleist, Jr., rushed in from Pontiac, Mich.; subscribed for Variety, then blew back home. "What else is there," said Kleist.

They indicted Earl Carroll for giving a girl a bath. If that's a crime, officer come get Boasberg.

B.O.Z.O. signing off. C. U. Later.

Holah and MacMeekin To Represent Exhibs

C. E. Holah, known in film and theatrical circles as "Doc," formerly connected with Universal, and more recently manager for George Baban, has associated himself with John N. MacMeekin, to act as personal representatives in Hollywood for motion picture exhibitors. The plan is to secure for their clients advance information concerning productions, data about stars and other information. "Doc" met the visiting New York delegation Saturday at San Bernardino, and in the rush of things started giving out the business cards of his partner instead of his own. He discovered his error after he had distributed some 25 or 30 cards.

WELCOME M.P.T.O.A. MEMBERS

CLARENCE BROWN

Director of
"The Signal Tower"

Smouldering Fires"

"The Goose Woman"

Rudolph Valentino in
"The Eagle"

Norma Talmadge in
"Kiki"

Now Directing
"Flesh and the Devil"
for M-G-M

F. B. O. GAG GETS LAUGH

One of the big laughs around convention headquarters was the appearance on the Ambassador grounds of a delapidated cut-down Ford, of very ancient vintage, gaudily decorated and colored, with a seedy looking driver who gave out the impression of anything but prosperity. A painted sign on one side of the car read: "I Didn't Buy F. B. O. Pictures." On the opposite side a sign: "For sale, Theatre 40 Years Old. Seats Still New."

New "Chi" Orpheum Starts on Grind

Chicago, Ill., May 31. The new Palace Theatre of the Orpheum circuit, which will open in August, is to have a policy that calls for vaudeville twice daily with reserved seats during the week and going into a grind and three performances daily on Saturday, Sunday and holidays. This will eliminate reserved seats in any of the Orpheum Chicago houses on the week end.

EDWIN G. HITCHCOCK

Presents

THE LATEST ACHIEVEMENT IN
PICTURE HOUSE IDEAS
BY OFFERING A COMBINATION
OF THE
SILENT AND SPOKEN DRAMA
One Act Plays and First Run Pictures

NOW PLAYING

The Distinguished American Actor

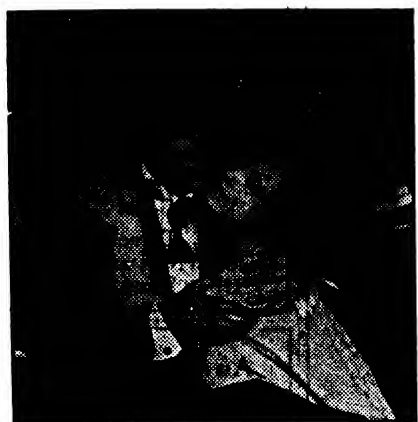
FREDERICK WARDE

CRITERION THEATRE
SEVENTH AND GRAND

M. P. T. O. A.
Welcome to California

Hal Roach

YOU HAVE PLAYED OUR COMEDIES. NOW COME OUT AND SEE THEM MADE
ANY TIME—ANY DAY



Pauline Frederick and
Carroll Nye

THE SON *in F.B.O.'S Great
Mother and Son Release*

"HER HONOR THE GOVERNOR"
CARROLL NYE

Busy now on "K. K. K."

Success M. P. T. O. A.

WELCOME
M.P.T.O.A.

Warner Bros. Pictures

26 Warner Winners for 1926-27

FEWER PICTURES - MORE WINNERS!!

That's Common Sense!

25 WOMEN THEATRE OWNERS ARE HERE

Two From Florida Travelled Longest Distance to Convention

Twenty-five women theatre owners from all sections of the country are enrolled delegates for the convention. From the southern tip of Florida, from rockbound Massachusetts, from the far Northwest and Canada and from the Rocky Mountain territories the women exhibitors descended upon Southern California.

To Jessie Mae Brown, of the Wallace theatre, Bradentown, and Mrs. J. Unger, Eustis theatre, Eustis, Florida, goes the distinction of having traveled farthest to participate in the Los Angeles gathering. Other women theatre owners who were registered are:

Mrs. N. Yamins, Rialto theatre, Fall River, Mass.; Miss Helen Ullman, Maryland Opera House, Salisbury, Md.; Mrs. S. Brill, Inwood, theatre, New York City; Mrs. B. Selder, New York City; Mrs. A. L. Tyo, and Mrs. J. H. Kearns, F. C. theatre, Wray, Colo.; Mrs. F. C. Weiskil, Rose theatre, Colfax, Wash.; Mrs. J. B. Fox, Beverlee theatre, Beverlee, N. J.; Mrs. A. L. Stallings, Kimena theatre, Salt Lake City, Utah; Pearl Merrill, Paralta theatre, Downey, Calif.; Laura Peralta, Meralta theatre, Culver City, Calif.; Mrs. A. D. Harlow, Hamilton theatre, Indianapolis; Rose Burdick, Sherman theatre, Sherman, Calif.; Mrs. S. Bloom, Academy theatre, Toronto, Ont.; Mrs. L. J. House, Wigwam theatre, Colgate, Okla.; Alberta Smith, Palace theatre, Rockman, Ga.; Dorothy B. Strause, Dora Dell theatre, Copper Hill, Tenn.; Mrs. David Berman, Grand theatre, Pittsburgh, Pa.; Mrs. George Mann, State theatre, Ukiah, Calif.; Mrs. Bruce Tate, Regent theatre, Milwaukee; Myrtle M. Warner, Palace theatre, Chilli-cothe, Ill.; Mrs. L. E. Sturle, Alamo theatre, Logan, Ky.; Margaret Swor, Capitol theatre, Shreveport, La.; Mildred Messenger, Avon theatre, Chicago.

VOLGA BOATMAN IN S. F.

San Francisco, May 31. Producers Distributing Corporation have booked "The Unknown Soldier," to follow "The Volga Boatman," at the St. Francis.

YEGGS LOOT SQUIRE HOME

The Hollywood home of Dallas Squire, business manager for Richard Barthelmess, was broken into and looted of jewelry and wearing apparel valued at \$2000.

Blank Fights for Sunday in Iowa

Des Moines, Ia., May 31.

When Blank's Lincoln theatre at Charlton, Iowa, announced a Sunday performance, the county attorney procured an injunction enjoining the management. It is said that the Blank organization will thresh the matter out in the courts, as they do not want a precedent established in this place against Sabbath amusement.

"Now You Splash Me"

A "Bathing Beauty Revue" has been arranged for the grand finale to the entertainment program of the convention. It will be staged Saturday at midnight at Crystal Beach, Santa Monica.

The "Midnight Bathing Beauty Revue" will feature Midgie Miller's Dancing Girls from Will Morrissey's Music Hall Revue at the Orange Grove and a number of the prettiest girls in the various studios. A series of events will be held, with prizes for the prettiest girls, the best swimmer and the most sensational exhibition of diving.

3 ROGERS PICTURES HERE

Chas. R. Rogers, one of the prominent independent producers on the coast, is celebrating the convention with three consecutive weeks of first run pictures in downtown Los Angeles theatres.

Corinne Griffith in "Mlle. Modiste" was last week's attraction at Loew's State; Renaud Hoffman's "The Unknown Soldier" is at the Figueroa this week; while Harry Carey in "Driftin' Through" starts this Saturday at the Broadway Palace.

In addition to guiding the destinies of the Corinne Griffith, Harry Carey and Renaud Hoffman units, Rogers is now producing the Ken Maynard western series for First National.

MARRIED WOMEN IN BEAUTY CONTEST

San Francisco, May 31.

Cliff Work, manager of the Golden Gate, pulled a nifty last week, when he tied up with a local daily on a married woman's beauty contest. The contest created considerable local interest with several hundred good looking women participating. The house worked the stunt from a comedy angle on its ballyhoo.

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LYRIC SOPRANO

Carthay Circle THEATRE NOW
Direction JACK LAUGHLIN

DRURY LENINGTON

LYRIC TENOR

16 weeks in Publix Theatres
Thanks to Jack Partington

Now METROPOLITAN, Los Angeles

HERE ARE THE STUDIOS AND WHAT THEY'RE MAKING

Production	Star	Director
Associated 3800 Mission Rd. "The Wedding March"	All Star	Von Stroheim
California 1420 Beachwood "Discord" "Baited Trap" "Thundering Speed" "The Collector" Untitled Untitled "Dixie Flyer" "Courage of Capt. Plum" Untitled	Jack Mower Ben Wilson Creighton Hale Leo Maloney Bill Cody Jack Perrin Dick Hatton All Star Cliff Bowes	Francis Ford Ben Wilson Bert Bracken Leo Maloney Dick Thorpe Ben Cohen Dick Hatton Chas. Hunt L. Chaudett Sky Moreno
Chadwick 6070 Sunset "Devil's Gulch"	Bob Custer	Jack Nelson
Chaplin 1416 La Brea "The Circus"	Chaplin	Chas. Chaplin
Christie 6100 Sunset "The Nervous Wreck" 2 Reel Comedy 2 Reel Comedy 2 Reel Comedy	Harrison Ford Jimmy Adams Billy Dooley Jack Duffy	Scott Sidney Walter Graham Wm. Watson Harold Beaudine
C. B. De Mille Culver City "Young April" "Risky Business" "Gigolo" "Yankee Clipper"	R. & J. Schildkraut Vera Reynolds Rod La Rocque Boyd Fair	Donald Crisp Alan Hale Wm. K. Howard Rupert Julian
Columbia 1438 Gower "Lone Wolf Returns"	Bert Lytell	Ralph Ince
F. B. O. 780 Gower "Flame of Argentine" "Cowboy Cop" "Bill Grinnin's Progress" "Kosher Kitty Kelly"	Evelyn Brent Tom Tyler Margaret Morris Viola Dana	Ed. Dillon Robert De Lacy Ralph Cedar James Horne
Fine Arts 4500 Sunset "Delicatessen" "Midnight Lovers" "Moran of Mounted" "Fighting Marine" "Man in Shadow" "Conscience" "Winnie Winkle"	Colleen Moore Nilsson-Stone Reed Howes Gene Tunney Steadman-Torrance Herb Rawlinson Ethlyn Gibson	Al Green Jack Dillon H. J. Brown S. Bennett Bartford John Ince Hugh Fay
Fox 1401 N. Western "The Pelican" "What Price Glory" "Woman Power" "The Steeple Chase" "Return Peter Grimm" "Arizona Wildcat" "White Eagle" "The Clown" "Devil's Master"	Alma Rubens Flynn-Del Rio Perry-Graves Conley-McConnell Alec Francis Tom Mix Buck Jones Fox-Gilbert O'Brien-Gaynor	F. Borzage Raoul Walsh H. Beaumont Lex Neal V. Schertzinger E. W. Hall Bunny Dell Robt. Kerr Cummings
M-G-M Culver City "Tin Hats" "The Temptress" "The Brag" "The Red Mill" "Altars of Desire"	All Star Carbo-Moreno Ray McCray Marion Davies Mae Murray	Ed. Sedgwick Fred Niblo Will Nigh Wm. Goodrich C. Cabanne
Metropolitan 1040 Las Palmas "Mountain Lad" "Forever After" "West of Broadway"	Harold Lloyd Astor-Hughes Priscilla Dean	Wilde-Milestone F. H. Weight Robt. Thornby
Hal Roach Culver City "The Black Rider" 2 Reel Comedy 2 Reel Comedy 2 Reel Comedy	Francis MacDonald Our Gang Helene Chadwick J. Finlayson	Hal Roach Robt. McGowan Stan Laurel Stan Laurel
Mack Bennett 1712 Glendale 2 Reel Comedy 2 Reel Comedy 2 Reel Comedy "The Smith Family"	Ben Turpin Alice Day Billy Bervan McKee-Hiatt	Gil Pratt Del Lord Alf Goulding
Stern (Century) 6100 Sunset "Let George Do It" "Newlyweds & Baby"	Syd Saylor Dooley-Clair	Francis Corby Gus Meins
Tec-Art 5360 Melrose "Amateur Gentleman"	Barthelmess	S. Olcott
Richard Thomas 5823 Santa Monica "Lost At Sea"	Novack-Sherman	L. Gasneir
New Famous Players-Lasky Studio 5341 Melrose "The Yes Man" "Diplomacy"	Harry Langdon Blanche Sweet	Frank Capra Marshall Neilan
Universal Universal City "Gilt Edge" "Fanny" "Uncle Tom's Cabin" "Let's Go" "Love Me & World Mine" "Butterflies in Rain" "Texas Streak" "Barely Reasonable" 2 Reel Comedy Standard Comedy	Richard Talmadge Slim Summerville Chas. Gilpin Fred Humes Mary Philbin L. La Plante Hoot Gibson Holmes-Corbett Charles Puffy The 3 Fat Men	Scott Dunlap Ed. Kennedy Harry Pollard Ernst Lamelle E. A. Dupont E. S. Doman Lynn Reynolds Vin Moore Dick Smith Harry Sweet
Vitagraph 1608 Talmadge "Manon Lescault"	John Barrymore	Alan Crossland
Warner Bros. 5842 Sunset "Broken Hearts Hollywd" "The Door Mat"	All Star Irene Rich	Lloyd Bacon James Flood
Wolcott 6030 Sunset "Heart of a Coward" Untitled Untitled	Billy Sullivan Sandow (Dog) Earle Douglas	Duke Worner Bill Bertram F. Yaconelli

Deny "Tieup" Refusal

New York, May 31.

It's denied in Washington that the Hearst daily there in connection with Loew's Theatre, will not tie up with any other house. This denial was prompted by the story recently in Variety, that Hearst's

Washington Times would not tie up with Universal's Rialto and other local houses.

The denial states the reason for the Times' refusal for the Rialto tieup was that a similar tieup a few weeks previously had been effected between the papers and Loew's Palace.

Harry Carey's Indians To Put on Navajo Dance

Harry Carey, western star, is bringing in a tribe of 50 Navajo Indians from his ranch in Saugus Tuesday afternoon, and will have them perform an Indian Medicine dance for the convention visitors on the lawn of the Ambassador grounds.

Carey's tribe of Indians is one of the most colorful groups in the Southwest. The star has a ranch of 3000 acres about 40 miles from Los Angeles and has the Indians to care for the cattle, sheep and crops.

These Navajoes are the only ones living away from the tribal reservation in Arizona, but with all they still practice the old customs of their ancestors while living at the Carey ranch. The latter place is one of the interesting sights for visitors. Carey has constructed an old fashioned western trading post with the Indians weaving blankets and moulding trinkets. There is also an Indian dining place.

The Medicine dance as performed on the hotel grounds is a replica of the dance as executed on the reservation.

Frances St. George

Warner Bros.

KFWB

Famous Radio

Jazzmania Girl

Now Playing

West Coast Theatres

Direction

FANCHON and MARCO

Open Time to Follow

An Established Fact
For Any Picture House

ROSE VALYDA

Just Concluded
4 Weeks Loew's State,
Los Angeles

3 Weeks Pasadena

Now—Warfield Theatre,
San Francisco, Indefinite

Direction

Fanchon & Marco

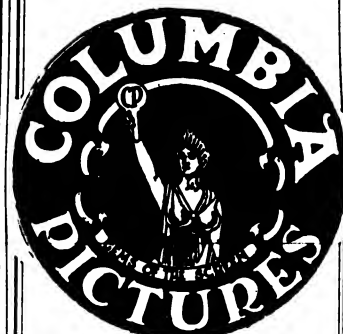
24

COLUMBIA Money Makers

for

1926-27

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GREAT STORIES
BIG AUTHORS
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Just finished Co-Starring in a feature with
CREIGHTON HALE

*M.P.T.O.A.--Here's hoping you
enjoy your visit with us*

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SHERRILL—"VIRGINIA"—SCHEUSSLER, Inc.

VARIETY

The Motion Picture Showman's

NEWSPAPER

That Prints the NEWS---FIRST!

EXHIBITORS READY TO WAR ON LAEMMLE

Continued from Page 7.

giving independents \$100,000, at the Milwaukee convention, stated that he was a picture producer and distributor and not in the theatre business, that his theatres were for sale at any time and in any place, as he did not want to be a competitor of anyone who played his product. He stated, they claim, that he would only operate theatres in territory where he could not get representation for his product, and that if anybody wanted to buy his houses, they would have to take the poor with the good, and he would retire from the exhibition field. However, an exhibitor who operates in a small Nebraska town of 9000 population, and who has two houses there, claims that Laemmle is erecting one in opposition to him.

This exhibitor says that he has

been purchasing the Laemmle product for 12 years, and when he learned that he was going to have competition with another house in his town, he endeavored to negotiate with the builder, to purchase the property. He was told by the builder that the house was being erected for Laemmle, and was not for sale.

The exhibitor then wrote a letter, in which he asked him not to compete with him in this territory, and to adhere to his promises made in Milwaukee, that he would not negotiate for a theatre in the territory where his product was being used. The exhibitor pointed out that with the opening of the Laemmle house in his town, there would be 3000 seats for a total population of 9000, and that it would be undoubtedly a losing game for him.

The exhibitor claims that prior to leaving home for the Convention here, he had not heard from Laemmle. Several other exhibitors from the middle west are prepared to back up their brother independent, and take up the matter on the convention floor, the first opportunity that is given them.

Pittsburgh Wants Convention

Continued from Page 1.

event. Those who are in the Toronto group are J. C. Brady, Harry Alexander, Sam Bloom, Jake Smith, A. Lester and Sol Polikoff.

Florida is also making its bid, claiming that it can offer just as good inducements as California.

The Cleveland delegation are also on the job and would like to have another opportunity to entertain the theatre owners. However, it is understood they are willing to waive in favor of Pittsburgh.

STUDIO NOTES

Nate. G. Rothstein, former exploitation director for Universal in the east, arrived here to join the executive staff at the Universal Studio.

Harry Edwards, former director for Harry Langdon, was engaged by Universal to direct "The Collegians," a two-reel series written by Carl Laemmle, Jr.

To All Members of

The M.P.T.O.A. THE F.B.O. STUDIO

Extends Its Most Cordial and Heartfelt Welcome

F. B. O.

**Wishes you long life and
guarantees you prosperity!**

Look at our list of GOLD BOND SPECIALS for the coming season:

"BIGGER THAN BARNUM'S"
"HER HONOR, THE GOVERNOR"
"LADDIE"
"KOSHER KITTY KELLY"
"BREED OF THE SEA"
"ROSE OF THE TENEMENTS"

"HELLO, BILL"
"TARZAN"
"THE MAGIC GARDEN"
"HER FATHER SAID NO"
"MOTHER"
"THE SILENT WARNING"

and more than

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PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"KIT-KAT REVUE" (42)

Special; 30 mins.
Metropolitan, Los Angeles

A good, substantial presentation is the offering at the Metropolitan this week with the cat idea reminiscent of the Novello Bros. idea presented recently at Lowe's State by Fanchon and Marco, predominating in set and chorus costumes. Eddie Peabody and the band were featured, working straight through. Effect was lost by not spotting the acts farther up front, as all of them came together close to the finale. Peabody performed with baton, violin, banjo and voice, assisted in one song by Edith Griffith, who also sang and accompanied on a pint-sized piano. Drury Lenington, with a nice tenor voice, sang the sort of ballad that suited his pipes and went across enthusiastically. Johnny Dove in a tap dance to "Poet and Peasant" did his stuff well enough for a long encore. Bert Darrell with tap dance, backovers, splits, flips and Russian steps on roller skates was a clever novelty act.

Allen and Gussie Blum, who worked in Sid Grauman's "Big Parade" prolog, performed a knock-down-and-drag-out rag doll dance, wherein Miss Blum took what seemed to be a lot of punishment. Scored big. Another tap dance came when Clemence and Sylvia, two girls in cat costumes, did a hard shoe number as a duo and did it well.

The band introduced "Valencia" which got across big with the patrons. Nice setting, with the automatic stage doing only one lift, specialty dance by the girls of the chorus, and a jazz toe dance by Clarice Gannon in Napoleon costume, helped put the act over strong.

"ASTEC IDEA" (40)

Special; 40 mins.
Lowe's State, Los Angeles

Fanchon and Marco are giving them something new this week in their "Astec Idea" presented at Lowe's State. They had to go back 2000 years for the idea but brought it up to date and topical for Decoration Day. Opening with the band in the pit, a back drop in two showed the wall of Aztec temple. Seated on a throne was Frank Stever in an Imperial costume.

Lanore Delara and Myra Kinch, as attendants, performed an Aztec sword dance as atmospheric explanation. Stever, a baritone, sang "God of the Sun" to good appreciation. Two sections of the wall flew to reveal the orchestra in modern costumes with Melson leading. He modernized the proceedings by starting the band off on "So's Your Old Lady" and came down to the foots to put it across vocally. He also did an imitation of Rube Wolf, the regular conductor, now on his vacation.

Gatfison Jones and Elsie Elliott did a burlesque Aztec dance that scored. Later Jones came out for an intricate tap dance. The chorus worked out a long routine Aztec dance that put the 16 girls across with the paying fans. Stever sang another number, "Two Thousand Years Ago", followed by Jones and Elliott in a pretty waltz. Another catchy chorus number, with the girls in pink and white, doing a tap dance without music, clicked.

Melson and the orchestra then went into a songolog on the war, good during Memorial Day week, which gradually reached a crescendo with three screams above the orchestra stand showing patriotic scenes to a yow finish with the audience ready to stand on their chairs. As far as the audiences in this house were concerned, the days of 1918 were brought right back to yesterday.

"RESTORED TO THE FOLD"

Sketch
22 Mins.; Full Stage (Special)
Criterion, Los Angeles

Criterion is playing "Thank You," the film about underpaid ministers, this week and therefore the acquisition of Frederick Warde, Shakespearian actor in a condensed version of "The Mission Play," local historical and religious play, presented yearly, was a double coup for Eddie Hitchcock who puts on the stage entertainment.

With the religiously-inclined coming in for both stage and screen fare, the stunt went over well with the audience. Ruth Helen Davis is playing an Indian girl while Warde plays Fra Junipero Serra, his Mission Play part. The plot is simple, showing where the old priest persuaded the girl, who was to run

off with a Spanish soldier, to remain at the mission. The time of the play is around 1810, when California was first settled.

A good set of the mission garden was provided. The acting of both players is of the heavy Shakespearian type.

"MEMORIES" (26)

22 Mins.; Full Stage (Special)
Figueroa, Los Angeles

Jack Laughlin had Memorial Day week and a war picture, "The Unknown Soldier" to work on for an overseas prologue. He staged "Memories" which had some good talent and a nice enough set if it had meant anything, but failed to take full advantage of the opportunities. With a stiff, unmeaning routine and several impossible situations, the players were good enough to hold it up for generous applause at the curtain.

Act opened with a song and band accompaniment before curtain flew. When the net was revealed, it showed mounds of turf rising to a hill with a flagstaff atop. Cast was spotted on various terraces, dressed in varied military costumes. Margaret Hayes and Frank Shannon were the two lead-off numbers with patriotic songs. The Figueroa band men were dressed in overseas uniforms and seated in a dugout scooped out of the hillside.

Paul Howard, with a bend in his back, did some acrobatic dancing that was very good, the boy being able to turn flips, etc., at will but outside of that he had nothing that warranted the obvious good feeling he had toward himself. The Crosby Brothers in gun drill and tap dance went across with effect. Four chorus girls in a kick number, "The Prisoner's Song" and some cartwheels by Charles Douglas were also on tap. The windup was a "Spirit of '76" tableaux.

Marguerite De La Motte and Charles Emmett Mack were billed as the stars of the prologue. They appear in the picture. All they did was to come out after the presentation and take their bows. No effort was made to entertain the crowds who came to see them in person.

F. & R. GET 3 MORE

Milwaukee, May 31.

Finkelstein and Rubin are continuing to extend their chain by acquiring three more theatres at Eau Claire, Wis., which gives them at present a total of 118 houses in their chain. The total is expected to rise to 130 by the Fall.

Ralph Sipperly has been signed to a long term contract with Fox.

HOME THIS WEEK

Joseph M. Schenck, accompanied by his wife, Norma Talmadge, and Louis B. Mayer are due to arrive June 4, in time to attend the ball given in honor of the Motion Picture Theatre Owners' Association, at the Ambassador auditorium that evening.

Schenck has been away for about three months while Mr. Mayer has been in the East for six weeks.

REEVES PULLS A NIFTY

Arch Reeves, head of Famous Players-Lasky publicity department, pulled a fast one when he had the Evening Express get out a special welcome for the Convention delegates. They turned over their first edition yesterday to Reeves, who had an imprint 72 point letters with red ink reading, "Paramount Welcomes M. P. T. O. A."

The stunt made a hit with the delegates.

Tax Only Music Played

Continued from Page 1.

delegates, and there probably will be a number of resolutions introduced, but Mr. Brylawski is of the opinion, as are other well informed theatre owners, that little, if any real headway can be accomplished by the convention as a whole. The general view is that following the discussions the matter will be referred to the Brylawski committee for consideration.

The M. P. T. O. A. committee headed by Mr. Brylawski is strongly opposed to the present method of tax levy. The so-called "policeman" method of collection and oppression is highly distasteful to the theatre men, and will be combatted at every turn. Exhibitors who have given the tax subject careful study contend that the American Society of Authors and Composers is not entitled to a tax covering the works of its entire membership of approximately 100, in that the music or compositions of only about 20 or 25 per cent of the membership is played in the individual theatres.

One of the serious bones of contention is the various methods of local taxation and collection, wherein shyster lawyers and so-called "policemen" fix their own basis of levy, and harass and oppress theatre men in a manner that has become unbearable.

Some of the visiting delegates are in favor of a reasonable minimum and maximum tax levy, but it is doubtful if their views will receive serious consideration. Congress, it is known, will not set a precedent that might in any way endanger the U. S. patent laws, therefore the abolition of the tax is highly improbable. The Vestal bill has not come up for discussion as yet by the M. T. P. O. A. as an organization, but every indication points to it being freely discussed here this week.

MORE HONEYMOONERS

Mr. and Mrs. F. A. Boedecker of the Ellen, Bozeman, Montana, are making their trip to the convention their honeymoon. The couple was married at Deer Lodge, Montana, May 5 and decided to wait until the convention to comb the rice out of their hair.

GIRLS ON THE JOB

Julie B. Hinie and Alma Walton, secretaries from the Board of Trade, are among those here for the Convention.

Miss Hinie is from the New Orleans office, while Miss Walton is from Memphis.

PETTIJOHN SNOOPING

Charles Pettijohn, attorney for the Hayes organization is in town and undoubtedly will be among the delegates and visiting theatre owners during the convention.

Pettijohn who has been here for two days, has kept under cover and will undoubtedly be on the job today.

Glad You Brought Wives

Continued from Page 1.

Angeles. They'd have greeted you with more contracts than a subdivider has maps. And, too, at about that time we were having our usual unusual weather.

Certainly, I hope that California sunshine will greet you folks each day you are in our midst, and I'm especially glad that you fellows brought your wives with you. The birds who attended the recent picture conventions here overlooked that very essential member of the family and incidentally worked a great hardship on the studio casting directors.

The fact of the matter is that if we happened to be using more than a corporal's guard of "beautiful extras" in our pictures at the same time these stag conventions were going on we had to lay off for the week because all the girls were attending the conventions. All of which will explain why a lot of directors and pictures that you will see in the making during your visit are considerably behind schedule, and why I am glad you fellows were thoughtful enough to bring your wives along. I hope to meet you before you leave Los Angeles.

I suppose as a matter of square shootin', I ought to give you boys a word of warning about the real estate sharks that infest us, but the truth is that I haven't been able to protect myself from the sub-dividers. I might explain something about the traffic rules of the city but the ins and out of those regulations are still as much of a mystery to me as they're goin' to be to you.

The best I can do is to sound a word of caution and hope that you will come through like the prints you get of my pictures?—"in good condition."

MELVILLE BROWN

DIRECTOR
for Universal

JUST COMPLETED—

"Her Big Night"

Starring Laura La Plante

IN PREPARATION—

"TAXI-TAXI"

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OBITUARY

ART SCHMIDT DEAD

Arthur Schmidt, 40, western sales manager for F. B. O. died May 30 at the Hollywood Hospital from pneumonia, which followed an appendicitis operation May 26.

He was a veteran of the film distribution business, being associated with P. A. Powers for 19 years, general manager of short subjects for Universal and general sales manager of Universal prior to going with F. B. O.

The Cunningham and O'Connor mortuary have charge of funeral arrangements and will ship the body to Buffalo Wednesday. He is survived by a widow and three children, Arthur, Jr., Mary and Robert.

SEILER "U" MAN DIES

John Seiler, 40, manager of the Universal Studio restaurant, died suddenly on May 29 in a San Francisco Hospital after an appendicitis operation. He is survived by a widow.

operation. He is survived by a widow.

ED HARRISON

Ed Harrison, 37, holder of the national record for deep sea diving, died in Los Angeles, May 30 from intestinal trouble. He had been diving for years in the waters around Catalina Island and was impressed into service in the search for Aimee Semple McPherson, woman evangelist reported to have drowned near Lick Pier, Venice. The cold water of the ocean is said to have accentuated and render fatal his physical ailment. Harrison was the man whose diving under water was watched from the glass bottom boats at Catalina.

CROWDS VIEW GIANT BODY

Large crowds of morbidly curious people passed through the Remington Undertaking Parlors yesterday to view the body of Tom Ton, 945 pound circus performer, who died recently after an heart attack.

The fat man, whose real name was Theodore Valenzuela, was a side show attraction at Dreamland, Coney Island.

STATE FIRE MARSHAL IS ON THE WARPATH

Wants Same Regulations for Tent Shows as Theatres. Asks Los Angeles Aid

State Fire Marshal J. Stevens, has instituted a campaign to close up all theatres, tent shows, and other places of amusement throughout the State, which are fire hazards.

Stevens has ordered a number of theatres in Los Angeles County, which are violating the fire laws, to make immediate alterations under a penalty of being closed up. He also is supervising an ordinance which will be submitted to the county supervisors at their next meeting, requesting that similar fire restrictions that are physically possible, be passed to cover tent shows of all kinds, so that they will be along the same lines as that required of theatres. Stevens asserts that a number of tent shows which have been operating throughout Los Angeles County are practically fire traps.

As there are no laws on the State books which provides that they use the same prevention methods which are required of the theatres, he says that one dramatic tent show, which has been giving fire authorities for the past year and a half, has only one main exit, and does not take precautions which he considers necessary in advance to prevent a panic should one arise in case of fire or a wind storm.

He says that this show is also practically an eating house, as sandwiches, candy and soft drinks are sold to the audience during the progress of the play by a number of vendors, who bear cumbersome trays to carry their wares. He also states that paper and soda bottles are strewn about the floor and in case of fire, people might trip over the bottles and the paper add to any conflagration, and would entail a heavy loss of life.

FAY WRAY CAST

Fay Wray, who has been playing in comedies and serials, was chosen for the part of "Mitzi" in "The Wedding March," by Eric von Stroheim. Zasu Pitts is the only other player cast. Production begins today.

STERN INCREASES CAPITAL

Stern Film Company, producing Century comedies, applied for and received permission from the Secretary of State of Delaware to increase their capital from \$50,000 to \$2,000,000.

NATIONAL CIRCUIT'S MANAGERIAL CHANGES

San Francisco, June 1.

There has been a general shakeup of managers of the San Jose (Cal.) houses of the National Theatres Syndicate. The changes reported are Eugene Perry out of the Victory as manager and Bill Beatty out as manager of the American. Frank Vesley, booker for the National houses is temporarily filling both jobs.

Frank Phelps, manager of the Jose in the same town, is reported to be leaving also, with no one named as his successor.

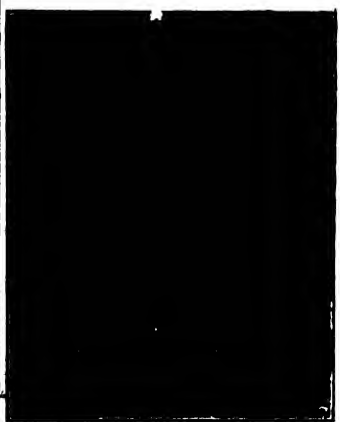
One report current here is that too much criticism of the managers by officials of the circuit has caused a general dissatisfaction resulting in the changes.

HAL ROACH TO DIRECT AFTER THREE YEARS

Hal Roach is going to direct "The Black Rider," which will be the first of a series of Westerns starring Francis MacDonald, which he will release through Metro-Goldwyn-Mayer. This will be the first time in three years that Roach himself, has handled the megaphone. He will be assisted in the directorial work by Cliff Smith, who is to direct all future MacDonald pictures. The initial shots for the picture will be taken in Moapa, Arizona, where the company will be on location for two weeks.

Isadore Bernstein, supervising director of these features, is also making the screen adaptation of the story with Florence Mack.

Princess of Personality



VERA LA VONNA

The Little Girl with the Big Smile and Golden Voice

Playing West Coast Theaters. Courtesy Fanchon & Marco.

The World's Most Beautiful Theatre
El Capitan
Hollywood

LOEWS STATE
MIDNIGHT LOVE IN PARIS!
MAE MURRAY
in "The Masked Bride"
Roy D'Arcy—
Francis X. Bushman
On the Stage:
Charlie Melson and Band
Fanchon-Marco's
"Antec Idea"
Garrison Jones—Elsie Elliott
Company of Forty

EGAN THEATRE
Figueras at Pico St.
LIMITED ENGAGEMENT
For Persons Desiring to Possess
Personality! Character!
Sex Appeal!
FRANK EGAN Presents
"CHARM"
A Rollicking Comedy About Etiquette
With FLORENCE ROBERTS and Big
Cast. A worthy Successor
to "White Collars"

BILTMORE THEATRE
Eves. 8:15—Mats, Wed, Sat..
Charles Frohman
in association with E. Ray Goetz
presents
IRENE BORDONI
in
"Naughty Cinderella"
By Avery Hopwood

ERLANGER'S
MASON LAST WEEK
EVENINGS, 50c TO \$2.50
Sat. Mat. 50c to \$2.00

KOLB AND DILL
PAIR O' FOOLS
A REAL MUSICAL COMEDY
With California
"Sweet Sixteen Dancing Girls"

M.P.T.O.A.

Welcome
To Our
Old Home Town

Topsy & Eva
Per DUNCAN SISTERS

Hairbreadth Harry

Another Great Bet in the Artclass Short Subject Stable:

the celebrated hero of Kahle's comic strip, followed by millions of admirers daily in 50 newspapers—

In a series of 12 two-reel "burlesque-mello" comedies, enacted by popular screen comics.



An Artclass Short Subject Franchise

means

"The Line-up That Will Line 'Em Up"

A line-up which includes Winnie Winkle, the breadwinner, with Perry and the Rinkey Dinks, by Branner, appearing every day in 126 newspapers; Snub Pollard, famous Pathe comedian; Izzie and Lizzie, "the boy and girl who live next door to you," in 12 two-reel comedies each; Popular Song Parodies and Radio Personalities, 26 one-reelers each; Guess Who, and the Scandal of America, 6 one-reelers each, and Screen Star Sports, 6 one-reelers.

Ask Louis Weiss (at the Convention)

or write

WEISS BROS.

Artclass Pictures Corp.
1540 Broadway
New York

GREETINGS FROM
Los Angeles' Finest
FRED MILLER'S

CARTHAY CIRCLE
THEATRE

Now Playing
Cecil B. DeMille's

"THE VOLGA BOATMAN"

Matinees 2:15

Evenings 8:15

FORUM

4050 West Pico Street
Free Auto Park

THE WORLD'S MOST ARTISTICALLY
MAGNIFICENT THEATRE WELCOMES THE

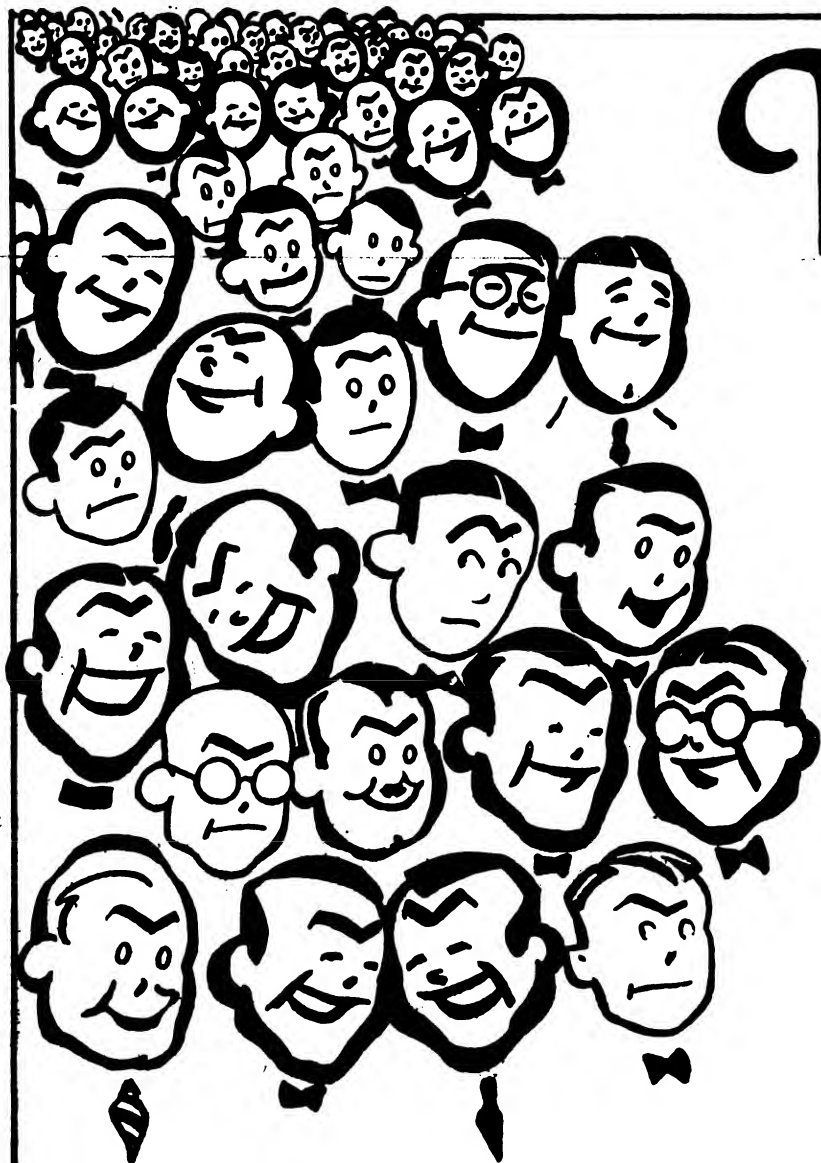
M. P. T. O. A.

NOW—Continuous Daily Beginning 2 p. m.

LILLIAN GISH—JOHN GILBERT

in KING VIDOR'S Production

"LA BOHEME"



The Happiest Faces At the *Convention*

belong to exhibitors
who have signed for
**PARAMOUNT'S 15th
BIRTHDAY GROUP.**



They're all set for the Fall and Winter with the best product on the market. They know there's nothing to it in 1926-7 but **PARAMOUNT**. Common sense tells them loud talk can never compete with Paramount stars, Paramount showmanship, Paramount prestige.

Your opposition is worrying and **YOU'RE WEARING A BROAD SMILE IF YOU'VE SIGNED UP FOR 1926-7.**

Paramount Pictures

COHEN-STEFFES BATTLE

Continued from Page 4

L. M. Sagal of New Haven then attempted to stem the tide here by having the matter taken up by the delegates at the regular meeting, as he felt the board owed it to them.

This was the cue for some one to start again on the subject of alternates. It was explained that Glenn Harper, secretary of the California group was ill and that B. N. Berinstein, president of the organization, be allowed to take his place. The Allied Group then fired their guns and asked that A. J. Kliest of Pontiac, Mich., substitute for J. C. Ritter of Detroit and Frank Rembush of Indianapolis for A. C. Zarring. However, Cohen interrupted and stated that the matter had been disposed of. Then some one asked that A. A. Kaplan of Minnesota a member of the Board, be allowed to present his alternate. That brought a quick no.

Considerable discussion took place which finally resulted in President Woodhull announcing that he would appoint a credential committee this morning and have them thresh out the matter on eligibility of proxies.

After this was done Jack Miller of Chicago stated that it was immaterial whether the credential committee would follow the Detroit precedent or not, as the important matter was not whether people voted, but whether the organization stood fully behind the principals it had set up, and gave the closest co-operation on organization matters, and not to individual squabbles. He requested that the members realize fully the matters they had at hand, and must dispose of, in order that they could fully handle any situation which would arise and require a solid front from the independent owners. He asked for co-operation on their numerous problems, especially the matter of contracts which would have to be settled in an equitable manner.

Cohen replied the matter had been handled in a fairly equitable way. Harry Davis of Pittsburgh followed by declaring the only way to do that would be by standing squarely behind their demands.

This caused Cohen to remark that the matter would have to be taken up at the convention as to whether the convention would stick on it or drift apart.

He continued by saying that there was hardly any doubt as to what to expect from an organization of this sort; that they could stand together without calling each other sweethearts and fall on each other's necks.

Miller chimed in by declaring "we have acted like a bunch of boobs. Let's get behind the issue 100 per cent."

Rather heated discussion then arose with someone wanting the stenographer ejected from the room. However, Cohen stated this was not necessary as they could strike out what they wanted from the records. Utmost secrecy was impressed on the members at what this time and it was suggested that other special meetings of the board be held within the next day or so to outline a course of action.

Seider objected to these meetings stating that he and the other delegates wanted to get out and visit the studios and have a little fun too. He requested that the contract matter be disposed of immediately.

However, Miller finally made a motion for a special meeting today which was carried. Then he retorted by stating that as long as there was harmony it was time to adjourn, which motion also was carried unanimously.

Lew Cody and Joan Crawford were signed for "The Gray Hat," which will be Robert Z. Leonard's next picture for Metro-Goldwyn-Mayer. The story, a French farce, was written by Edward Kauffman and Phillip Klein.

Belle Bennett has been engaged to play the leading role in "The Fifth Commandment" from the original story by Mrs. Emilie Johnstone which Emory Johnstone will direct for Universal. Miss Bennett was loaned by Samuel Goldwyn who has her under contract.

Edward Everett Horton, Claude Gillingwater, Marion Nixon and William V. Mong were engaged by Universal for "Taxi, Taxi," which Mel Brown will direct.

Ricardo Cortez will be co-featured with Florence Vidor in "Captain Sazarc" which Frank Lloyd will direct as his first production under his new Famous Players-Lasky contract.

IF YOU DON'T ADVERTISE IN

VARIETY

DON'T ADVERTISE

OFFICIAL REGISTRATION

Continued from Page 3.

ILLINOIS

Hines, Geo. H.	Chicago	Lyda
Siegel, L.	Chicago	Prairie
Warren, Myrtle M.	Chillicothe	Palace
Choynski, Morris A.	Chicago	Biltmore
Pastor, J. F.	Chicago	Amone
Messenger, Milred	Chicago	Avon
Gilford, F. A.	Chicago	Century
Bernes, Ben	Berwin	Barthenon
Bartelstin	Ambasada	Annetta

INDIANA

Harlow, Mrs. A.	Indianapolis	Hamilton
Inks, A. J.	Ligonier	Crystal

IOWA

Stevens, C. S.	Webster City	New Orpheum
Harding, B.	Council Bluffs	Liberty

KENTUCKY

Krebsm, G. W.	Louisville	Majestic Theatre Co.
Steuerle, L. F.	Louisville	Broadway Theatre
Davis, L.	Louisville	Virginia Amusement Co.
Steuerle, J.	Logan	Alamo

LOUISIANA

Swor, Margaret	Shreveport	Capital
Suddath, D. L.	Natchitoches	Amusement Theatre
Heine, Julia B.	New Orleans	

MARYLAND

Blun, H. A.	Baltimore	Idle Hour
McCurdy, E. B.	Baltimore	Columbia & Eureka
Cook, J. P.	Baltimore	Aurora
Henderson, A. W.	Baltimore	Fulton
Pacey, Walter D.	Baltimore	Gordon
Price, A. B.	Baltimore	Aurora
White, J. L.	Baltimore	Preston
Whitehurst, Wm. H.	Baltimore	Whitehurst
Rome, J. L.	Baltimore	Capital
Durkee, F. H.	Baltimore	Durkee Enterprises
Goldberg, Moses	Baltimore	Walbrook & Hartford Th.
Goldberg, Thos.	Baltimore	Walbrook & Hartford Th.

MASSACHUSETTS

Yamins, N.	Fall River	Rialto
Yamins, N., Mrs.	Fall River	Strand

MICHIGAN

Adams, R. W.	Mason	Pastime
Moeller, A. J.	Detroit	Dawn
Niebes, J. E.	Detroit	Dawn
Ritchie, H. M.	Detroit	Rivola
Waddlow, F. S.	Detroit	Virgina & Coloby
Cross, Glen	Battle Creek	Post
Krause, Paul H.	Detroit	Pastime
Kleist, A. J.	Pontiac	Oakland

MONTANA

Boedecker, F. A.	Bozeman	Ellem
White, E. P.	Livingston	Grand

NEBRASKA

Anderson, H. A.	Scribner	Crystal
Jones, W. H.	Omaha	World Realty Co.
Kirk, J. E.	Omaha	Grand
Stern, J. L.	Omaha	Independent Film Co.
Stern, M. L.	Omaha	Cook
Larson, H. A.	Oakland	Majestic
Morgan, G. W.	Gothanberg	Lake
Wintroub, Max	Omaha	Lake
Shreifer, M. E.	Wismar	Royal
Williams, C. T.	Omaha	Park
Tabot, F. S.	Broken Bow	Sun
Cook, B.	Beatrice	Gilbert
Robertson, E. H.	Scribner	Crystal
Kennedy, H. F.	Broken Bow	Lyric

NEW HAMPSHIRE

Adams, D. J.	Concord	Auditorium
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NEW JERSEY

Austin, A. D.	Wildwood	Hunts Theatre Inc.
Blumenthal, Louis	Jersey City	
Corla, S. C.	Wildwood	Regent
Fox, J. B.	Riverside	
Fox, Mrs. J. B.	Beverlee	Beverlee
Kelley, E. T.	Palisades	Grant Lee
Rosenblatt, L.	Bayonne	Lyceum
Walton, W. B.	Wildwood	Caslon
Woodhall, Pete	Dover	Baker, Pres. M.P.T.O.A.

NEW MEXICO

Hurley, A.	Tucumcari	Princess
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NEW YORK

Appel, Joe	Brooklyn	Globe
Brill, Mrs. S.	New York City	Inwood
Blumenthal, E.	Brooklyn	Palace
Cohen, Sidney	New York City	Empire
Cohen, David	Binghampton	Strand
Cohn, Clarence	New York City	Tremont
Hirsch, Arthur	New York City	Moshula
Hardesty, A. L.	New York City	
Hoffman, M. H.	Flushing, L. I.	Roosevelt
Matthews, R. P.	N. Y. City	R. Morgan Organ Co.
Mayer, Alex	New York City	Cohen
Manheimer, J.	New York City	Park
Needle, M.	New York City	Normandie
Rosenblatt, B.	New York City	Empire
Rose, S. E.	N. Y. City	R. Morgan Organ Co.
Rogers, Bud	New York City	Gotham Productions
Sanders, R.	New York City	Marathon
Schwartz, S.	New York City	Oxford
Schwartz, Jack	New York City	Holland 5th Ave.
Seider, J. M. and wife	N. Y. City	Bus. Mgr. M.P.T.O.A.
Seiter, Mrs. B.	New York City	
Sonin, S.	New York City	West End

Waller, Tom	Ed. Off. Bulletin	New York City
Weiss, H.	New York City	Regun
West, Geo. B.	New York City	Art Class
Weiss, L.	Brooklyn	Premier
Eschner, Albert	New York City	Gotham Prod.
Samuels, F. E.	New York City	Keystone
Coch, F. J.	Rochester	Lindhurst

OHIO

Berkowitz, M. W.	Cleveland	Ritz
Bierbeson	Delaware	Strand
Burns, Lawrence	Columbus	Champion
Grill, D. N.	Cleveland	High Amusement Co.
Gross, Frank	Cleveland	Superior
Goldsohl, L. C.	Columbus	Hiprodome
Horwitz, H. E.	Cleveland	Olympia
Harwood, J. J.	Cleveland	Lexington
Harmon, Bob	Columbus	Knickerbocker
Reif, Howard	Cleveland	Rialto
Shagrin, J. E.	Youngstown	Park
Stueve, R. C.	Canton	Orpheum
Schwartz, J. A.	Cleveland	Broadway Circuit
Vermese, S.	Cleveland	Eclair
Watkins, J. D.	Cleveland	Ridge
Pfister, C.	Troy	Jewel
Schwalm, J.	Hamilton	Rialto
Wood, P. J.	Columbus	Bus. Mgr. M.P.T.O.A.
Deutsch, S. F.	Cleveland	Sun
Lustic, H.	Cleveland	Waldorf

OKLAHOMA

House, Mrs. L. T.	Colgate	Wigwam
Pickrell, F. B.	Oklahoma City	Pres. M.P.T.C.A.
Moore, R. S.	Snyder	Gem

OREGON

Hamburger, F. M.	Portland	Circle
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PENNSYLVANIA

Bawser, C. A.	Saxton	Liberty
Berman, B. T.	Pittsburgh	Grand
Bregham, Lenore	Swissvale	Washington
Cornford, M. E.	Scranton	State
Caderot	Scranton	State
Davis, Harry	Pittsburgh	Grand
Esterly, Paul	Redding	Strand
Hendel, Louis	Pittsburgh	Orpheum
Harrington, Fred J.	Pittsburgh	Orpheum
Handel, Albert	Pittsburgh	Sec. M.P.T.O.A.
Hickes, T.	Pittsburgh	Center Square
Iskovitz, Hannah	Saxton	Liberty
Jewell, W. H.	McKees Rocks	Liberty
Kinney, T. A.	Sewickley	
Leewinter, S. M.	Franklin & Park Theatre	
Milkowsky, T.	Pittsburgh Ambridge Amusement Co.	
Nadler, M. B.	Masontown	Rex
O'Toole, M. J.	Ambridge	Prince
Roth, Morris	Scranton	Regent
Rosenbloom	Duquesne	Liberty
Silverman, J.	Charleroi	Majestic
Silverburg, W. J.	Altouna	Strand
Schad, H. J.	Greenville	Mercer Square
Winograd, M.	Redding	Arcadia
Rosenblum, Jeannette	Pittsburgh	Majestic
Way, A. P.	Charleroi	Majestic
Wheat, W. R.	Dubois	Avenue
Young, T. W.	Sewickley	Sewickley
Myers, H. H.	Dyesberg	Francis
Battison	Pittsburgh	Schenley
Ballas, Mrs. T.	Yukon	Lyric

TENNESSEE

Lewis, L. L.	Memphis	Amer. Empire & Beauty
Anderson, B.	Covington	Palace

TEXAS

Charminsky, Si	Carthage	Victory
Howell, S. G.	Dallas	Capital
Heffley, Sam	Dallas	Motion Picture Journal
Lilly, J.	Cameron	Wonderland
Lilly, A. W.	Sulphur Springs	Mission & Bufford
Mitchell, J. D.	Greenville	Colonial
Norfleet, Hal	Honey Grove	Strand
Waid, W. S.	Dallas	Pantages
Cole, H. A.	Dallas	Mgr. M. P. T. O. A.
Ashton, H. B.	Marshall	Grand

UTAH

Carren, F.	Prove	Columbia
Gillette, J. A.	Richfield	Kinema Circuit
Stallings, A. L.	Toole	Strand
Stallings, A. L.	Salt Lake City	Kinema
Ryan, J. E.	Richfield	Kinema
Rugar, John	Brigham City	Liberty
Spraker, H. T.	Park City	America

VIRGINIA

Somma, Chas.	Saltville	Victory
Danz, John	Richmond	Bluebird & Brooklyn

WASHINGTON

Graham, F. W.	Seattle	Capital
Klaywitt, O. J.	Sheldon	Graham
Groesbeck, E. W.	Seattle	Gem
Foreman, A. M.	Enumclaw	Liberty
Strigley, Geo.	Malden	Liberty
Weskil, Mrs. F. C.	Seattle	Camco
Weskil, F. C.	Colfax	Rose
Zazel	Colfax	Rose and Gem
Hone, J. N.	Olympia	Capital and Liberty
Brylawsky, A. J.	Seattle	Sec. M. P. T. O. A.

WASHINGTON, D. C.

Stutz, E. J.	Washington	Earle
Gallanty, S. A.	Washington	Chevy Chase
Graham, F. A.	Washington	Metropolitan
Herbert, Wm.	Washington	Twin City
Accola, Edwin C.	Washington	Circle

WISCONSIN

Breumner, A. W.	Prarie Du Sac	Bonham
Berth, Edwin L.	Milwaukee	Greenfield
Berkoltz, A.	Kiel	Pastime
Fisher, Geo. B.	Merrimac	Merrimac
Goldman, H.	Milwaukee	
Goodrich, K. P.	Green Bay	Colonial
Grabe, A. W.	Elkhorn	Princess
Husting, O. T. W. and D.	Milwaukee	Atlas
Krofta, M.	Milwaukee	Capital
Silliman, J. H. and W. D.	Milwaukee	Idlehour
Wolcott, F. E.	Milwaukee	Downer
Tate, Bruce, Mrs.	Racine	Majestic
Eegart, Fred	Milwaukee	Regent
Staeb, Henry	Milwaukee	Regent
Schwartz, Joseph	Milwaukee	Revere
Rice, M.	Milwaukee	State

WYOMING

Ray, Chas.	Cheyenne	Capitol
Nye, Earl	Cheyenne	Princess

ARTHUR STONE

Supported
by



For a long time!

SANTA ANA'S NEW HOUSE

Yeast Broadway, pictures, will open Wednesday at Santa Ana. The house will be one of the finest in that section of the orange belt and an auspicious premier is planned. It seats 1500.

EXHIBITORS' NOTICE

James Cruze, who is working on "Old Ironsides," at Catalina Island, expects to return with his company to the new F. P. L. Studios, not later than Thursday, when

he contemplates making preparations to shoot several big scenes which are to be witnessed by the visiting theatre owners.

SEATTLE LIKES "BOATMAN"

Seattle, May 31. "The Volga Boatman" has been held over for its third week at the Columbia. "The Sea Beast" has been brought back here for the third time and is now playing at the newly acquired Uptown, an 800 seat house, operated by John Hamarick.

Radio Figured to Make Hoover President

New York City, May 31.

A suspicion has arisen that Secretary of Commerce Hoover has presidential leaning, with the radio now under his partial control looked to as a powerful agency that will exploit and promote him. It is estimated that there are more than 600 applications for radio stations piled up on Hoover's desk, with the secretary holding them up. That radio is ever growing is brought out by the estimated value of the W E A F station, New York City. It is valued at \$3,000,000. W E A F is owned by the American Telegraph and Telephone Company.

ON STAGE AND SCREEN

Marguerite De La Motte and Charles Emmett Mack, featured in the cast of "The Unknown Soldier", current attraction on the screen at the Figueroa, are also appearing in person. They are in the prolog "Memories" staged by Jack Laughlin.

GLENN HARPER ILL

Glenn Harper, Secretary of the California Division, M.P.T.O.A., broke under the strain of his job as Chairman of the Convention Entertainment Committee. He is confined to his bed, but his physician expects to have him in proper condition after a short rest.

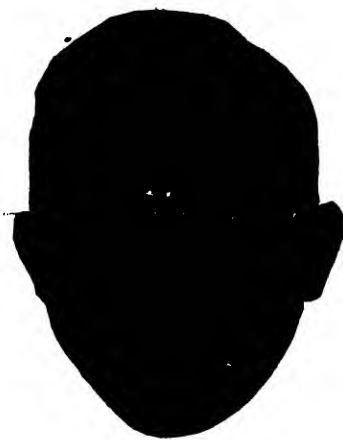
SOL LESSER BUILDING

Sol Lesser and Mike Rosenberg, will erect the Film Center Building in front of the Educational Studios on Santa Monica Boulevard, adjoining the Pickford-Fairbanks studios. The structure will cost \$150,000 and have 300 feet frontage on the street. There will be 14 stores and 34 offices.

PRODUCERS ON JOB

Universal and F. B. O. Studios have established headquarters for

JOE ROCK SAYS:



"HOWDY, FELLOWS!"

We're mighty glad to have you boys of the M. P. T. O. A. with us and we sure hope you'll enjoy every minute of your stay in Los Angeles. Come out to the Universal Studios on Thursday and look me up. Open house all morning.

JOE ROCK PRODUCTIONS

Released by Standard Cinema Corporation through F. B. O.

JUST A WORKING GIRL

Mildred B. Pitts is Los Angeles' only woman theatre manager. She succeeded M. Spencer Levy at the Figueroa recently. Levy was promoted to manage the Carthay Circle.

Miss Pitts has been in the employ of Fred Miller on and off for the past ten years, acting as secretary and assistant manager.

the convention in the Ambassador. Sam Jacobson of the Universal publicity staff is representing his firm which has suite 174-175. Weed Dickenson, head of the F. B. O. studio publicity department is esconced in suite 470-71.

DANCING AT AMBASSADOR

Carl Hyson and Peggy Harris, dancing team, were engaged to perform nightly in the Cocoanut Grove of the Ambassador hotel. They started June 1.

Welcome, Exhibitors!

MACK SENNETT

wishes to call your attention to

THE FIRST OF HIS 1926-17 PATHECOMEDIES

"HUBBY'S QUIET LITTLE GAME"

Featuring BILLY BEVAN, Thelma Parr and Vernon Dent

DIRECTED BY DEL LORD

100% Entertainment!

METROPOLITAN
THEATRE, LOS ANGELES,
UNTIL THURSDAY, JUNE 3

Hello, M. P. T. O. A.

Busy with INSPIRATION Picture

"THE AMATEUR GENTLEMAN"

Have You Seen

"HELL BENT FER HEAVEN"

The J. Stuart Blackton Production

Gardner James

Welcome M. P. T. O. A.

---We Know You Will Welcome
a Picture Containing Box Office
Elements That Will Make Your
Bank Book Happy For a Long
Time---If Not
"FOREVER AFTER"



First National Pictures, Inc.

Presents

"FOREVER AFTER"

Adapted from Owen Davis' Stage Success With

Mary Astor and Lloyd Hughes

Directed by

F. HARMON WEIGHT

Production Manager.....IRVING ASHER

Cinematographer..... KARL STRUSS

Art Director... ..HORACE JACKSON

Assistant Director.....CHARLES KERR

Film Editor.....GEORGE McGUIRE

Adaptation.....JULIAN JOSEPHSON

Continuity.....PAUL GANGELIN

Produced by B. P. FINEMAN

Dear M. P. T. O. A.—

You are now in the land of
“Sweet Mammamas”

Have a good time, but—

DON'T THROW
*that big chance to clean up
 at the box office by delaying
 your dates on—*

M.C. LEVEE'S
 ? COMEDY ?
 CLASSIC

SWEET DADDIES
 A First National Picture

*A story of
 lovesick Irishmen
 and
 Seasick Hebrews
 A riot of fun
 on
 land and sea*

With The All Star Cast
GEORGE SIDNEY-CHARLIE MURRAY
VERA GORDON-JACK MULHALL
JOBYNA RALSTON-GASTON GLASS

First National Pictures

An **ALFRED SANTELL PRODUCTION**

DAILY VARIETY

SPECIAL, M. P. T. O. A. CONVENTION EDITION

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc., Annual subscription \$7. Single copies 20 cents.
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VOL. LXXXIII. No. 4

LOS ANGELES, CALIF., WEDNESDAY, JUNE 2, 1926

12 Pages

DELEGATES SEEK HARMONY MUZZLING CHARGE HURLED

REAL PROGRESS DEMANDED WITH POLITICS ELIMINATED

**Theatre Men Want All Personal and Regional Differences
Smoothed Out to Pave Way for Constructive Work—
Delegates Authorized to Vote As They See Fit**

The future destinies of the M. P. T. O. A. will be definitely settled during the week at the sessions of the annual convention now in progress at the Ambassador Hotel.

There will be no half way—either the organization will take definite steps forward to accomplish real things, or Los Angeles will mark the burial place of another national exhibitor body that passed out because of political disorders.

The above sentiments are openly voiced by the hundreds of delegates in attendance. There seems to be a solid sentiment firmly implanted among the delegates in general for close harmony; harmony which would mean the extermination of all

Continued on page 9

MAYER HURLS A VERBAL BLAST AT ZUKOR

**M-G-M Head Has Never
Forgiven F. P.-L. Czar
For Early Slight**

New York, June 1.

Louis B. Mayer, of Metro-Goldwyn-Mayer, has inaugurated a verbal campaign against Adolph Zukor and Famous Players-Lasky. Mayer initiated his attacks speaking before meetings of exhibitors at Buffalo and Kansas City when last East.

So far Zukor has declined publicly to reply to Mayer. However, he did express himself privately during the recent wedding dinner of Jules Mastbaum's daughter in Philadelphia. It could be gleaned at that time from Zukor's remarks anent Mayer that he is deeply resentful.

Mayer's bitterness is said to date
Continued on page 6

"DON JUAN" SET FOR EGYPTIAN

Jack Warner, head of the Warner Brothers' producing activities at the local studios, completed negotiations with Sid Grauman of Grauman's Egyptian, whereby John Barrymore in "Don Juan" will be the next attraction at that theatre, following the double bill of Pickford and Fairbanks which is slated for a run of about six more weeks.

Coast reports on "Don Juan" are said to surpass the laudatory expressions of opinion of Barrymore's previous Warner Brothers' production, "The Sea Beast," which is now playing generally throughout the country.

In presenting "Don Juan" Grauman will surround it with one of his masterful prologues, and will have in conjunction one of the newly patented Warner musical synchronization machines which are claimed to be the greatest advance in motion picture presentation in recent years.

Louisiana House Passes No Standing Room Bill

New Orleans, June 1.

The no standing room law has passed the House in the Louisiana Legislature, but prediction has been made it will not pass the Senate. The Senate voted 9 to 14 against it, defeating the bill.

CREDENTIAL MEETING

The newly appointed credential committee of the M. P. T. O. A. was still in session at an early hour this morning endeavoring to pass on the credentials of each individual delegate so that they could make a report at the regular meeting of the organization this afternoon. J. J. Harwood is chairman of this committee which has eight other members.

Sunday Shows Local Matter, Says Hays

Pittsburgh, June 1.

Will Hays, chairman of the Layman's Committee, to raise a fund of Fifteen Million Dollars to pension retired ministers of the Presbyterian church, came here on that mission. Hays, when asked by local newspaper men his views on Sunday pictures, said "That is always local."

He also remarked that he believed the country is being over-seated for pictures, explaining he meant there were being more theatres built than the demand called for.

ORANGE JUICE RUIN FOR BOOTLEGGERS, SAYS TOM MIX

**Wonderous Complexions of
California Beauties Due to
Fondness for It, Says "Cub
Reporter"**

By TOM MIX
Variety's "Cub Reporter"

By this time, I suppose you gentlemen of the M. P. T. O. A., are getting used to California.

From the reports that filter in to me, like the late, lamented Mr. Reilly, who kept the hotel, "you're doing damned well."

In your few short days amongst us you seem to have got bridle-wise to the always dependable California sunshine which we have here the year around. I likewise hear that you've made pretty fierce inroads on the local supply of orange juice, which with us is a regular daily tonic.

"You've probably noticed the great number of handsome women you see on the streets of Los Angeles, that is, in addition to those you brought with you. We point with pride to 'em—their good looks is directly traceable to orange juice. Our local fondness for this beverage is what drove the bootlegger from this section. Enforcement officers out here haven't a thing to do but sit around their offices and draw their salary. You've probably discovered by this time, that it is impossible to get anything better than one-half-of-one-percent in Los Angeles. There are today half a dozen once prosperous hi-jackers and bootleggers in the county poor farm, put

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NEAR CLASH AVERTED OVER DEMAND FOR PRINTED REPORTS

**Choynski Motion to Eliminate Verbal Accountings
Stumps Woodhull and Brings Charge "You Fellows
Are Trying to Run Things"—Seider Reviews Progress**

PORTLAND CENSOR SAYS AUDIENCE BEST JUDGE

Portland, Ore., June 1.

Mrs. E. B. Cowell, secretary of the local board of Censors, in a report to the City Council, says public opinion is the best censoring medium for motion pictures. She declares that if patrons could file objections to the pictures with the theatres, no censoring board anywhere would be required.

A charge is also made that the present official reviewers of the Board of Review are inexperienced and unfit. The local board ordered 115 eliminations in pictures last year and rejected five films.

Marion Harris Denies She and Hubby Apart

Marion Harris, now appearing at the Orpheum, denies that there is any trial separation between herself and her husband, Rush Hughes, son of Rupert Hughes, author and playwright. She stated that Hughes is no longer acting as her personal manager on account of having obtained a lucrative position in New York where they will make their home.

The M. P. T. O. A. got off to the official opening of their seventh annual convention in the Fiesta room at the Ambassador at 1:30 p. m. Tuesday. The meeting consisted mainly of the ordinary procedure of former conventions, with only two unforeseen incidents bobbing up. The first came at the very start of proceedings when Irving Thalberg of M-G-M was given the platform to explain a reported discourtesy to convention visitors at his studio.

Thalberg won the delegates over to his side when, in the most conciliatory tones, he took all the blame for the miscarriage of orders issued to studio employees.

The second unscheduled event
Continued on page 10

P. A. ROUSES VISITORS IRE AT M-G-M.

**Thalberg Apologizes For
Discourteous Employee
at Studio Party**

Tuesday was Metro-Goldwyn-Mayer Day for the exhibitors and a large crowd of delegates went out to the studio.

Jack Neville, assistant press agent, who was to have met the delegates and entertain them, sort of forgot his duties with the result that the first batch of delegates were inconvenienced and immediately expressed themselves accordingly.

They claim Neville kept them waiting for half an hour at the gates of the studio before admitting them and when they were finally

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DAILY VARIETY

This is a Special Daily Edition of Variety, published expressly for the 7th Annual Convention of the M. P. T. O. A. The daily will be published tomorrow and Friday at our Convention office, Suite 114-115 Ambassador Hotel. You are cordially invited to visit us or call on us for any assistance we can render.

TODAY

We are Privileged to Welcome you to

Warner Bros. Studios

where

26 Warner Winners for 1926-27

will be made

Warner Bros. Pictures

FEWER PICTURES - MORE WINNERS

HARRY CAREY'S

NAVAJO

WILD WEST

EVERY SUNDAY AFTERNOON

4 MILES NORTH OF SAUGUS

M. P. T. O. A. VISITORS are cordially invited Sunday as
guests to see the real Southwest.

BRYLAWSKI OUT FOR COHEN JOB ON BOARD

Stanley Ally Believed Not to Have Much Chance of Succeeding to Chairmanship—Many Delegates said to Feel Woodhull Not Entitled to Re-election as President

With the first day of the convention hardly under way and reports ready to be read on the convention floor, plans were under way to line up and foster candidates for the three most important positions in the M. P. T. O. A., namely, president, business manager, and chairman of the board of directors.

Feelers were extended to find just what the attitude of the delegates would be towards the chances of R. F. Woodhull for president, which would naturally mean the retention of Joe M. Seider as business manager. Instead of Sidney Cohen's name as chairman of the board of directors, that of A. Julian Brylawski was proposed. It is impossible to understand just what the angle of the Washington man's candidacy for the chairmanship will lead to, but there is certain to be a tremendous argument on the floor of the convention if his name is proposed.

Brylawski is recognized as an ally of the Stanley Company, one of the most powerful circuits in the country, with far-reaching aspirations in the acquisition and booking of independent theatres. Recently the Stanley people revived their plan to operate a national booking organization with coast-to-coast affiliations, and this choice bit of news threw a temporary scare into the ranks of the independent exhibitors throughout the country.

For that one reason alone, Brylawski is said to have little chance of success, and his business affiliation is declared to be of enough consequence to damage his candidacy for any important office in the theatre owners' organization.

It was brought out yesterday afternoon that Brylawski is endeavoring to use his influence in the selection of a member of the board of directors to succeed a retiring member of the board from a nearby state. The delegates from that particular state keenly resent his participation into their affairs, a matter which they consider should be settled by the convention as a whole without outside interference.

The candidacy of Woodhull is another matter entirely. There seem to be many delegates from various states who gave him solid support last year, that are not satisfied with the accomplishments of the heads of the organization during the past year. There are others declaring openly that a big man of national reputation should be obtained to head the organization, either in the capacity of president or business manager, and still there are many delegates that intimate that they would like to see a man entirely free from political entanglements within the organization sitting at the head of the M. P. T. O. A.

One exhibitor who has attended many of the national conventions, contended a compromise candidate in either of the two important posts

FIRST NATIONAL WINS FILM SUIT

U. S. District Judge Bourquin ruled yesterday that the First National Pictures Corporation had not "pirated" its film, "Boy of Mine."

Suit for an accounting of profits, said to exceed \$500,000, was brought against the picture concern by Mrs. Maude Greenwood, who charged that the film was based on an original scenario she had written and submitted to the picture company, entitled, "My Dad."

The picture company declared that its film was based on a story by Booth Tarkington. Judge Bourquin held that the theme of the film was "old," and that the sequence of events in general did not constitute a copying of Mrs. Greenwood's scenario.

RAQUELLO WITH "U"

Edouard Raquello, who was featured in Max Reinhardt's "Sumurun" at the Alhambra, Paris, arrived here to start on a five-year contract with Universal.

would not be a satisfactory solution to the problem in hand. He stated further that the salvation of the organization for future work depended upon the realization of each individual delegate of the importance in selecting leaders at this gathering that are entirely free from all group political entanglements.

KEYES CONTINUES PROBE INTO TAYLOR SLAYING

Though District Attorney Asa Keyes informed Variety some time ago that the investigation into the death of William Desmond Taylor, motion picture director had been closed, two weeks ago he decided to call Mrs. Charlotte Shelby, mother of Mary Miles Minter, screen actress, and interrogate her. Though Mrs. Shelby's daughter was known to have been a close friend of Taylor's, the former was never called upon for the purpose of ascertaining if she would give the prosecution any evidence that might aid in clearing the four year mystery.

Mrs. Shelby was asked to check up on certain statements her daughter made to Keyes when the latter was in New York several months ago. She is said to have made a complete statement, covering the professional and personal affairs of herself and daughter.

After talking to Mrs. Shelby half a dozen times Keyes announced that he was perfectly satisfied with her statement, but that he would have to keep it confidential.

Major Operation Is Ordered for Pete Smith

Pete Smith, head of the Metro-Goldwyn-Mayer publicity department, is ill in the Hollywood Hospital. Smith arrived here Sunday from New York where he had been for the past two months, and was immediately taken to the hospital where it is said that a major operation will have to be performed.

PURSELL AGAIN

June Pursell, radio singer who tried to make the Junior Orpheum Circuit as an act some time ago, will make another attempt to get into vaudeville. She will open Sunday at the Broadway Palace, for W. V. M. A.

WEDNESDAY'S PROGRAM

9 to 12 a. m.—Busses leave the Ambassador, Seventh St. entrance promptly at 9 a. m. for the following studios: William Fox, Warner Bros., Christie's.

1:05 p. m.—Rollcall. Report of credentials committee.

1:10 p. m.—Addresses by Hal Roach, Our Gang Comedies; B. P. Schulberg, Milton Hoffman, Esther Ralston, Clara Bow, Raymond Hatton.

1:20 p. m.—Presentation of resolutions.

1:30 p. m.—Report of Playdate Bureau by Harry Davis, chairman.

2:00 p. m.—Report of Contract Bureau by E. Thornton Kelly, chairman.

2:15 p. m.—Report of Treasurer L. M. Sagal.

3:00 p. m.—Address on working conditions in motion picture studios by Fred Beetsen.

3:30 p. m.—Report of pictures sold but not delivered, by Joseph M. Seider.

4:00 p. m.—Discussion.

7:00 p. m.—Busses will leave the Ambassador Hotel, Seventh St. entrance for the great "County Fair" at Breakfast Club, given by the Motion Picture Producers Association.

SEIDER'S ROAD SHOW CLAUSE BOMB BECOMES A DUD

Action of Film Distributing Company Eliminates Expected Issue—Wires Received By Several Convention Visitors

"ALLIES" MAY DEMAND FINANCIAL REPORT

Want Treasurer's Statement Read at Today's Session So All May Hear

It is said that some of the Allied States group will fire a bomb shell into the Convention meeting today when they will ask that the Treasurer's report of the M. P. T. O. A., be read in open meeting to the delegates. It is said, that no one outside of the members of the Board of Directors have known anything about the financial standing of the organization since its inception.

It is said that a report showing a healthy condition of the organization was read by L. M. Sagal, National Treasurer of the organization, at the Board of Directors meeting Monday night. At this session a certified copy of an audit by a public accountant verifying the report was attached. It is said that the meeting then directed that the report be turned over to an auditor for checking on the account. This checking it is said, cannot take place until after the report is brought back to national headquarters in New York, with the confirmation of the check being made at the next meeting of the Board of Directors.

However, several of the Allied Group feel that the organization at large should know of its financial condition and think that matters could be expedited by having the report read at today's meeting, feeling that the certification of the public accountant is sufficient to warrant its authenticity.

The fireworks display planned for ignition during the convention by Joe Seider over the road show clause in the First National contracts is due to be relegated to the ashheap and the pyrotechnics will remain buried for the remainder of the convention, at least so it is said.

First National had a clause in the original contract with exhibitors (No. 24) which was discussed at great length. This was finally modified and the latter modification was withdrawn with a standard road-show clause inserted. This clause which is in various distributors' contracts, reads in part as follows: "The right of the distributor to road show not to exceed four of any pictures contracted for, with the right of the exhibitor within thirty days after notice of intention to roadshow to cancel such picture by mailing notice to the home offices of distributor." This clause was to be printed in red to distinguish it from the regular clauses of the contract.

With Seider ready to ignite his fireworks to take up the matter of First National's unwillingness to recede from their stand, telegrams were received in two or three spots on the coast stating that the film distributor had decided to withdraw the roadshow clause in question from the contract entirely.

Elinor Patterson Weds and Will Quit Stage

New York, June 1. Elinor Patterson, actress, and daughter of J. Medill Patterson, Chicago millionaire, was secretly married to Russell S. Codman, Jr., of Boston, May 23 at Putnam, Conn. Codman has asked his bride to cancel her contract with Morris Gest, producer of "The Miracle," and quit the stage. She promised to do so at the end of the Los Angeles run of the play.

EMILY CLARK

LYRIC SOPRANO
Carthay Circle THEATRE NOW
Direction JACK LAUGHLIN

DRURY LENINGTON

LYRIC TENOR

16 weeks in Publix Theatres
Thanks to Jack Partington

Now METROPOLITAN, Los Angeles



GREETINGS!

TED WILDE
CO-DIRECTING
HAROLD LLOYD

HARRY CAREY TALKS AT FIRST SESSION

Harry Carey, western star, now making a series for Chas. R. Rogers, and distributed through Pathe, greeted his many exhibitor friends from the platform of yesterday's meeting and received one of the most sincere ovations ever accorded a film star at an exhibitor gathering.

The western star did not disappoint the men who buy his pictures, and he pulled a ten minute monologue that had the audience rolling in the chairs.

At the conclusion of his talk, Carey invited the visiting delegates to see his tribe of Navajo Indians in a tribal dance on the lawn of the hotel.

When the meeting had adjourned, Carey renewed acquaintances with numerous exhibitor friends whom he had met in the past four years on his personal appearance tours throughout the country.

Aarons Arrives In Time For Convention

George P. Aarons, recording secretary of the National Association of the M. P. T. O. A. for the past several years, and one of the most important figures in the Eastern Pennsylvania and Southern New Jersey unit, arrived in Los Angeles just a few hours preceding the meeting yesterday.

Accompanying Mr. Aarons on the trip west was William Butler, also of Philadelphia, and the latter's wife. The trio will return East via Vancouver and the Canadian Rockies, completing the round trip with stopovers in about thirty days.

Pathe Takes Over Associated Exhibitors

With the purchase of the entire assets of Associated Exhibitors by Pathe, the local staff of the former organization was let out last Saturday, with the Pathe office force taking care of the sales and distribution of A. E. product.

Alfred Weiss Stricken on His Arrival Here

Alfred Weiss, one of the oldest exchange operators in the industry, and at one time a vice-president of Goldwyn Distributing Corporation, arrived from the East Tuesday morning, and was immediately confined to his bed with a slight attack of neuritis.

Mr. Weiss is now president of the Agfa Raw Films, and distributes both the positive and negative film of the Agfa organization in this country.

CHARLESTON WINNERS GO WITH PUBLIX

New York, June 1.

Publix Theatres held a Charleston contest in eight or more cities in tieups with local dailies. Each local winner is to appear in a presentation called "Charleston," which will tour Publix.

At the Newman, Kansas City, the winner was given 12 weeks work at \$75 week.

John Barrymore Ends Warner Bros. Contract

After nine weeks of work, John Barrymore completed his third and final starring vehicle under his present Warner Bros. contract, at the Vitagraph studios, Tuesday.

The temporary title of the picture is "Manon Lescaut."

Will Morrissey Show Disappoints Visitors

A cheap press agent stunt that was unfortunately put over on the guests of the M. P. T. O. of Southern California came out Monday night when Will Morrissey, who is heading a local stage show was billed as a guest at the Coconut Grove and failed to put in an appearance with the members of his troupe, as promised by the press agent for the show.

Upon investigation, it was learned that the press agent for the theatre

COUNTY FAIR PROGRAM Tonight at Breakfast Club 8:00 P. M.

Lionel Belmore and Roy Stewart, Ringmasters
Hobart Bosworth, Equestrian Director

Concert by the County Fair Band
"Our Gang," Hal Roach's Ras-cals

Courtesy of Hal E. Roach Studios.

Jack Holt, Feature Player
Assisted by Jack Moore, Supt. of Horses used in Lasky pictures and his cowboys.
Courtesy of Famous Players-Lasky Corporation.

The County Fair Band and Clowns

One-Act Sketch, "Hard-Hearted Hilda"

Bobby Vernon, Jimmie Adams, Francis Lee and Eddie Baker.
Courtesy of Christie Film Company.

Tom Mix, with Tony and His Cowboys

Courtesy of William Fox Vaudeville Company.

Motorcycle Monkey Shines
From "Young April."

Courtesy of Cecil DeMille Pictures Corporation.

Athletic Program

Appearances arranged by Bob Weaver, President Southern Pacific Association of Amateur Athletic Union and former president of National Athletic Union of America, assisted by Charles W. Keppen, Director of Athletics of Los Angeles Athletic Club, World's Champion Announcer

and
Arnold Eddy, Secretary of Southern Pacific Association of Amateur Athletic Union.
Mr. Weaver will present 40 world's champions and 20 world's greatest coaches.

made all of the arrangements for the appearance, and assured the management of the Grove that Morrissey would positively appear, and then the space grabber failed to deliver.

Red Grange

Tom Tyler and Frankie Darrow, with Tom's horse and Frankie's pony, Bob Custer and F. B. O. cowboys.

Courtesy of F. B. O. Studios.
Rin Tin Tin and Lee Duncan, his Owner.

Courtesy of Warner Bros. Pictures, Inc.

Ken Maynard, Roping and Riding Act

Courtesy of First National Productions Corp.

"The Last Frontier"

William Boyd and Jack Hoxie with 10 Indian Chiefs, representing 10 different tribes.

Courtesy Metropolitan Pictures Corporation.

Boxing Bouts

Ace Hudkins, Nebraska Wildcat, meets his sparring partners.

"Chuck" Wiggins, Hoosier Cyclone, meets his sparring partners.

Referee, Johnny Schiff.

Bouts staged by Mickey Mc-Minn.

Courtesy First National Productions Corp.

Boxing Bouts and Specialties

Courtesy of Metro-Goldwyn-Mayer Corporation

Specialty Numbers

from the following studios:

Douglas Fairbanks Pictures Corporation

Samuel Goldwyn, Inc.

Harold Lloyd Corporation

Joseph M. Schenck Productions

Mack Sennett, Inc.

Universal Pictures Corporation

Jack White Comedy Corporation.

In order to avoid confusion when the delegates visit the Fox Studio today, officials of the film company are issuing individual badges to all the delegates who will be entertained there.

AMUSEMENT STOCKS ARE HOLDING STEADY

New York, June 1.

The Amusement stock market was very steady Tuesday, with a few of the stocks showing very small loss. Eastman Kodak was 109, showing a gain on the day of 1/4. Famous Players-Lasky was 123, being a drop of 1/4 point. Fox Films A, 64 1/2, being a gain of 1/4 point. Motion Picture Capital Company 21 1/4 minus 1/4 point. Pathe Exchange A, 51 which made it minus 1 1/4 point. Shubert Theatres 62 1/2, which showed a drop of 1/4 point.

On the curb market Balaban and Katz was 73. Film Inspection held to 4. Fox Theatres A, 24 1/2, a gain of 1/4. Trans Lux Screen 6 3/4 showing a drop of 1/4.

Manny Stutz Learns Phone Calls Are Costly

It stood Manny Stutz of the Chevy Chase, Washington, \$25 for being in love. Manny had his room in the Ambassador for a few minutes last night when some of the Maryland delegation decided they would put in a long distance call to the exhibitor's fiancée. This was done and when Stutz returned he was told Washington was calling. He answered and inquired what was the trouble at home. The girl replied with a similar query. Then, of course, the usual love chat took place with Stutz talking for ten minutes. At the end of the talk one of the friends called long distance operator, inquired about the charges and was told they were an even \$25. Stutz says he will get even, as some of the boys are married and here without wives.

WANTS HER PURSE

Mrs. T. A. Webb of Everett, Washington, the wife of a delegate to the convention reported late last night the loss of a black flat purse in the lobby of the Ambassador Hotel. If a member or visitor should find the purse, Mrs. Webb would appreciate its return to the Ambassador Hotel office of VARIETY in suite 114.

Tonight!

Don't Forget

Tonight!

The Association of Motion Picture Producers

cordially invite the M. P. T. O. A. to attend the County
Fair at the Breakfast Club, Riverside Drive.

Our buses will call for you at the Ambassador Hotel at
7:30 and return you after the Fair.

A Great Time Guaranteed

TWO HOLDOVERS DRAW BIG GROSSES FOR N. Y.

"Stella Dallas" at \$40,882 and "Aloma of South Seas" at \$32,900 Set Broadway Pace—Langdon's "Tramp, Tramp Tramp" Big at Strand

New York, June 1.

Big grosses ruled Broadway last week. The largest came with two hold-over pictures. "Stella Dallas" in second week, Capital, \$40,882, dropping \$16,000 from its first week with \$56,552. "Aloma of the South Seas," with Gilda Gray in person playing a second week at the Rialto, hit \$32,900, as against \$37,950 on the first week.

Among the big returns was Harry Langdon's "Tramp, Tramp, Tramp," at the Strand. The picture hit New York after having previously appeared elsewhere. It did \$36,300, one of the Strand's biggest weeks of the season; looks as though Langdon is set at the Strand for his future features. Considerable credit for the Strand gross may go to Vincent Lopez and Band, repeating last week.

Another worthy \$24,500 at the Publix Rivoli, \$5000 ahead of week before. Last week Rivoli had "Volcano," and "Take a Chance Week," first time for latter in New York. It was a Frank Cambria production and got over, supplying the usual Publix presentation. Although the idea is not new, dating back to Frank Newman, Kansas City, and later used by Frank Cambria at the Balaban and Katz Chicago Theatre.

Producers Distributing Corporation withdrew double feature from Times Square, getting \$5000 last week. "Silence," best of the duo, is scheduled for the Rivoli in a couple of weeks. It will be the second Producers Distributing Corporation's feature to play any of the Publix Broadway houses.

"Outside the Law," Universal's eight year old, fresh from the shelf,

looks like a bear cat for Laemmle. In the third week at the Colony it drew \$21,500, and is holding over this week. Chaney's drawing is undisputed, and revival of this reissue looks worth nearly a million dollars to Universal.

"Ben Hur," coming from Legit Cohan, to the smaller Embassy, but at the same \$2.00 scale, did \$9370, last week.

"Big Parade," at \$2.00 top at the Astor topped \$19,547.

"Mare Nostrum," Critterion, with the legit scale got \$8,268, nothing extra with this picture being far from the right at any time.

"Silken Shackles," at Warners was a big surprise when it pulled in \$15,400, building up every day.

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ALL COMEDY VAUDE ACTS IN PICTURE HOUSE

Philadelphia, June 1.

The first all comedy turns believed to have appeared as a stage attraction in straight picture theatres, was an outstanding hit last week at the local Fox house. Joe Jackson, pantomomic bicycle comic, in tramp attire, presented the same turn as he did in Vaudeville, where he was a standard attraction for many years. Jackson recently deserted vaudeville for pictures.

That Fox is satisfied with the experiment is proven by the engagement in his house this week of Moran and Mack, black face comedians, who also talked.

BOSTON MET HITS WITH MAC LEAN OPUS

"Take a Chance Week" Holds Out Big Promises—\$9,000 For Double Bill at Fenway

Boston, June 1.

From its start Decoration Day, Publix Metropolitan should have the best gross week of its career. Also for interest and first time here "Take a Chance Week" has caught on.

Last week the Metropolitan did \$31,000, with "That's My Baby," a Douglas MacLean opus. The Fenway, with "Eve's Leaves" and "Re-tribution," did \$9,000.

"The Black Pirate" at the Tremont, and "Big Parade" at the Majestic, both legit houses and with the legit scale in force, did \$9,000 and \$11,000 respectively. The Fairbanks picture is leaving the Tremont at the end of this week.

"Paris" was the attraction at Loew's State last week, with Charles Ray and Joan Crawford making personal appearances. The house is not well located for transient matinee trade, which is always a strong element so far as personal appearances are concerned.

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'BROWN OF HARVARD' LEADS MILWAUKEE

Rah Rah Feature Draws \$20,000, Away Above Average—Alhambra Again Hits

Milwaukee, June 1.

This town is on a wave of prosperity with everything at high flood, in a business way. Last week was no exception. "Brown of Harvard" at the Wisconsin with local college "Rah, Rahs" aplenty, finished up with a gross of \$20,000, which is about \$2,000 above the average intake in recent months.

The Alhambra is out of the "red," now running around \$14,000 weekly which it managed to get again last week with "My Old Dutch." Through Harry Long's good work

in bringing this house along, Universal has appointed him to the managerial helm of the Broadway-Strand, Detroit, which is one of the U's most important houses, as well as Long's home town.

With Hearst having two daily papers here "Beverly of Graustark" is expected to make a showing at the Merrill, which only seats 1,200. This Marion Davies opus went to \$10,000, which is exceptional for a house of this size, and held over this week.

Garden, with 900 seats, had "The Unnamed Woman," Theda Bara's first comedy, getting \$4,000 for this house which has been in a rut for some time.

For the first time in months, Loew's acts were billed over the feature picture with Roscoe Ails given credit for the large gross of over \$15,000.

"The Splendid Road," a Milwaukee made picture at the Strand, 1,200 capacity, augmented by local talent on the stage, drew nearly \$11,000 on the week.

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HOUSES SHOULD PLAY ACTS ON PERCENTAGE

Variety Criticism of Fokine Ballet Urges Pledge to Show Drawing Power

New York, June 1.

Variety's report for this week on the Fokine Ballet at the Stanley, Philadelphia, says: "The Ballet is a well conceived number, but besides its starring principals does not present sufficient novelty for presentation houses." The notice suggests that houses playing a ballet of this description, carrying fifteen people and probably demanding large salaries, play on a percentage interest to pledge the act to prove its drawing power. That drawing power, says the notice on its description of this act, is without value as an added stage attraction for picture theatres.

This is probably the first criticism ever published in any paper, advising theatre managers to force acts to play on percentage to prove its drawing power, if any.

PRIEST IN VAUDE TOUR TO RAISE FUNDS

Member of American Catholic Church Opens For Loew at American, New York

New York, June 1.

For the first time in the history of the American stage, a priest is appearing in vaudeville. He is Rev. Goodwin of the American Catholic church, who is at Loew's American this week in a sketch called "The Double Cross."

Goodwin says that he received a special dispensation to appear on the stage from Archbishop Gregory Lines, head of the church for the province of the Pacific. He also states that his invasion of the speaking stage was made to raise funds for charity, with two people on the coast contributing dollar for every dollar he earns.

Archbishop Gregory Lines of the American Catholic Church, Los Angeles, stated that he had given permission to Rev. Goodwin, formerly his chaplain, to appear in vaudeville in order to raise funds for charity. The primate of the church, S. E. J. Lloyd, of Chicago, also gave his permission, Lines says. At present there is no church of the American Catholic faith in Los Angeles. Lines, who recently came here, is attempting to organize one.

Polar Explorer Byrd To Appear with Picture

New York, June 1.

Pathe is charging \$3,500 for one week on the Lieutenant Commander Byrd's two-reel picture of Polar views, commencing July 3, with Byrd to personally appear opening day. The Strand here probably will take the picture. Later Byrd goes on a lecture tour.

Fox, with International, joined on the Polar expense expedition of Byrd, but got only a few views around Spitzenberg. Byrd took the picture himself, while flying.

The 1st UNIVERSAL REGINALD DENNY PRODUCTION



"Take it from me"

And, take it from me, it's a scream—first to last! For years you've cashed in on Denny! But now he's arrived! He's in the big money class! A star of the first magnitude. Take it from me, this is a picture! It will crash right into the big time! You can't afford to miss a Denny—and this is the biggest Denny of them all!

A WILLIAM A. SEITER PRODUCTION
Adapted from the big musical comedy hit by
Will B. Johnstone and W. R. Anderson

How to Run the Motion Picture Business

By AL BOASBERG
(Formerly City Salesman U. S. Tire Co.)

I have made a complete survey and study of the motion picture business ever since my decision to enter it, some four days ago. The main trouble with the business at present is —'motivation' and 'promise.' I don't know exactly what these words mean, but everybody uses them around, so I guess that's the trouble.

What the industry needs is better looking studio gatemen, brighter colored contracts and less desk calouses. If I were running this business I would equip each exhibitor with a complete studio and a set of stars and let him make his own pictures, because who knows better than the exhibitor what his audiences demand? Further, I would remove from all theatres the seats, and replace them with shower baths so that in hot weather the patrons could disrobe and see their pictures in comfort. I would run all the titles together so that they would be over with and let the patrons settle down and enjoy the show. Another thing—an important item. To avoid confusing patrons, each 'gag' and bit of business that is stolen and placed in a picture should be labeled 'stolen from such and such a picture,' so that the mystery element would be relieved. I would supply each salesman with a list of puns about competitors' pictures, so that a good laugh would always be available, and the exhibitor have some reason for throwing out said salesman.

I am sure that if all of the above suggestions were adopted it would guarantee unlimited success and prosperity to that great thriving industry—the radio.

Spanish Beaut Seeks Picture House Dates

New York, June 1.

Maria del Villar is declared to be a Spanish beaut, standing six feet in her French heels.

Reputed to have arrived here with a continental rep and a few bushels of wardrobe, Maria is going to work in the picture houses if the p. h. say yes.

WILLIAM BOYD IS "HOME"

Flagstaff, Ariz., June 1.

William Boyd, formerly of this city, and now a prominent screen player, has returned in triumph to his old stamping ground.

Boyd arrived here on his way to the Gap Trading Post, where he will portray one of the featured roles in "The Last Frontier," which is being filmed on the Navajo Indian Reservation by the Metropolitan Pictures Corporation. He was entertained last night at a reception tendered him by local city officials headed by Mayor Loren Cross.

TYRELL BOOKS "NAMES"

Chicago, June 1.

Phil Tyrell has lined up a score of "names" which he has booked with the Gus Sun-Diamond Agency here for playing in picture houses on similar arrangements as vaudeville for from 10 to 16 weeks. About 20 acts have been signed for the circuit so far.

MAYER HURLS BLAST

Continued from page 1

back to when Zukor and Jesse Lasky were just established with F. P.-L. Mayer is reported to have applied to Zukor for business favors but not money. Zukor is said to have stalled Mayer, leaving the latter chagrined and unforgiving.

Mayer's soreness is said to be so acute he has refused to listen to close associates and friends in and out of the M-G-M organization, who have attempted to persuade him to cease his attacks on both Zukor and F. P.-L.

This verbal controversy is creating talk and interest in inside picture circles in New York. There is no end of it in sight at present.

Mayer is now en route to Los Angeles from here and due there Friday. It is said he will address a session of the M. P. T. O. A. convention, when he may again unburden himself on the Zukor subject.

Paramount "Grads" In Publix Shows

New York, June 1.

Junior Paramount stars, recent graduates from the Paramount School of Picture Acting, are going along at their \$75 weekly salary, as members of the Publix's presentation, "Alice in Movieland."

The young people who flicked their screen debut in "Fascinating Youth" (Famous Players) have nothing else in the acting line in sight until the Fall. Meanwhile, Publix is using them for the publicity gained in the picture house traveling unit, and at the contracted salary for the recruits.

Fred Leahy, supervising on George Hill's production of "Tell It to the Marines" with Lon Chaney for M-G-M.

VALUE OF "NAMES" INTERESTS BROADWAY

Sentiment Divided Over Their Drawing Power as Against Presentations Only

New York, June 1.

With summer coming on and the film theatres feeling the dearth of drawing attractions, picture house agents in New York just now are going frantic in the quest for "names."

"Names" have grown to be a huge center of discussion in New York booking circles. There is a division of opinion in the picture field regarding their value as against the presentation only.

One of the best showmen in the picture and vaudeville business,

Mike Shea, of Buffalo, aligned with Publix Theatres, declared, according to last week's "Variety," that he intends to play names in his Buffalo theatres next season, regardless of where he must obtain them.

That has a coupled reference, to Publix, which through Sam Katz, has flatly come out for presentations only, and the Keith-Albee booking offices which have been the sole agency so far supplying the Shea twice-daily vaudeville theatre (Court Square) in Buffalo.

The decline of straight or two-a-day vaudeville is continuously being held up around here as the horrible example to the cold shoulder against the use of the biggest names that may be procured.

H. B. Warner is slated for the role of Christ if Cecil B. De Mille will produce "Thirty Pieces of Silver," the Biblical story dealing with the life of Christ.

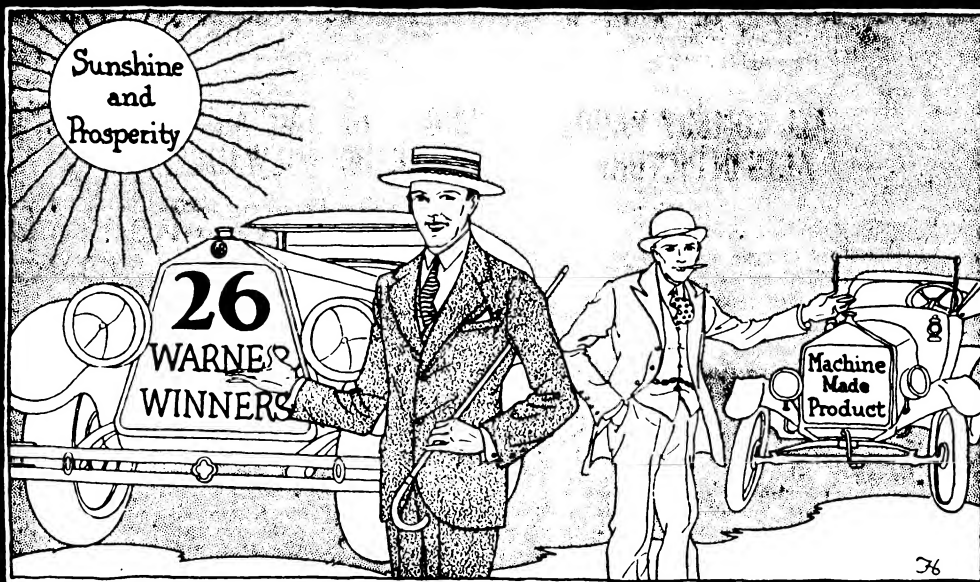
LOEW ACQUIRES THREE KEENEY BKLYN HOUSES

New York, June 1.

Loew's Inc., has taken over the three Frank A. Keeney houses in Brooklyn. They have been playing vaudeville and pictures. Loew's will continue that policy in two, but for the third a straight picture policy will be substituted.

Keeney's Brooklyn is to undergo the playing change through its present "opposition" to Loew's Metropolitan. The other two are Keeney's Bedford and Bay Ridge. Keeney secured the Bedford after William Fox had opened that house.

Negotiations were on for some time between Loew's and Keeney. The valuation placed by Keeney upon the properties threatened at one time to break off the trade.



Going for a Ride?

Hop into this big smooth-running WARNER 26 for the long run through 1926-27! It's custom-built from top to bottom, packed with power, to carry you over the roughest stretches, speed to out-distance all competition, durability that guarantees you'll be in front at the finish!

If you want a rough-ride, try the little, light-weight bus. It bounces and rattles—and when you need it most it won't go! It's a factory production, turned out by the score, by the hundreds. Only individually specialized product lasts in the long run!

Every one of the 26 WARNER WINNERS for 1926-27 is an individually specialized production. Individual specialization guarantees the perfection of every detail. That's what counts at the box office! Only in Warner Winners do you get that!

For 1926~27

Choose the Big **26** WARNER WINNERS

"Great Train Robbery" Back on Broadway

New York, June 1.
The Cameo theatre, on 42nd street, will show "The Great Train Robbery" this Thursday (June 3)

on a bill of veteran pictures which will include Mary Pickford's first film for Biograph made in 1905. The International Film Arts Guild is presenting these repertoire programs at this house, the current show also including the third of the titleless pictures called "Backstairs", made in Germany.

"KIKI"

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at the Capitol
Theatre, New York

—biggest single day's business!

—biggest week's business!

—biggest 2 week's business!

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**CLARENCE
BROWN**

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Western Representative, H. H. Hicks
1122 W. 16th Street, Los Angeles, Calif.

HERE ARE THE STUDIOS AND WHAT THEY'RE MAKING

Production	Star	Director
Associated 3800 Mission Rd. "The Wedding March"	All Star	Von Stroheim
California 1420 Beachwood "Discord" "Baited Trap" "Thundering Speed" "The Collector" Untitled Untitled Untitled "Dixie Flyer" "Courage of Capt. Plum" Untitled	Jack Mower Ben Wilson Creighton Hale Leo Maloney Bill Cody Jack Perrin Dick Hatton All Star All Star Cliff Bowes	Francis Ford Ben Wilson Bert Bracken Leo Maloney Dick Thorpe Ben Cohen Dick Hatton Chas. Hunt L. Chaudett Sky Moreno
Chadwick 6070 Sunset "Devil's Gulch"	Bob Custer	Jack Nelson
Chaplin 1416 La Brea "The Circus"	Chaplin	Chas. Chaplin
Christie 6100 Sunset "The Nervous Wreck" 2 Reel Comedy 2 Reel Comedy 2 Reel Comedy	Harrison Ford Jimmy Adams Billy Dooley Jack Duffy	Scott Sidney Walter Graham Wm. Watson Harold Beaudine
C. B. De Mille Culver City "Young April" "Risky Business" "Gigolo" "Yankee Clipper"	R. & J. Schildkraut Vera Reynolds Rod La Rocque Boyd-Fair	Donald Crisp Alan Hale Wm. K. Howard Rupert Julian
Columbia 1438 Gower "Lone Wolf Returns"	Bert Lytell	Ralph Ince
F. B. O. 780 Gower "Flame of Argentine" "Cowboy Cop" "Bill Grimm's Progress" "Kosher Kitty Kelly"	Evelyn Brent Tom Tyler Margaret Morris Viola Dana	Ed. Dillon Robert De Lacy Ralph Cedar James Horne
Fine Arts 4300 Sunset "Delicatessen" "Midnight Lovers" "Moran of Mounted" "Fighting Marine" "Man in Shadow" "Conscience" "Winnie Winkle"	Colleen Moore Nilsson-Stone Reed Howes Gene Tunney Steadman-Torrance Herb Rawlinson Ethlyn Gibson	Al Green Jack Dillon H. J. Brown S. Bennett Hartford John Ince Hugh Fay
Fox 1401 N. Western "The Pelican" "What Price Glory" "Woman Power" "The Steeple Chase" "Return Peter Grimm" "Arizona Wildcat" "White Eagle" "The Clown" "Devil's Master"	Alma Rubens Flynn-Del Rio Perry-Graves Conley-McConnell Alec Francis Tom Mix Buck Jones Fox-Gilbert O'Brien-Gaynor	F. Borzage Raoul Walsh H. Beaumont Lex Nes V. Scharisinger R. W. Neill Bunny Dull Robt. Kerr Cummings
M-G-M Culver City "Tin Hate" "The Temptress" "Fire Brigade" "The Red Mill" "Altars of Desire"	All Star Garbo-Moreno Ray-McAvoy Marion Davies Mac Murray	Ed. Sedgwick Fred Niblo Will Nigh Wm. Goodrich C. Cabanne
Metropolitan 1040 Las Palmas "Mountain Lad" "Forever After" "West of Broadway"	Harold Lloyd Astor-Hughes Priscilla Dean	Wilde-Milstone F. H. Weight Robt. Thornaby
Hal Roach Culver City "The Black Rider" 2 Reel Comedy 2 Reel Comedy 2 Reel Comedy "The Smith Family"	Francis MacDonald Our Gang Helene Chadwick J. Finlayson	Hal Roach Robt. McGowan Stan Laurel Stan Laurel
Mack Sennett 1712 Glendale 2 Reel Comedy 2 Reel Comedy 2 Reel Comedy "The Smith Family"	Ben Turpin Alice Day Billy Bevan McKee-Hiatt	Gil Pratt Del Lord Alf Goulding
Stern (Century) 6100 Sunset "Let George Do It" "Newlyweds & Baby"	Syd Saylor Dooley-Chair	Francis Corby Gus Metns
Tec-Art 5360 Melrose "Amateur Gentleman"	Barthelemy	S. Olcott
Richard Thomas 5823 Santa Monica "Lost At Sea"	Novack-Sherman	L. Gasneir
New Famous Players-Lasky Studio 5341 Melrose "The Yes Man" "Diplomacy"	Harry Langdon Blanche Sweet	Frank Capra Marshall Neilan
Universal Universal City "Gilt Edge" "Fanny" "Uncle Tom's Cabin" "Let's Go" "Love Me & World Mine" "Butterflies in Rain" "Texas Streak" "Barely Reasonable" 2 Reel Comedy Standard Comedy	Richard Talmadge Slim Summerville Chas. Gilpin Fred Humes Mary Philbin L. La Plante Hoot Gibson Holmes-Corbett Charles Puffy The 3 Fat Men	Scott Dunlap Ed. Kennedy Harry Pollard Ernst Lamelle E. A. Dupont E. Sloman Lynn Reynolds Vin Moore Dick Smith Harry Sweet
Vitagraph 1608 Talmadge "Manon Lescault"	John Barrymore	Alan Crossland
Warner Bros. 5842 Sunset "Broken Hearts Hollywood" "The Door Mat"	All Star Irene Rich	Lloyd Bacon James Flood
Wolcott 6050 Sunset "Heart of a Coward" Untitled Untitled	Billy Sullivan Sandow (Dog) Earle Douglas	Duke Worne Bill Bertram F. Yaconelli

"GORILLA" TO FIRST NAT.

New York, June 1.

The picture rights to "The Gorilla" have been purchased by First National from Elliott and Gallacher for a price reported at \$40,000.

It is likely that Al Jolson will do a picture in blackface for Abe Carlos, with Universal to be the releasing company.

If the project goes through one of Hugh Wiley's "Saturday Evening Post" stories will be used.

Scribes and Actors In Croquet Match

New York, June 1.

As a climax to a season of croquet matches among a certain critical newspaper and actor element, there will be a \$1,000 match game staged between Alexander Woollcott and Neysa McMein, with H. Bayard Swope, editor of the New York "World," and Charles Schwartz.

The wicket "world series" is due to take place in Central Park.

An Established Fact
For Any Picture House

**ROSE
VALYDA**

Just Concluded
4 Weeks Loew's State,
Los Angeles

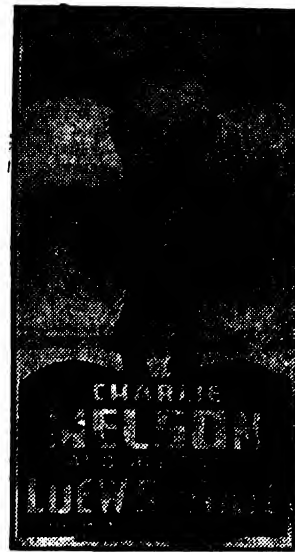
3 Weeks Pasadena

Now—Warfield Theatre,
San Francisco, Indefinite

Direction

Fanchon & Marco

A
FANCHON & MARCO
IDEA



24

**COLUMBIA
Money Makers**

for

1926-27

**BIG STARS
GREAT STORIES
BIG AUTHORS
GREAT DIRECTORS**



**An Exchange
Everywhere**

BEAT HER WITH UKE, JACCARD'S WIFE SAYS

Jacquet Jaccard, picture director who specializes in serials, was arrested when it was alleged he used a ukelele on the head of his bride of two weeks.

Jaccard married Catherine Durking, of Pomona, May 14. The girl was 16 years old and the mother's consent was necessary. When neighbors of the Jaccards heard screams coming from the director's residence in Hollywood, they summoned Mrs. E. V. Durking, mother of the girl, who picked up some police officers and entered the Jaccard domain. According to the testimony of the police, Jaccard was thumping his wife over the head with the remains of the Hawaiian instrument.

Police searched the house and arrested the film man on Wright act charges, alleging they found liquor in his possession. Jaccard gave his age as 38. He was divorced several years ago by a former wife.

MONTE BLUE HAS HAD BUSY FILM EXPERIENCE

Should Monte Blue, Warner Brothers star, suddenly find it necessary to retire from the screen, because of an accident, there are other trades at which he might find employment.

During his years in the picture industry, Blue has been associated in practically every department of the studios. Starting as a property boy, he has directed, cranked camera, written scenarios, been employed as laboratory foreman, as well as acted.

Blue's career actually started following his period of probation in the "swing" gang (pick and shovel) with D. W. Griffith. Finally, he was appointed field secretary on "Intolerance," and then later received his first "break" as an actor.

Blue's latest film, "Hogan's Alley," in which he is co-featured with Patsy Ruth Miller, Willard Louis, and Louise Fazenda will open at the Forum Theatre next week.

Additional Registrations

ARIZONA		
Alden, C. J.	Globe	Martin
Diamose, J.	Tucson	Lyric Amusement Co.
Leighton, Martin	Safford	Safford
Costigan, Mary	Flagstaff	Orpheum
ARKANSAS		
McReynolds, Bruce & W.	Melvorn	Pastime
Cupp, Cecil	Arkadelphia	Royal
CALIFORNIA		
Bawley, Grace	Indio	Egyptian
Solomon, A. & W.	Oakland	Marquis
Hotchkiss, T. C.	Orange	Colonial
Thresher, A. W.	Wasco	Wasco
Arthur, Harry	Los Angeles	Far West
Griffin, C. C. & W.	Oakland	Golden St. Theatre
Gore, Mike	Los Angeles	W. Coast Th. Inc.
Rector, D. & W.	Hawthorne	Hawthorne
Fisher, Francis	Los Angeles	Adams
Nasser, H.	San Francisco	T. & D. Jr. Th.
Jones, W. E. & W.	Los Angeles	Savoy
Kelly, M. L.	Dinuba	Strand
Kelly, E. W.	Dinuba	Strand
Miller, N.	Los Angeles	La Tosca
Swickard, J. P. & W.	El Sereno	Cameo
Luft, J. R.	Davis	Varsity
Swartz, O.	Los Angeles	National
Graff, C. H.	Los Angeles	Carlton
Walker, C. E.	Santa Ana	West Coast
Bennett, John C.	Sierra Madre	Wisteria
Tully, John J.	Los Angeles	Elite
Browns, Steven	Santa Paula	Mission
Lyons, John H.	Pasadena	Figueria
Simon, Mrs. J. P.	Bakersfield	Virginia
Weil, James	Manteca	Lyric
Charles, H. F.	Los Angeles	Crescent
Gore, J. C.	Los Angeles	Red Mill
Harrison, C.	Los Angeles	Astor
Sack, Henry	San Francisco	Haight
Pourus, S.	Bakersfield	Rex
Simos, A.	Bakersfield	Rex
Elliason, J. A.	Crystal Beach	Rendezvous
Trallis, M.	Los Angeles	Hidalgo
Vanderbergh, G. L.	Los Angeles	Lake
Luft, Mrs. J. C.	Davis	Varsity
Seiter, Mrs. J. L.	Manteca	Lyric
CANADA		
Hudson, B.	Toronto	Astor
FLORIDA		
Leath, Harry A.	Miami	Coral Gables
ILLINOIS		
Edelson, R.	Chicago	Lyric
Barry, Dorothy	Chicago	Harding
Abramson	Chicago	Park
Selig, S. H.	Chicago	Kozy & Gem
Schaak, Arnold H.	Chicago	Keystone
Siegel, L.	Chicago	Prairie

Hines, Geo. H.	Chicago	Lyda
Miller, Jack	Chicago	Exh. Assoc.
Langdon, V. R.	Chicago	Hub
Lynch, V. T.	Chicago	Lynch
Mueller, Fred	Chicago	Melford
Gordon, John	Chicago	Liberty
Saperstein, A.	Chicago	Garfield
Vounvakis, John	Chicago	Milo
Mandell, Irving	Chicago	Plaisance
Stephenke, J.	Chicago	Lynn
Johnson, Earl J.	Chicago	Johnson
Lamb, J.	Waukegan	Elite

INDIANA

Doody, M.	Indianapolis	Sec. M. P. T. O. A.
Rembusch, F. J.	Indianapolis	Rembusch Enterprises

IOWA

Cohen, M. S.	Council Bluffs	Strand
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MASSACHUSETTS

Whitney, Geo. A.	Springfield	Byjou
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MICHIGAN

Wetsman, F. A.	Detroit	Lynwood & LaSalle
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MISSOURI

Meyn, Fred	Kansas City	Pershing
Biechele, R. R.	Kansas City	Osage
Means, Jay	Kansas City	Murray
Buchanan, Mrs. E. V.	Kansas City	Elma
Mitchell, Mrs. M. S.	Buckner	Emerald
Pasjmezogla, H. M. E.	St. Louis	Del Mar
Peskay, E. J.	St. Joseph	Rivoli & Penn.

MONTANA

Rediske, G. F.	Ryegate	Star
Crary, Mrs. E. J.	Choteau	Royal

NEBRASKA

Borgan, Roy	Barstow	Gem
Hollah, A. J.	Omaha	Omaha
Creal, W.	Omaha	Beacon

NEW YORK

Goldberg, J.	New York	Goldberg Prod.
Goldberg, Bert	New York	Goldberg Prod.
Ardell, Franklin	New York	Goldberg Prod.
Haas, Andrew	New York	Goldberg Prod.
Kramath, H. M.	Albany	Strand
Dolan, Frank T.	Albany	Troy
Schiller, H. M.	New York	R. Morton Organ Co.
Lindham, I.	New York	R. Morton Organ Co.

NEW MEXICO

Murray, L. D.	Hurley	Chino
Higgins, D. N.	Albuquerque	Pastime
Bachechi, V. & Mother	Albuquerque	Pastime

NORTH DAKOTA

McCarthy, C. F.	Fargo	Grand
McCarthy, J. J.	Fargo	Grand
Billor, John	Valley City	Billor & Rex

OHIO

Almond, B. C.	Columbus	Princess
Howland, C. D.	Delmar	Delmar
Perruzzi, John A.	Niles	Butler
Binder, H. L.	Xenia	Orpheum

OREGON

Potter, Pearl	Portland	Sec. M. P. League
Poole, H. J.	Klamath Falls	Liberty

Continued on page 10

CHAS. R. ROGERS presents HARRY CAREY

—in—

"DRIFTIN' THRU"
"THE SEVENTH BANDIT"
"THE FRONTIER TRAIL"
"SATAN TOWN"
"BURNING BRIDGES"
"THE BORDER PATROL"



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COAST STUDIOS

Gardner James will play in "Four Features," with Richard Barthelmess. The story was written by E. A. Mason and will be produced by Inspiration Pictures.

Ross McCutchen, stage actor, was assigned to play in "The General" with Buster Keaton.

John T. Murray was engaged to play opposite his wife, Vivian Oakland, in a Hal Roach comedy.

Lloyd Whitlock leaves for New York to work in "The Prisoner of Hope," which Irving Willat will direct for F. P. L.

Alfred A. Cohn, one of the best known writers on the coast, is adapting James Oliver Curwood's story, "The Country Beyond," which will be produced by Fox as the initial starring vehicle for Olive Borden. Irving Cummings will direct, and present plans provide for a trip into the wilds of Canada to obtain the proper primitive background and snow stuff.

Sees Industry Getting Away From Seasonal Rule

Chas. R. Rogers, independent producer and sponsor of the Ken Maynard pictures for First National, filmed his first picture of this series, "Senor Daredevil," at a time which will make the picture a mid-summer release, having reached the conclusion that seasonal conditions do not rule motion picture production and exhibition as much as formerly.

"There was a time," said Mr. Rogers, "when production schedules were timed so that the best pictures should be released in the Fall and Winter. Expensive features were often held up for months in deference to this custom. Now, however, the growing tendency is toward releasing a picture, however big or costly, when it is finished, thus keeping a steady stream of good pictures all round the year."

HARMONY AND PROGRESS DEMANDED

Continued from page 1

personal and regional political cliques and combines.

Perhaps never in the history of the M. P. T. O. has this sentiment been of such a widespread nature. The north, south, east and west is solid behind the idea of building a real organization, even if it becomes necessary to entirely eliminate those individuals who try to grow and obtain publicity at the organization's expense.

Won't Tolerate Roller

One year ago, the M. P. T. O. A. was split into apparently two factions, the one under the leadership or guidance of Sidney S. Cohen, and the other the middle west units that comprised the Allied States' group. Conditions this year are changed completely. States that were formerly included in the Cohen fold are determined that progress of a definite nature must be made at Los Angeles, regardless of who the men are that will be elected to accomplish the herculean tasks.

These delegates have discussed the situation confronting the national organization, and declare they will not be steam-rollered or dominated this year. The one big problem seems to be the selection of the man who will head the M. P. T. O. A. for the coming year, whether he be an exhibitor or from the outside.

Many delegates from previously-voting Cohen states are in exact accord with the plan of the Allied States' group, which provides for the retention of a high salaried executive to guide the destinies of the national organization. If this proposition is presented on the convention floor, it will probably mean the defection of many supposedly solid Cohen votes in support of the measure, and the initial break away from the Cohen banner. How far this will go as soon as the ball starts rolling, is unknown at this time, but reliable information has it that the majority of votes will be cast this year without regard to the sponsors of the individual measures or the personal appeal extended for pet hobbies.

Without doubt this is the first convention of the body in the past four years where the delegates were instructed by their various groups to observe what was going on, and vote accordingly with the welfare and progress of the national organization a paramount issue. The members who sent the delegates exacted no promises to vote either

CONVENTION GOSSIP

The Robert Morton Organ company is distributing stamped post cards to be addressed by delegates and sent home. They read: "We arrived safely, are all happy and enjoying a wonderful time at the big M. P. T. O. A. convention," and go on to talk about the music of the Morton organ in the lobby.

W. N. Pedigo, representing Yellow Taxi company, Mrs. C. H. Henkel and E. Goldstein from the Golden State Auto Tours are in charge of the busy information booth in the lobby. All three have become very popular with convention visitors because of the courtesy and attention shown anyone desiring information.

Afternoon tea is being served at 4 p. m. each day in the lobby of the Ambassador for all visiting M. P. T. O. A. members and their wives. The service is provided by the association.

George Stanton, special representative of the New York Central Railroad, who was in charge of the special train carrying the New York delegation to the Convention, is resting for a few days before he resumes the tour home, which will take about three weeks, as the party has a long sight seeing tour planned.

one way or another; it was left to the discretion of the delegates to vote according to their own good judgment in all matters that might be brought before the meetings.

New Era Possible

Unless a stampede is effected on a small issue of no consequence that is brought up and staged with fireworks, roman candles, etc., the present attitude of the hundreds of delegates presages a new era of real accomplishment by the M. P. T. O. A.

Factional or political battles and maneuvering will not be tolerated, according to some of the most prominent delegates from various parts of the country. Issues will be presented and voted on by the delegates without thought of anything but the advancement of the organization's interests, but if an attempt is made to stampede the delegates into political channels, there is certain to be a walkout of many who would under ordinary conditions be expected to stick with the ship regardless of other reflections from the ranks of the association.

"U" TO ENTERTAIN WITH RODEO AND BARBECUE

Universal is tendering a barbecue and rodeo to the Theatre Owners who visit the Studio on Thursday morning. Originally, it was only planned to have an inspection of the entire plant, but Carl Laemmle yesterday wired his studio to stage a few special attractions and give the visitors a typical California barbecue.

The barbecue will be held to enable the delegates to return in time for the opening session of the convention Thursday afternoon.

Irvin Cobb To Write Screen Story for DeMille

Irvin S. Cobb, famous American humorist, and Cecil B. De Mille, are to combine their talents for the screen.

When De Mille was in New York recently, attending the premiere of "The Volga Boatman," he induced Cobb to agree to come West and write an original screen comedy for him. Although critics have steadfastly insisted that Cobb's humor is of the spontaneous kind that possesses great pictorial quality, Cobb has previously refused to consider motion picture offers.

Meller Grosses \$33,700 In Out-of-Town Shows

New York, June 1. Raquel Meller appeared outside of New York last week, playing two performances in Boston and three in Philadelphia. The scale of prices was \$10 orchestra and \$7 upstairs. In Boston, Meller grossed \$15,700, and in Philadelphia \$18,000. The total grosses on five shows, \$33,700. In New York the Spanish star, at similar rates, played 24 performances, to a total gross of \$140,000.

Marie Prevost and Hubby on "Honeymoon"

Marie Prevost and Kenneth Harlan are New York bound on a belated honeymoon. Although married two years ago the screen couple have been so busy on their respective contracts that they were forced to defer the traditional wedding tour until their picture schedules enabled them to take an extended trip together. They will spend three weeks in Manhattan, visiting friends in Houston, Texas, New Orleans, Kansas City and Chicago.

ROGELL BUYS ACREAGE

Al Rogell, director of First National pictures, purchased a parcel of land in Lookout Crest, and during his vacation between pictures, is keeping his eye peeled for other likely investments. Rogell's next picture under his contract with Chas. R. Rogers will be "The Unknown Cavalier," starring Ken Maynard, on which work will start in about two weeks.

The World's Most Beautiful Theatre
El Capitan
Hollywood

LOEW'S STATE
MIDNIGHT LOVE IN PARIS!
MAE MURRAY
in "The Masked Bride"
Roy D'Arcy—
Francis X. Bushman
On the Stage:
Charlie Melson and Band
Fanchon-Marco's
"Astec Idea"
Garrison Jones—Elsie Elliott
Company of Forty

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FRANK EGAN Presents
"CHARM"
A Rollicking Comedy About Etiquette
With FLORENCE ROBERTS and Big
Cast. A worthy Successor
to "White Collars"

BILTMORE THEATRE
Eves. 8:15—Mat. Wed. Sat.
Charles Frohman
in association with E. Ray Goetz
presents
IRENE BORDONI
in
"Naughty Cinderella"
By Avery Hopwood

ERLANGER'S
MASON LAST WEEK
EVENINGS, 50c to \$2.50
Sat. Mat. 50c to \$2.00

KOLB AND DILL
PAIR O' FOOLS
A REAL MUSICAL COMEDY
With California
"Sweet Sixteen Dancing Girls"

Winnie Winkle

Another Great Bet
In the Artclass Short Subject Stable:

the famous breadwinner of Branner's comic strip, with her pals, Perry Winkle and the Rinky Dinks, known to millions of readers in 126 newspapers, are in the movies now.

12 two-reelers done by famous film funsters. Produced by West Brothers Happiness Comedies.



An Artclass Short Subject Franchise

means

"The Line Up That Will Line 'Em Up!"

A line-up which includes Hairbreadth Harry, known to millions who follow Kahle's famous character in 50 newspapers; Snub Pollard, a champ laugh-getter of the films; Izzie and Lizzie, "the boy and girl who live next door to you," in 12 two-reel comedies each. Popular Song Parodies and Radio Personalities, 26 one-reelers each; Guess Who and the Scandal of America, 6 one-reelers each, and Screen Star Sports, 6 one-reelers.

Ask Louis Weiss (at the Convention)

or write

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M. P. T. O. A.
NOW—Continuous Daily Beginning 2 p. m.
LILLIAN GISH—JOHN GILBERT
in KING VIDOR'S Production
"LA BOHEME"

CLASH AVERTED AS
WOODHULL IS STUMPED

Continued from page 1

came like a dud bombshell. When it hit, everyone ducked and although it failed to explode, it set the entire gathering thinking.

This was when M. Choynski, Chicago, took the floor, following President Woodhull's report, and asked that all remaining reports be printed and given to delegates instead of read during the first day's meeting.

With Woodhull unable to give any satisfactory reason why the motion should not be put to a question, and his faction looking askance, the meeting came to a standstill. It was apparent that the motion was not anticipated in the least and it was only when Choynski said that it was apparent that "you fellows want to run this convention your own way," and withdrew his motion so the proceedings could continue that a sigh of relief was breathed and the reading of reports, starting with that of Sydney S. Cohen, chairman of the board of directors, was begun.

Joseph Welch, president of the Connecticut M. P. T. O. A., opened the meeting with a greeting to the assembled exhibitors. He introduced Irving Thalberg who explained the M-G-M incident and won his point. Immediately after, Welch brought out J. H. Lyon, community leader, who conducted several convention songs.

Ben Berinsten, president of the Southern California M. P. T. O. A., in lieu of Glenn Harper, secretary, was next introduced. Berinsten deplored the fact that Harper, who had been working for three months in preparation for this convention, had broken down through overwork and was unable to attend. He introduced Mayor Cryer of Los Angeles, who welcomed the delegates and said that the key to the city could unlock any door in town.

Response to the mayor's address was made by Eli Whitney Collins, president of the Arkansas M. P. T. O. A., who declared that California looked inviting because of the contrast with the country passed through in coming here.

Welch then appointed Helen Ullman, Sydney Cohen and T. J. O'Toole as a committee of three to escort President Woodhull to the chair. During the march down the aisle, the band played "Golden Wedding Days."

Woodhull dwelt on almost every angle of activity during the past year, taking in the play date bureau, the music tax, standard contract, legislation, fake publicity, oversteering, the squelching of fake picture companies, co-operative fire insurance, and the contact with the M. P. P. and D. through Will Hays.

There was no new angle on the various situations as Woodhull presented them, being a resume of the past activity of the association.

Following his speech, the president introduced a number of screen celebrities who all appeared in make-up, having come directly from their studios. Louis Stone, Malcolm MacGregor, Mary Astor, Anna Q. Nilsson, Patsey Ruth Miller, Irene Rich, Harry Carey and Monte Blue were present. Carey scored highest with his "a la Will Rogers" talk. Stone apologized for the make-up, telling of the circum-

stances and declaring that the stars "usually washed their faces before going out."

At this point, Choynski took the floor and made a motion that "the reports of the various committees be given the delegates in printed form in order that the delegates be afforded opportunity to more carefully digest the full import of the reports and also because by so doing, much of their time instead of being taken up with the business session, could be saved for them to devote to other convention activities."

The motion was seconded by A. Saperstien of Chicago. Several minutes of debate followed with Choynski appearing to know what he was talking about while Woodhull cast about to friends and supporters in the house to come to his aid.

There were cries of "Sit down" from various parts of the hall, directed at Choynski, who then made his statement about "you fellows want to run this convention your own way," and withdrew the motion.

Characterizing his report as chairman of the board of directors as a "valedictory" address, Sydney S. Cohen presented his last formal speech before the meeting prior to stepping back into the ranks.

Cohen traced the entire history of the organization, from the formation to the present day. His statement that at present the body is solvent and has paid every obligation incurred since its inception in 1920, was greeted with applause by the members.

In touching on the future, he stated that the tendency for the next few years will be for theatre owners not aligned or affiliated with producing companies as yet, to form such contracts. To combat this, the theatre owners would have to strengthen their organization.

Cohen was emphatic in saying that battles between large producing companies were not to kill each other off but to come to proper terms.

"When the big film companies are engaged in a struggle, the capital which finances each side will get together and reach a compromise," he said.

The balance of power lies with the independent theatre owner, he declared. In conclusion, he emphasized the fact that any differences he might have had in the past with other members of the organization were on principle and having nothing of a personal basis.

A. Julian Brylawski, chairman of the administration committee, opened his report with his findings on the instructions of the board of directors to seek out a suitable man for business manager. After making a search of all available material, it became apparent that because of the limited resources of the association and the qualifications needed, it was necessary to secure someone from within the ranks of the industry. The consent of Joseph Seider was secured and he began work on October 8. He is serving without salary.

Brylawski, in closing his report, tendered his thanks to the other members of the committee for aiding him.

Joseph M. Seider, business manager of the association, was the next speaker, telling of the activities of the newly-established national headquarters in New York City. He stated that although the staff work-

ing there was efficient, it was not large enough to cope with the demands made upon it in the daily routine and detail of work.

Arbitration proceedings occupied much of the time of the office, many cases being settled hundreds of miles from headquarters, while he stated that no case had been lost. In some instances, cases that had been already decided against the theatre owners were re-opened and settlements had been effected.

The case of Toms River, New Jersey, where Famous Players-Lasky was forced to deliver "The Untamed Lady" following "Conquered," which was not produced, was cited.

Seider also claimed credit for the M. P. T. O. A. headquarters for spiking the proposed United Artists-Metro-Goldwyn-Mayer merger. He declared that protests were sent by the association to Chaplin, Pickford and Fairbanks.

The official bulletin was described. Its stories on the successful tax fights in Kentucky and Missouri were named.

Credit Committee Rapped

In referring to the credit committee of the Hays organization, Seider said: "We have definitely gone on record that we could not or would not or will not permit distributors to constitute themselves a credit committee without exhibitor representation on the committee, thereby literally laying open theatre owners' property to confiscation. Mr. Hess, legal counsel for the Hays body, has refused to recognize our rights in the matter."

Seider recommended that the convention protest the existence of the committee; that the state units notify their members to the same effect that the convention investigate the committee and that delegates now present authorize the engaging of counsel to protect the rights and property of the members.

Other recommendations included suggestions that membership should be direct through affiliated state units, that the constitution be amended to provide for the election of ten directors for three years; ten for two years and ten for one year and that the constitution should be further amended to have the presi-

dent elected by the delegates from the convention floor.

The formation of a statistical bureau was also urged.

Seider also came out strong against the affiliation of the M. P. T. O. A. or any of its state units, with any producer's organization.

Receipts from dues for the year were 20,919.50, while the cost of operation for six months was \$11,880.37. If it had not been for the last minute receipt of \$1500 from the Ohio unit, a loss would have been recorded. Were it not for the fact that the association received \$50,000 from Carl Laemmle, there would have not been sufficient finances to carry on during the past year.

The business manager closed with a lengthy discourse on producer-owned theatres and the attending menace.

Just before the meeting was concluded, President Woodhull announced the names of the convention committees. They are:

Credentials—J. J. Harwood, Ohio, chairman; C. M. Maxfield, Florida; Ben Berinsten, California; E. Thornton Kelly, New Jersey; Louis M. Sagal, Conn.; J. O'Toole, Pa.; Fred Seegart, Wis.; L. Schlichter, Md.; W. E. Blume, Ark.

Resolutions—Nathan Yeamans, chairman, Mass.; Jos. W. Walsh, Conn.; Eli Whitney Collins, Ark.; R. R. Biechele, Kansas; Pearl Merrill, Calif.; John Schwalm, Ohio; and Jack Miller, Ill.

Auditing-Finance committee, consisting of M. E. Comerford, Pa.; Harry Davis, Pa.; and Sydney S. Cohen, N. Y.

Ways and Means—Louis M. Sagal, Conn.; Harry Davis, Pa.; H. H. Lustig, Ohio; M. E. Comerford, Pa.; C. E. Williams, Nebraska.

Constitutional Amendments—Nathan Yeamans, Mass.; George Aarons, Pa.; J. S. Lustig, Calif.; H. A. Blum, Md.; A. J. Kleist, Mich.; Jack Miller, Ill.; P. J. Wood, Ohio; Leon Rosenblatt, N. J.; John Manheimer, N. Y.

Press—Tom Weller, N. Y.; Sam Cohn, Calif.; M. J. O'Toole, Pa.

Business Relations—Board of Directors.

ORANGE JUICE
RUINS 'LEGGERS

Continued from page 1

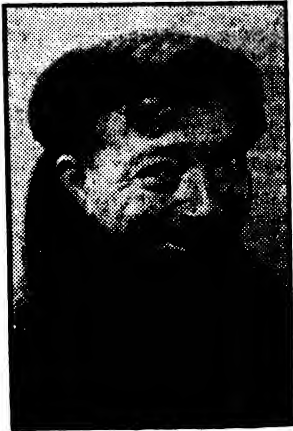
there because they couldn't make a decent living in their profession.

Since your arrival I've heard many things in your favor. One is that you seem to have out-talked our real estate sharks, which is something to be proud of. If the M. P. T. O. A. accomplished nothing better than that while in California, I'd say your trip to the Pacific Coast was a great success. I'd have bet more than even money it couldn't be done.

One sub-divider, whose batting average is better than .375, tells me a sad story. He says he picked up two M. P. T. O. A. boys in the local oil exchange, otherwise the lobby of the Biltmore Hotel, down on Pershing Square and took them out to see his choicest sub-divisions. "And did you sell 'em?" I inquired.

The sub-divider looked at me sadly. "Sell 'em, hell no," he went on, "before we got back they sold me a half interest in a motion picture theatre in Hog Eye, Texas, and another in Weasel, Colorado. They told me they had the First National, Fox and other franchises in those cities. From a moral viewpoint, I expect you to protect me in the deal, as they said they also showed the Tom Mix pictures in these theatres."

ARTHUR
STONE



Somebody

in

"MISS
NOBODY"

with Anna Q. Nilsson

7

--A First
National
Production

ADDITIONAL REGISTRATIONS

Continued from page 8

PENNSYLVANIA

Bawser, C. A.	Saxton	Liberty
Berman, B. T.	Pittsburgh	Grand
Bregman, Lenore	Swisvalle	Washington
Comerford, M. E.	Scranton	State
Caderot, W. H.	Scranton	State
Davis, Harry	Pittsburgh	Grand
Esterly, Paul	Redding	Strand
Hendel, Louis	Pittsburgh	Orpheum
Harrington, Fred J.	Pittsburgh	Sec. M. P. T. O. A.
Handel, Albert	Pittsburgh	Center Square
Hickes, T.	Saxton	Liberty
Iskovitz, Hannah	McKees Rocks	Liberty
Jewell, W. H.	Sewickley	
Kinney, T. A.	Franklin	Franklin & Park
Leewinter, S. M.	Pittsburgh	Ambridge Amuse Co.
Mikowlosky, T.	Matontown	Rex
Nadler, M. B.	Ambridge	Prince
O'Toole, M. J.	Scranton	Regent
Roth, Morris	Duquesne	Liberty
Rosenbloom	Charleroy	Majestic
Silverman, J.	Altoona	Strand
Silverberg, W. J.	Greenville	Mercer Square
Schad, H. J.	Redding	Arcadia
Winograd, M.	Pittsburgh	Majestic
Rosenblum, Jeanette	Charleroy	Majestic
Way, A. P.	Dubois	Avenue
Wheat, W. R.	Sewickley	Sewickley
Young, T. W.	Dyesberg	Francis
Myers, H. H.	Pittsburgh	Schenley
Battison, J. L.	Yukon	Lyric
Gross, Arthur	Duquesne	Liberty
Navler, Mrs. M. D.	Ambridge	Prince
Aarons, G. P.	Philadelphia	Bluebird
Butler, Mrs. F.	Philadelphia	Clearfield
Butler, Wm.	Philadelphia	Clearfield
Gerson, M. and wife	Philadelphia	Colonial
Gerson, Miss C.	Philadelphia	Overbrook
Simeral, H. C. and family	Altoona	State

TENNESSEE

Henderson, W. B.	Ripley	Dixie
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TEXAS

Belt, Hazel	Fort Worth	Pantages
Darbandt, R. S.	Jacksonville	Darbandt's

UTAH

White, F. M.	American Fort	Keystone
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WASHINGTON

Edwards, F.	Seattle	Pacific
Swanson, C. A.	Everett	Star Amuse. Co.
Webb, O. T.	Everett	Star Amuse. Co.
Burg, H. R.	Tacoma	Shell
Mercy, Frederick	Yakima	Liberty
Reynolds, E. J. and wife	Pasco	Liberty
Parker, S. D.	Seattle	Pantages
Schlaifer, L. J.	Seattle	Wintergarden
McKinnell, Robt.	Tacoma	Rose

WASHINGTON, D. C.

Phillips, Lawrence	Washington	Staunton
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WISCONSIN

Kelliher, D. F. & W.	Lake Geneva	Majestic
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VARIETY

The Motion Picture Showman's

NEWSPAPER

That Prints the NEWS---FIRST!

Welcome, Exhibitors!

MACK SENNETT

wishes to call your attention to

THE FIRST OF HIS 1926-27 PATHECOMEDIES

"HUBBY'S QUIET LITTLE GAME"

Featuring BILLY BEVAN, Thelma Parr and Vernon Dent

DIRECTED BY DEL LORD

100% Entertainment!

**METROPOLITAN
THEATRE, LOS ANGELES,
UNTIL THURSDAY, JUNE 3**

VAUDEVILLE HOUSE REVIEWS

ORPHEUM (St. Vaude)

One of the best bills presented at the new Orpheum is now current. Every act seemed to delight the audience with nothing weak to cut the average down.

Don Valerio, with two dancing girls, opened. The don is a tight rope dancer who is better in the air than a lot who do their stuff on the hardwood. The girls, with kick and Charleston numbers, filled in nicely.

Probably the most "different" act in vaudeville is Zelaya, who plays the piano like an angel, if angels ever play pianos; gives nice little bits of philosophy; and gets across with his argument for better music. His panning of jazz was enjoyed by everyone in the house except the song pluggers.

Whiting and Burt, held over, presented some new scenes in their song and dance act. Also well appreciated. Virginia Mae assisted with the same dances as last week.

Good gab, a few songs and a tinge of blueness were Harry Hines' of-

ferings. He was good enough to hold the audience for 25 minutes.

The closing of first half brought out Danny Dare, featured in a George Choo's presentation, "Terpsichorean Fantasy." Virginia Watson and Harriet Cole did good foot work while Carolyn Smith and Alam McLay, very good looking couple, in waltz and adagio dances were graceful and sure of themselves. A funny scene, with Dare and one of the girls wearing dummy horse bodies in a dance got across well. Dare did a fast eccentric to good applause. Swift finale was appreciated.

Marion Harris opened second half. This sweet singer is all there as far as the folks here are concerned. She was called back repeatedly at the end of her turn and simply gave them more until the remainder of the performance looked like a Harris recital. A soothing, crooning voice, at once a blues singer and yet as refined as your sister; class as far as looks are concerned and a sweet personality just help her make the audience her pals for life. Russell Robinson, popular song composer,

was at the piano, doing a nice number of his own.

Joe Smith and Charles Dale, with the Avon Comedy Four did "From Battery to The Bronx" with Cooper Lawley, Elcie Peck, Reba Morgan and Wallace Eams assisting. Clever skits with plenty of chuckles with gags and situations well-handled and the acting smooth put the speaking part over while a lot of nice voice harmonizing put over the musical end.

Weston's Models D'Art in Grecian poses were remarkably steady with some difficult positions. They closed a bill well balanced and worth the price of admission.

BURKHARDT GETS JOB

A series of two-reel Irish-Yiddish comedies, featuring William Strauss, are to be produced by Gecness Pictures for independent release. The first subject called "Combination Skirts," an original by A. Goldner, will go into production May 13. Distribution contracts were consummated by Strauss and Goldner, who own Gecness Pictures, with Cranfield & Clarke, through the latter's west coast representative, the Filmcraft Studios. Addison Burkhardt has been engaged as gag-man and title editor.

Transcontinental Taxi Trip As Feature Tieup

A clever exploitation tieup for Universal's "Taxi-Taxi," which Mel Brown is now finishing has been arranged by Tom Reed whereby he and the director will make the first trans-continental trip via taxicab. The hook-up was engineered with the Yellow Cab Co. of Los Angeles, with Yellow Cabs in the principal cities en route tie-ing on the stunt. A feature of the trip will be to record the tariff on the clock for this kind of haul. If Reed carelessly chalks up this taxi item on his swindle sheet Laemmle will probably have to abandon the idea of building that mansion out here, and he may even have to sell a couple of theatres to boot to pay the bill.

Sloman Is Host At Universal Headquarters

Edward Sloman acted as host at Universal headquarters at the convention last night, and many of his brother directors dropped in during the evening just to see how he made the scores of delegates feel at home.

P.-A.'s Discourtesy

Continued from page 1

admitted, no courtesy was shown them by him.

However, when Irving Thalberg and Eddie Mannix heard of what had happened, they immediately took charge of affairs and subsequent arrivals were properly entertained so far as being shown about the lot, introduced to the stars and dining in the studio restaurant as guests of the company.

Several wires of protest were sent by delegates to the East, about the occasion, while other delegates who were not held up by Neville also sent wires, commenting on the treatment accorded them and lauding studio officials.

Thalberg, later in the day, appeared before the members of the association at their first convention meeting and told them of the unfortunate occurrence, declaring that M-G-M was in the wrong as his original entertainment orders had not been carried out.

Metro-Goldwyn-Mayer are holding open house at their Culver City studios for the exhibitors during the balance of the week.

M. P. T. O. A.
Welcome to California

Hal Roach

YOU HAVE PLAYED OUR COMEDIES. NOW COME OUT AND SEE THEM MADE
ANY TIME—ANY DAY

WELCOME M. P. T. O. A!

Do Not Fail to See

FANCHON & MARCO "IDEAS"

UP-TO-THE-MINUTE PRESENTATIONS

LOEW'S STATE NOW

And Other West Coast Theatres, Inc.

We'll Be Tickled to Death

to have you come to

**UNIVERSAL'S
RODEO**

and

Free Barbecue

10:30 A. M.

TOMORROW (Thursday)



Everybody Welcome!

Why Not You?

PRICE 20c

VARIETY

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 10 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.

VOL. LXXXIII. No. 5

NEW YORK CITY, WEDNESDAY, JUNE 2, 1926

56 PAGES

SUN'S CRITIC WINS WITH .826

PRIEST OF AM. CATHOLIC CHURCH IN VAUDEVILLE AS AN ACTOR

Rev. Father Phil A. Goodwin Claims Special Dispensation—Donating Proceeds to Church—Archbishop "Decides Rules"—29 Dioceses Claimed,

Los Angeles, June 1. Archbishop Greagory Lines, head of the American Catholic Church for the Province of Pacific with headquarters at 1313 Crown Hill avenue, this city, says that the Rev. Father Phil A. Goodwin, as his chaplain and a priest of this Province, has been given a special dispensation by the Archbishop to play in vaudeville.

Asked by a Variety reporter if stage acting by a priest conformed with the rules of his Church, the Archbishop replied:

"I decide the rules."

It was also stated by the Archbishop that S. E. J. Lloyd, of 44 East Schiller street, Chicago, who is Primate or Head of the American

(Continued on page 23)

Youthful Financier

Chicago, June 1. One of the numerous Chicago youngsters who think they should operate a theatre approached the owner of a big loop legit house and broached the subject of leasing the theatre for a number of years.

"Fine," said the owner, "but of course you will deposit the rent for the last year of the lease, as is the custom. I'll give you 5 per cent interest on it while I hold it."

The kid planted a foot on the desk, saying, "That's all right. But I've a better scheme. You give me the money instead and I'll pay you 8 per cent!"

GILBERT GABRIEL FIRST FOR FULL SEASON

193 New Plays with but 57 Successes—Average of Hits for Three Years on Broadway 30%—Variety's Third Year's Box Percentage on Critics Reveals General Improvement in Percentages and Opinions—Critics on Evening Dailies Make Best Showing

PERCY HAMMOND, 2d

Gilbert Gabriel of the "Sun" is the winner of the box score for the season with the highest percentage, .826, ever rolled up by a daily newspaper critic in the final tabulation since the inception of this method of recording the dramatic men.

Gabriel ran second to Pollock (Brooklyn "Eagle") in last year's final score and has succeeded to first place after a ding-dong battle with Percy Hammond ("Herald-Tribune"), who came along at a terrific pace the last half of the season. Walter Winchell ("Graphic") finishes third in his first season of dramatic reviewing for a daily. Hammond trails Gabriel by

(Continued on page 34)

'TELEGRAPH' IS NOW UNDER COMBINED NAME

Merges With 'Running Horse'—Both Racing Sheets—New Direction of Merged Papers

June 1 marked the passing of a landmark on Broadway, when "The Morning Telegraph" combined with "The Daily Running Horse" and became, if anything, more of a racing paper than it has ever been before.

The combination of the two race horse sheets likewise marked the

Frantic for "Names"

The call for "names" is at its height in the picture field. The film house agents are frantically searching for "names" to satisfy exhibitor demand.

The advent of warm weather is the whyfore of this acute condition.

FINAL CRITICAL BOX SCORE

SEASON OF '25-'26

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

Score as of May 29

	SR.	R.	W.	O.	Per.
GABRIEL ("Sun").....	109	90	18	1	.888
HAMMOND ("Herald-Tribune").....	100	80	17	3	.800
WINCHELL ("Graphic").....	102	78	24	..	.786
COLEMAN ("Mirror").....	108	79	22	4	.782
RATHBUN ("Sun").....	48	35	13	..	.729
MANTLE ("News").....	148	105	38	8	.709
ANDERSON ("Post").....	108	70	33	..	.680
VREELAND ("Telegram").....	93	63	24	6	.677
DALE ("American").....	160	107	51	2	.668
WOOLLCOTT ("World").....	97	64	29	4	.660
OSBORN ("Evening World").....	125	78	42	5	.624
"TIMES".....	189	106	69	14	.551

VARIETY'S OWN SCORE

	SR.	R.	W.	O.	Per.
VARIETY (Combined).....	184	156	27	1	.840
PULASKI (Ibex).....	47	45	2	..	.957
SISK.....	43	39	4	..	.907
GREEN (Abel).....	28	21	5	..	.808
LAIT.....	33	23	10	..	.697

(This score based on 193 openings.)

HAYS AFTER FUNDS FOR PRESBYTERIAN CHURCH

Chairman of Laymen's Committee—Says Pictures Are Being Overseated

Pittsburgh, June 1. Motion pictures promote understanding among people, and when they understand they do not hate, when they do not hate they do not make war, according to Will H. Hays during his visit here.

Mr. Hays, who is the president of the Motion Picture Producers of America and chairman of the laymen's committee raising a \$15,000,000 fund to pension Presbyterian

(Continued on page 19)

'Jorgen,' Suppressed Novel, As Play by Bel-Geddes

"Jorgen," the suppressed novel of John Branch Cabell, is to be dramatized and produced next season by Norman Bel-Geddes. The latter has been going about his plans secretly. "Jorgen" was the storm centre of the censors several years ago when published. It was withdrawn from sale for a time but eventually overcame the criticism and had a record sale.

Bel-Geddes will design his own sets and will also supervise stag-

FREE RADIO ADS IN OVER 500 PAPERS

How radio is putting over its advertising accounts with free ads in more than 500 daily newspapers throughout the country is one of the arguments that figures in the commercial advertising business.

The radio programs are printed daily by the newspapers. Every time the Happiness Candy Boys, Ipana Troubadours, Shinola Merry-makers, Silvertown Cord orchestra, Whittall Anglo-Persians, et al., are billed in the programs, it's a free ad

(Continued on page 45)

FAT MAN GAINED 100 POUNDS ON COAST TRIP

Los Angeles, June 1. Theodore Valanzula, in circus circles Tom Ton, and weighing 945 pounds, was rushed from the California Limited upon its arrival at the Santa Fe station to the General Hospital because of a heart attack.

Valanzula arrived on the baggage car, the only piece of railroad equipment he could ride in. He came here from Dreamland, Coney Island, where he was taken ill.

A two-ton truck was necessary to transport the fat man to the hospital where 15 men in addition to the doctors and nurses were required to place him in bed.

Valanzula gained over 100 pounds on his trip from New York.

Croquet Match for \$1,000

A \$1,000 match game of croquet, to be played by Alexander Woodlcott and Neysa McMein on one side against H. Bayard Swope, executive editor of "The World," and Charles Schwartz, is scheduled soon for the Central Park sheep pasture.

This comes as a climax to the croquet matches of the season, which a certain critical newspaper and actor element has pursued with enthusiasm.

Alisons' 30th Anniversary

Indianapolis, June 1. Mr. and Mrs. George Allison are celebrating their 30th wedding anniversary today.

Both are with the Stuart Walker stock at Keith's, here, appearing in the husband and wife roles of "The Goose Hangs High" this week.

Mrs. Allison, professionally, is Gertrude Rivera.

Lawyer-Film Actor Throws in His Estate

Los Angeles, June 1. Samuel S. Hinds, multi-millionaire Pasadena lawyer, has embarked on a screen career. He has been cast for a role in "The Amateur Gentleman," starring Richard Barthelmess with Sidney Olcott directing for Inspiration.

Hinds, active in little theatre work here, will allow the film company to shoot scenes from the picture at his English estate in Pasadena.

'HACKENSACK FIREMEN' BOUGHT REAL GIN

"Ma" Emery Beat Padlock on Jolly Friars in Village—Bootlegger Sends Up Gin Price

The Jolly Friars is jollier than ever this week.

The jollification is justified by the reason that "Mother" Emery, proprietor of the Greenwich Village "soft" drink cabaret, will not have one of Emory Buckner's brassy ornaments spacing her frolicsome "children" (as "Mother" affectionately terms her customers) and the inner portals.

In other words "Ma" beat her

(Continued on page 45)

'PRISONER'S SONG' AS FILM

Los Angeles, June 1. "The Prisoner's Song" is the latest lyric about to enter the movies. Ernest Grayman, scenarist, has written a story around the title and H. H. Dodge, president of Goodwill Pictures, is negotiating with the New York publishers (Shapiro-Bernstein) for the use of the name.

IF IT'S
COSTUMES
GOWNS OR UNIFORMS
LEARN TO SAY
"BROOKS"
1437 BROADWAY - TEL 5580 PEN.
ALSO 25,000 STYLES IN PRINT

CLAYTON & WALLER FOILED IN "CUT" SALARY-STRIKE EFFORT

Members of "Nanette" at Palace Threatened to Walk Out—Firm Also Operates "Mercenary Mary" in London—"Lady Be Good" Paid in Full

London, May 24.

Clayton and Waller, owners of the two American successes, "No, No, Nanette," at the Palace, and "Mercenary Mary," at the Hippodrome, paid full salaries to both these companies during the first week of the strike. During the second week of the strike they suggested to the principals of both shows that they accept half salary cut. The principals were agreeable, adding a proviso that full salaries should be resumed as soon as the strike terminated.

Friday evening (in London it is customary to pay salaries on Friday) they were handed their checks and found that their salaries had been cut for the entire week.

The principals of "Mercenary Mary" met in a body and decided they would not accept the cut for the entire week, claiming the strike had been settled officially the Wednesday preceding, and they, therefore, claimed full salary from (and including) that day on.

They further objected to a notice posted by the firm stating that although the strike had been called off workmen have ignored the call, and, therefore, conditions were even worse than before.

To keep the theatre open they suggested the principals agree to work on the same conditions as the previous week.

Paid in Full.

The same notice was put up at the Palace. When the principals saw the notice they refused to go on the Palace stage for Friday evening's performance, which is said to have commenced 15 minutes after the scheduled time.

The result was that Clayton and Waller paid full salaries in both theatres from Wednesday on and the notices were removed.

Charles B. Cochran and Sir Alfred Butt ("Lady Be Good") paid full salaries without comment or attempt at a reduction.

The notice posted read:

SPECIAL NOTICE

Although the Trade Union Congress has "called off" the General Strike the men and individual unions so far have ignored this recommendation and are still on strike; in fact as stated by Mr. J. H. Thomas in the House of Commons yesterday, there are at the present moment at least 100,000 more people on strike than there was previously.

The effect so far as London is concerned has been that owing to increased transport difficulties and general dislocation of trade, business has been much worse than last week.

The managements, however, of the various big musical productions who are losing heavily are still anxious to continue as long as possible in order to keep in employment everyone engaged in the theatres concerned, and in the hope that conditions may soon revert to normal, and they are willing to do so next week on the same conditions as were explained to the artists and employees last Saturday.

Hylton After Vindication; Not Against U. S. Bands

London, June 1.

Jack Hylton, English band leader, who commenced suit against Harry Foster because of the allegation he (Hylton) objected to Ted Lewis directing one of his bands at the Kit Cat club, has instituted a similar action against Stanley Jones, director of the Kit Cat.

Hylton states that he does not seek damages but desires vindication to prove that he is not inimical to American bands.

"Legitimate" Revue at Porte Saint Martin

Paris, June 1.

Jacques Charles will be the producer of the Maurice Donnay and H. Duvernois revue which Maurice Fehmann intends presenting at the Porte Saint-Martin theatre (where many modern classics have been created) in October.

Mme. Karsavina, former star of the Russian ballets, will dance in this show. Its cast will also hold Regina Flory, Lucie Pezet, Maurice Esconde (who resigned from the Comedie Francaise last December), Gilbert Boucot, Joffre and probably Pacquall, producer of the present revue at the classical Odeon.

Music arranged by Reynaldo Hahn; scenery by Zamora.

An amusing revue by Max Eddy and H. Hallais was mounted at the Theatre, with a strong cast including Jean Perier, Derys, Girier, Devilde, Mmes. Rahna, Alice Soulie, and Rita (dancer), Esme Davis and Moyensenko.

The orchestra is conducted by Jules Berny.

Whiteman Leaves Kit Cat Through 'Strike' Attitude

London, June 1.

Because the management of the Kit Cat Club takes the attitude that the strike is not yet over, with the coal miners still idle, Paul Whiteman concluded his engagement there Saturday (May 29).

Vanda Hoff (Mrs. Whiteman), announced to dance at the Kit Cat for three nights, May 27-29, was suddenly taken ill at the last moment and did not appear.

Decorating Dufrenne

Paris, June 1.

Oscar Dufrenne, director of the Empire, Palace, Mayol Concert, in Paris, and the Casino at Trouville, is to be given the Legion of Honor red ribbon by the French government.

Dufrenne is also in the running for the management of the theatre attached to the gambling rooms at Deauville.

New Deauville Manager

Paris, June 1.

M. Andre has been appointed director of the Cannes and Deauville casinos by the Societe des Hotels controlling the gambling resorts.

The post was made vacant by the recent death of M. Cornuche, who created Deauville.

SAILINGS

July 26 (New York to London) Bee

Palmer, Al Slegal (Leviathan).

June 19 (Cherbourg to New York)

Mr. and Mrs. Dallas Welford (Bengalia).

June 18 (New York to Antwerp)

Mr. and Mrs. Julius Schleifstein, Mr. and Mrs. Tom Naughton (Pennland).

June 5 (New York to Paris) Betty

Laine and mother, and Juan Duval (France).

June 1 (London to New York)

Sam Salvin (Leviathan).

May 27 (New York to Los Angeles)

May Robson, Lillian Hamer

\$20,000 'Strike' Week

London, May 22.

During the worst period of the recent strike, "Lady Be Good" (American) with the Astaires, did just under \$20,000.

In six performances from May 5 to 11th, the nightly average gross was nearly \$2,500, and the two matinees also got \$2,500 each.

"BLACK BIRDS" CALLED FASTEST SHOW IN PARIS

Colored Troupe Opens Well—May Move to Another House 2½ Hour Performance

London, June 1.

"Black Birds," the colored revue with Florence Mills (American), had an auspicious opening in the renovated restaurant of the Ambassadeur's theatre. It is believed to be the fastest show ever seen in Paris.

The colored troupe gave an energetic two hour and a half performance with Miss Mills heavily billed. Others include Johnny Hudgins, Edith Wilson, Jones and Jones, Three Green Eddies, Clarence Robinson, Johnny Nit. U. S. Thompson and the Plantation orchestra, which lists Johnny Dunn and "Shrimp" Jones among the personnel.

All theatrical Paris attended the private midnight showing Thursday (May 27). The troupe may change over to the Champs Elysees Music Hall in July.

"Yvonne's" \$85 Matinee; Shubert Forfeits \$2,500

London, June 1.

Lee Shubert paid \$2,500 as an advance on the rights to "Yvonne" and then decided not to exercise his option. This musical, at Daly's, had an \$85 Wednesday matinee last week. All future afternoon performances have been cancelled pending recasting and rewriting.

It is the play which opened to police in gallery and pit as the result of a threat to disrupt the premier. The constabulary did not check the booing the first night.

A special part is being written into the script for Gene Gerard, who will join the cast as soon as the revised version is ready.

Count Suriani Dancing Professionally in Canada

Toronto, June 1.

Drusilla, dancer (American), is working with Baron Gorgio Mario Suriani as a dancing team at the Oak Room of the King Edward Hotel.

The Baron, who is the first of his kind to take up dancing as a money making profession, mingles with the nobility of the Canadian dominion.

Command Performance

London, June 1.

The Royal Command performance at the Alhambra May 27 in aid of the Artists' Benevolent Fund proved a highly profitable affair. Those appearing on the bill were Bransby Williams, Rich Hays, Robb Wilton, Billy Bennett, Lillian Burgess, Dick Henderson, Carr and Parr, Houston Sisters, Jack Hylton and band, Kenna Brothers and 12 Tiller girls.

This was an all-British bill, believed to be the first such for a Command performance. It followed out the intention of including acts which had never before appeared "by request of the King."

Part of the program was etherized, while the reception committee greeting the King and Queen was comprised of Sir Oswald Stoll, R. H. Gillespie, G. F. Reynolds and Harry Marlow.

Dancers in New Paris Cabaret

Paris, June 1.

Billy Johnson and Eddie Lewis, Charleston dancers, have opened at the Commodore Grill.

The entertainment marks the inauguration of this new hotel's cabaret.

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, Friday, May 21.

Another illusion went last night, when Gerald Lawrence revived "Secret Service," twenty-nine years after William Terriss, then our darlingest melodrama actor, was murdered outside the Adelphi theatre, when he was going in to act William Gillette's part.

Although most murderers get hanged in England, Prince, a disappointed actor, who stabbed Terriss, is still alive in Broadmoor Criminal Lunatic Asylum. If he ever came out, I am certain he would put an end to the play altogether.

I Lose Another Illusion

We always thought that "Secret Service" was one of the greatest melodramas ever written, but when you take out plays like this from the storehouse, after thirty years, believe me they are dead. "The Birth of a Nation" has killed all that sort of thing.

Not even "John Brown's Body" thrilled us, when it was played. We used to like that tune, before the movies came; but as, nowadays, they always play it before, during and after every film which proves how America really won the war, it gets a bit monotonous.

William Gillette's very quiet manner impressed us all even when he played Sherlock Holmes in London with an American accent; indeed, he lingers in many of our memories. But there is not one thrill now in the whole of his famous melodrama. The Civil War seems strangely civil after the events that started in Europe in 1914.

A Real Bunk Play

Even "Secret Service," however, was better than "Intimate Enemies," which was written by a plump young woman called Xenia Lowbraky, whose fellow offender was Norman McKinnel, a really capable actor, who, for once, did his direct in a part that even he, although part author, could not make interesting.

The audience laughed at some of the melodrama in "Secret Service"; but they laughed even sooner, during "Intimate Enemies." When someone remarked that someone else had shot a police sergeant, nearly all the stalls sniggered. Yet, at the end, long after it was obviously a failure, there came one of those ridiculous curtain scenes for which London is famous. The authors and the company were all brought on, while their friends cheered, other people booed, and the rest merely wondered why on earth someone had wasted his money in putting it on.

After reading my notice, the management wrote in, complaining about some fault I found with the play, and replying with the explanation that they had taken counsel's opinion on some detail of criminal law before the production. I don't know who "counsel" was. If they had taken counsel with each other, they would have torn the play up; then the critics wouldn't have done it for them.

"6 to 4 the Field"

At the end of "My Son," a drama which was heartily laughed at, a few years ago, Clarence Hurst, who was then a bookmaker, stood up in the stalls, amid the general disapproval, and remarked audibly, "I'll lay 6 to 4 the field."

Clarence is now one of the managers responsible for "Intimate Enemies."

I will lay him longer odds about his own play.

No Good Without the Press

Managers are always saying they could do just as well without the Press. But, when it comes to it, how frightened they get!

"When are full-sized papers coming out again?" asked a London manager of me, excitedly, two or three nights before his new production. We were then trying to publish four-page make-believes.

He knew very well that, if full publicity were not given to his play, it stood no chance at all, and it was an important one. After the general strike, but before the printers were back at work, one dramatic criticism of mine was printed on the front page two days late. That was the best we could do. Some notices did not appear at all, and as there were no advertisements in the papers for days, theatre business suffered more for the reason that people did not know what plays were on than for any other.

Louis Verneuil's French season at the Globe received no notice at all, so I have not heard of anybody going.

Critics Print the Newspapers

In some offices, even the dramatic critics took their part in bringing (Continued on page 41)

Cecil Sorel Coming Over Under \$6,000 Guarantee

Paris, June 1.

Cecil Sorel, the Comedie Francaise actress, has been engaged by the Shuberts to open in America with her own company during November under a financial arrangement which stipulates \$6,000 weekly and 5 per cent of the gross.

Miss Sorel, who recently became the wife of Count Segur, will play a melodrama in which her husband will hold a small part.

Oxford Conversion Starts

London, June 1.

Following much pro and con discussion, which began when Variety reported the fact weeks ago, the Lyons catering people completed the deal yesterday (Monday) to convert the Oxford theatre into one of their famous cornerhouses.

"Fazil" Continuing

London, June 1.

Percy Burton denies that "Prince Fazil" is about to close and states that this musical will celebrate its 100th performance June 18.

"Queen's Conflict" will retire very shortly, to be followed by Ivor Novello in "Downhill," while Godfrey Tearle will probably appear in a new play called "Dawp" and then "children of the Moon."

LEE SHUBERT FINDS NOTHING

London, June 1.

Lee Shubert says he will linger here a few weeks more, but has yet found nothing suitable for American presentation.

Arthur Prince's Revue Is Commonwealth Venture

London, June 1.

Arthur Prince is sponsoring a revue on the commonwealth plan entitled "Ourselves." It opened at the Garrick last night.

Although crudely produced and with material well studied by American "Joe Miller's," the slight booing at the finish was drowned in applause which swelled to an ovation when Prince, in making a speech, stated the venture was undertaken as a sporting bet.

Outside of Prince and Annette Lebowitz, delightful premiere danseuse, the show is lacking in personalities.

JEAN CHARLOT'S REVIVAL

Paris, June 1.

Due to the flop of Blanchon's "Le Bigame," Jean Charlot revived Armand and Gerbillion's comedy "Un Chien qui Rapporte" at the Potiniere with Janine Merrey in the role created by Maud Loty.

The cast includes Pierre Daltour (recently detained in an asylum on a false charge), P. Debucourt, Marguerite Deval, Madeleine Linval, Christiane Vasseur and Suzanne Delhely.

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MAYER "HECKLING" ZUKOR

BREWSTER SUSPENDS MAGAZINE BUT HAS TWO OTHERS LEFT

Representatives in New York Call Up Picture Press Agents to Ask "Attitude" Over "Deal"—Says His "Letter Fell Into Hands of Enemies"

Eugene V. Brewster has suspended one of his fan magazines, "Movie Monthly."

It is not known whether this suspension followed Variety's expose of Brewster's "deal" with Metro-Goldwyn-Mayer to "throw" his papers to that picture organization, for promotion and puffing purposes, as revealed in Brewster's letter to his editors, printed last week.

The suspension leaves the publisher with two other fan magazines. According to his agreement, from the letter, M-G-M will be entitled to "protection" from both for one year, the same length of time Corliss Palmer holds a contract from M-G-M to appear in pictures at \$250 weekly, an extraordinary salary for a novice.

To date Miss Palmer has appeared in no M-G-M picture. A despatch from the coast says that the girl has been loaned to Hal Roach for comedy film playing under the M-G-M contract for 26 weeks, during which Roach will pay her weekly salary.

Brewster Overlooked This

It's an untoward occurrence not provided for in Brewster's letter concerning M-G-M. He failed to mention what "protection" his magazine would afford any picture producer employing Miss Palmer other than M-G-M. It will also prohibit the Brewster publications from proclaiming that Miss Palmer is starring or being featured or appearing in a M-G-M picture, while she is on the Roach lot.

Upon Variety appearing on the streets last Wednesday with the Brewster story, it was wired to Los Angeles. Dailies there interviewed Brewster in his home. Miss Palmer is also living out there, with both frequently seen together, although they have not as yet, from accounts, been accepted by "picture society."

Brewster admitted the letter writing to the Los Angeles dailies, (Continued on page 18)

TRYING PLAGIARISM ACTION FOR \$500,000

"Boy of Mine" Screened in Court—Texan Woman Alleges Lift as Story

Los Angeles, June 1. With the Federal District courtroom darkened, Federal Judge George M. Bourquin and litigants in the \$500,000 piracy case of Mrs. Maude Greenwood against First National Pictures and J. K. McDonald, producer, watched the screening of "Boy of Mine," the film produced by the defendants and alleged by Mrs. Greenwood to have been taken from a scenario "My Dad," submitted in 1922.

Mrs. Greenwood, who came from Palestine, Texas, to fight her claim for half a million dollars, the profits that she says were made on the picture, stated that she sent her scenario to Marshall Neilan, care of the First National offices here in 1922. McDonald and First National officials declare that any mail for Neilan would have been forwarded to him and must have been, since at that time he was not with them, and they were not producing pictures. Both of the defendants say that they never saw or heard of Mrs. Greenwood's "My Dad."

Several days were taken up by expert testimony as to the similarity between Mrs. Greenwood's story and the one written by Booth Tarkington and produced by McDonald for First National. Tarkington was originally named in the suit, but the case against him was dismissed when McDonald testified that he met the author in Atlantic City in 1922, told him of a story that he wanted for the screen and contracted with Tarkington to write a boy's story woven about incidents in McDonald's own life. The producer told in court of recounting to the author certain happenings in his boyhood which later found their way to the screen in "Boy of Mine."

Expert on Plagiarism

H. R. Steeves, associate professor of English at Columbia University and an expert in plagiarism suits, was the chief witness for the defense. Steeves showed that a plot similar to both stories had been used in at least 19 different books in the past 150 years. These included novels by Ibsen, George Ade, Irvin Cobb, William Dean Howells, Oliver Goldsmith, G. B. Shaw, H. C. Wells, James Whitcomb Riley and Booth Tarkington, whose Penrod stories, printed years before Mrs. Greenwood says she submitted her scenario, resembled her "My Dad." French, Norwegian, English and American authors all used the same theme, according to Steeves.

Lex Neal, director, testified that he was employed as a "gag man" on the picture while Louis Leighton, Hope Loring, Vernon Smith and William Beaudine, the director, also worked on the scenario. Other witnesses included Mrs. Bertha McDonald, who was film cutter on the picture at the time, before she married the producer, (Continued on page 31)

SAXE DEALING WITH 1ST NAT'L FOR SALE?

Milwaukee, June 1. Tom Saxe is not at the Los Angeles convention. It is understood he remained here on a deal whereby First National may get control of his circuit of 36 houses in Wisconsin, including the local Saxe houses.

The circuit is valued at around \$2,500,000 with most of the property leaseholds. The Wisconsin pays \$50,000 rent annually, and the same amount for the roof, with the profits divided one-third to Saxe, one-third for the building corporation, and one-third to Oscar Brockman, the realty operator who promoted the deal. For the Tower, Saxe pays \$58,000 annually. This is located on the outskirts of the town and gives the owners of the building 25 percent of the revenues, which are over \$150,000 annually. The Modjeska, Strand and Merrill are his own houses.

It is understood the First National deal is for 60 percent, but for Saxe to step out after the sale.

If this deal does not go through Saxe may resume negotiations with Public, who recently made him an offer but wanted him to take too much paper, it is said.

U Starting 3 Serials On Coast This Summer

Los Angeles, June 1. Universal believes that serials are coming back and are planning to start three this summer.

"The Return of the Riddle Riders," starring William Desmond, will begin production June 17 with Jacques Jaccard directing.

June 28, western railroad story, "Whispering Smith Returns," written for the screen by Frank Spearman, will feature Wallace McDonald. Ray Taylor will direct.

Later in the summer "Silver Streak," starring a police dog, will be started. Malcolm McGregor will be featured and William Craft will direct.

William Lloyd Wright is supervising all serials.

Sequel to 'Behind Front' With Newmeyer Director

Los Angeles, June 1. Fred Newmeyer, has been engaged by Famous Players-Lasky to make "We're in the Navy Now," in the place of Earl Kenton, originally slated to do the picture.

Newmeyer has been on the coast for the past month awaiting a call to New York to complete "Lunatics at Large," with Leon Errol. With a month open he decided to take the assignment to make the (Navy) picture.

It is to be a sequel to "Behind the Front," co-starring Wallace Beery and Raymond Hatten. The picture goes into production this week.

Bunch for 2-Reeler

Los Angeles, June 1. Mabel Normand's next two-reeler for Hal Roach will not only have a director, but two assistants who usually have the last word to say on pictures they are connected with. F. Richard Jones will direct, while Stan Laurel and Jerome Story will act as assistants.

'GREED' HISSED IN BERLIN AND SHOWING STOPPED—MONEY BACK

Berlin, May 26. Eric von Stroheim's "Gier nach Geld" ("Greed" in America), was received icily at its first performance in Berlin at the Palast am Zoo (UFA). It is a Metro-Goldwyn-Mayer picture. The first night audience hissed and protested in such volume that the Palast management stopped the

Bible Story Confusion

Los Angeles, June 1. Producing a picture based on the Bible is like counting grosses before the picture is cast, Hollywood film officials are learning.

Cecil B. De Mille ran a prize contest and selected "The Deluge," based on the Noah episode, as the winning idea. Then Warner Brothers came along and said it was encroaching on their "Noah's Ark." De Mille changed his plans and announced "Thirty Pieces of Silver," of the life of Christ and Judas. Famous Players-Lasky stepped in and said that they were going to produce "Pieces of Silver," owned by Frank Lloyd, who sold his rights to F. P. Emil Jennings is slated to star in this production. First National jumped in proclaiming that they owned the film rights to Papini's "Life of Christ" and are ready to fight both De Mille and Famous Players-Lasky.

Warner Brothers, the original cause of all the switches, then announced that they will probably abandon "Noah's Ark" because in "Barnum," a Famous Players-Lasky picture, a sequence of Noah's Ark is shown.

JOE SCHENCK WON'T PRODUCE "FIREBRAND"

Wires Denial of Story to Hays—Left Sunday for Coast—Play Banned by M.P.P.D.A.

The story to the effect that Joseph M. Schenck was to produce a screen version of "The Firebrand," with John Barrymore, which appeared last week, has been denied by the producer in a wire sent to Will H. Hays on the eve of his leaving for the Coast:

"On the way to Grand Central going home, was told Variety carried that I am going to do 'Firebrand' with Barrymore. Absolutely untrue. Please deny it. Best regards. JOE SCHENCK."

The report that Schenck had purchased the picture rights to the "Firebrand" for \$40,000 came from an authoritative source, the same source reporting the purchase of "The Dove" from the Belasco office for \$70,000, despite Mr. Schenck's denial. It will be recalled that he also denied the report of the purchase of "Kiki" a year ago.

One thing that the report started was the rumor that the Hays offices were weakening on their stand against plays banned by the "formula" through which questionable stage properties have to pass before a member of the M. P. P. D. A. can purchase them. Agents representing books and plays that were banned immediately flooded the producers in an effort to have their properties reconsidered and accepted for the screen.

Mr. Hays personally would not make a statement of any sort in connection with the Schenck telegram.

BIG PICTURE MEN LOCKED IN VERBAL CONTROVERSY

Louis B. Mayer of M-G-M Has Openly "Panned" Adolph Zukor and F. P.-L. Before Meetings of Exhibitors—Zukor Refuses to Publicly Reply, but Reported Very Resentful Inwardly—Close Friends Unable to Persuade Mayer to Cease—End Not in Sight

MAYER'S "GROUCH"

Louis B. Mayer has initiated a verbal tirade against Adolph Zukor that has reached the point where it is attracting the attention of the insiders of the picture trade in New York. Mayer's remarks at first were made before meetings of exhibitors he addressed, principally at Buffalo and Kansas City during his very recent visit east. They have since it is reported extended beyond meetings.

Zukor to date has made no public reply. One story states that he did however, privately, at the Mastbaum wedding dinner in Philadelphia, lambast Mayer to a farethe-well before a few friends. From Zukor's remarks upon that occasion it was deduced that Mayer had "got-ten to" Zukor, and that the head of Famous Players is deeply resentful inwardly of the Mayer attack.

Included in Mayer's personal comment upon Zukor has been strictures also against Famous Players-Lasky, made during the same speeches. All of the remarks were somewhat velvety disguised although unmistakable, says one story of Mayer's addresses. No known record of his speeches is in New York. A rumor is about that there is a transcribed account of one speech reposing in Zukor's New York office.

At first when stories of Mayer's attacks reached Broadway some wise 'uns thought they could see a hatchet plot for Mayer to "go after" Zukor before exhibitors, to dispel any thought in the minds of exhibitors that there is too close a business union between Famous Players (Zukor) and Metro-Goldwyn-Mayer (Loew). This surmise was dispelled with recountings of Mayer's personal conversations on the subject and along the same lines.

Dates 'Way Back

The source of Mayer's "grouch" is said to trace back many years to when Mayer was just coming along, after having been a picture exhibitor at Haverhill, Mass. About that time and after Zukor had joined with Jesse Lasky, with both then in a fair business position, Mayer is said to have applied to them for some legitimate business assistance (not money).

From the story, Zukor gave Mayer what is known as "the runaround" or "stalled" him. It incensed Mayer

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at the time, to the extent apparently he has never forgotten nor forgiven. How firm Mayer's feeling is against Zukor is told in a report that Mayer's close associates in M-G-M and strong personal friends outside of that organization but also in pictures, have been unable to persuade Mayer to cease his heckling of Zukor.

Mayer's bitterness is said to have been accumulative with Mayer apparently having gambled with himself whether he would erect a position so secure in the film industry that he would be safe to say his will against Zukor.

That Mayer has reached that position is conceded. He is the bulwark of M-G-M's producing end, the most important end of any picture distributor's organization.

Additionally Mayer is said to hold Irving Thalberg, also in the M-G-M producing department and called "one of the geniuses of the picture business" under a personal contract. It is not known if Mayer has transferred his Thalberg contract to M-G-M, but it is known that when Thalberg left Universal to go with M-G-M, he did so under a personally made agreement in writing with Mayer. Thalberg is receiving a yearly salary of \$250,000.

M-G-M's Extraordinary Success
Mayer with Thalberg is credited with the extraordinary success of the M-G-M picture output for the past two seasons, during which M-G-M has led the picture field in quality and earning power of film productions. Besides his M-G-M interests, Mayer, with J. Robert Rubin, secretary and attorney of M-G-M, in association, retained his two picture producing units when they left First National.

Zukor is reported to have repulsed all overtures from business connections and friends to reply publicly to Mayer. Whether Zukor will continue on that policy no one but himself is aware.

Mayer is due on the coast this week and scheduled to make an address before the national convention of exhibitors now being held in Los Angeles. He came to New York about six weeks ago. During his stay Mayer addressed the M-G-M's convention of salesmen at the Hotel Pennsylvania, speaking one day for two hours without halting. It was not then reported he had referred to Famous Players or Zukor in any but friendly terms.

Zukor also has earned his present commanding status in the film industry. The entire organization of Famous Players-Lasky was created and originated by Adolph Zukor in the early days of the business, when "famous players" as evolved by Zukor for stars in picture making were foreign to the screen. Under his leadership F. P.-L. has advanced to the forefront of the picture business of the world, with Zukor remaining continuously at the directing helm.

Angles

With Marcus Loew a contender for the leadership with Zukor, besides their friendly relations and both the parents of a wedded young couple, that Mayer dared in taking his present stand loudly proclaims itself, as Mayer is also an intimate friend of Loew's, besides his close business partner.

On top of that Mayer understands every angle there is to the present business of manipulating the picture trade.

Observers of the odd situation say there is no end to the Mayer-Zukor controversy in sight.

\$70,000 for 'Dove'—Films

Joseph M. Schenck, who last year paid David Belasco a fancy figure for the screen rights to "Kiki," has repeated and paid heavily for the rights to "The Dove."

The price reported is around \$70,000.

1ST NAT'L'S "WISE GUY" ORDERED OFF BY N.Y. STATE CENSORS—COST \$175,000

\$50,000 More to Remake Along Censored Lines—Character of Crook-Evangelist Sacrilegious, Say Censors—Deity Used Too Frequently in Sub-Titles—Hays Office Reviewed Picture for Pre-Criticism—Must Go Before Board 2nd Time

The New York State Board of Censors has ordered First National's "The Wise Guy," adapted from the play, to be taken off the current release list and radically altered as to story before submitted for a second showing before the board. This body, usually lenient, has refused to allow the picture to be distributed in New York State as it stands.

The Hays office was also concerned about the picture. It had Dr. Carleton Simon, formerly chief of New York's Narcotic Squad, and noted criminologist, to review it, while a minister was asked to review it to see whether it was offensive on grounds of being sacrilegious.

It is on the grounds of sacrilegion that the picture is deemed offensive by the censors, the story concerning a crook who posed as an evangelist and who even went so far as to marry and bury people under his clerical guise. In addition, the names of the Deity appear often in subtitles as being spoken by the pseudo-cleric. The leading actors are James Kirkwood, as the minister-crook; Betty Compson, Mary Astor, George Cooper and Mary Carr.

The production itself is said to be very expensive, already having stood that firm about \$175,000. To remake it and alter the story is expected to cost another \$50,000.

The Censor Board, it is understood, felt keenly the responsibility of ordering a picture out, realizing the possible loss to the producer, but the opinion concerning its sacrilege was so unanimous that the decision was made last week.

This is one of the very few times where a picture has been ordered off for remaking before release, the usual procedure being to delete a few scenes and subtitles and let the film go through.

ROACH DIRECTING

Los Angeles, June 1.

Hal Roach is going to direct "The Black Rider," the first of a series of westerns starring Francis MacDonald, to be released through Metro-Goldwyn. This will be the first time in three years that Roach, personally, has handled a megaphone.

He will be assisted in the directorial work by Cliff Smith, who is to direct all future MacDonald pictures. Initial "shots" will be taken in Moapa, Ariz.

Charlot Stars Signed For DeMille Pictures

Los Angeles, June 1.

Beatrice Lillie and Jack Buchanan of Charlot's Revue, current at the El Capitan theatre, have signed with Cecil B. De Mille for pictures. No figures were announced.

It was reported last week that De Mille had offered Miss Lillie a \$50,000 picture contract.

JOLSON IN BLACKFACE IN SCREEN STORY

Al Jolson will likely make one picture for Abe Carlos, who also handles Richard Talmadge. It will probably be released through Universal. One of Hugh Wiley's "Saturday Evening Post" stories will be utilized.

Jolson will screen in blackface.

Ben Turpin Bashful; France Much Less So

Los Angeles, June 1.

Ben Turpin, picture comic, is rather bashful about admitting Variety's exclusive story that he will take as his second wife an office employee of the California Lutheran Hospital.

The young lady, who is Babette Dietz, by name is not so bashful. She proudly displays a solitaire diamond which Turpin gave her and then says she is unable to talk until Ben gets ready to say something.

Miss Dietz says that Turpin has reasons of his own for not affirming their engagement at present. Still she states that when the proper time comes Turpin will announce all of the details.

Miss Dietz says she does not expect the wedding to occur until the fall, but possibly within a month or two Turpin might want to take the public into his confidence and tell them about his new love.

Hospital employees who have seen Turpin at the institution frequently seem to be in the know, for they say the couple are engaged.

GUN FIGHT BEFORE THEATRE

Minneapolis, June 1.

Two gunmen fought a pistol duel here Sunday directly opposite the State, leading local picture house, and a half block from the Hennepin. They were in the heart of the local business district at 7 p. m. when hundreds were on their way to the theatre. One of the gunmen was killed instantly.

The surviving gunman surrendered himself to the police.

"PUBLIC OPINION BEST JUDGE"—PORTLAND'S WOMAN CENSOR

Secretary of Local Board Asserts Official Reviewers Unfit—Patrons Should Voice Objections to Pictures With Theatre Managements

Portland, Ore., June 1.

Public opinion is a far more accurate censor than inexperienced members of censoring boards and unfit official reviewers of pictures, succinctly states Mrs. E. B. Colwell, secretary of the local board of censors.

Were patrons of theatres to voice their objections to any picture to the theatre exhibiting it, censor boards would be entirely unnecessary anywhere, adds Mrs. Colwell. This comment by the secretary is the outcome of internal difficulties in Portland board of censors and is contained in a report by Mrs. Colwell submitted to the city council. It also mentioned that the board's reviewers of films are not qualified to act as experts in their censoring judgment.

Last year the local board ordered 115 eliminations on pictures reviewed and wholly rejected five films.

DOUBLE BILLS

Los Angeles, June 1.

The Cleveland exhibitors' organization, which passed a resolution against double feature bills, will present that same request to the national body meeting here in an endeavor to have it stipulated in a uniform contract that distributors will not lease any films for showings on a double bill until that film is at least one year old.

The adoption of such a resolution, irrespective of its merits, would play havoc with the present methods used in cities where competition among the houses is keen.

In large cities the neighborhood houses invariably run double feature bills regularly, usually one known and rated feature and another from the independent market.

If it were not for the double feature policy, a large percentage of the "Poverty Row" independents would never have a big city showing for their product.

Christie's 240-Acre Ranch

Los Angeles, June 1.

Christie Film Company has purchased a 240-acre ranch in the Ventura Hills, north of Hollywood, to be used for exterior scenes on next season's output of two-reel comedies.

In addition to this, Christie owns a 40-acre ranch at Westwood where exterior street sets and buildings have been erected.

The Christie Studio, on Sunset boulevard, will be retained, despite Famous Players-Lasky has sold their lot, across the street, for business properties.

Grauman Gives Loyal Actor Long Vacation

Los Angeles, June 1.

Tom Dempsey, veteran actor, who has appeared in all of the prologs staged by Sid Grauman, has been given a three months' vacation to visit his home town, Philadelphia, to attend the Sesqui-centennial Exposition.

Before leaving, Mr. Grauman presented Dempsey with a platinum watch, on which a testimonial was inscribed, stating the faithfulness of Dempsey to the Grauman organization.

GETTING 100% BEHIND GREATER MOVIE SEASON

Jerome Beatty Sending Out Construction Crew—All Kinds of Co-Operation

The construction crew organized by Jerome Beatty for the Greater Movie Season of 1936 took to the road yesterday (Tuesday). There was an all day conference in the offices of the organization after which the men who are to act as the local organizers in the districts away from New York were sent forth primed to the top with determination to make the season this year surpass that of previous years.

Each of the members of the Hays organization has come forward with a pledge that they will get behind the season 100 per cent. All forms of co-operation that can be devised between the producing and distributing concerns and those who are in the field for the actual work of putting over the advance campaign for Greater Movie Season will be utilized.

Among those who have gone into the field for the preliminary campaign is George McDermit, who will handle the Salt Lake, Denver and Oklahoma territories. McDermit put over one of the strongest Greater Movie Season campaigns in Oklahoma last year when he was out there for the Famous Players theatres, which led to his selection by Beatty for that territory for this season.

BRIDAL RECEPTION

Los Angeles, June 1.

J. M. Seider, business manager of the M. P. T. O. A., is combining pleasure with business during the theatre men's convention here this week, in that he is enjoying a honeymoon trip.

When the New York delegation arrived at San Bernardino Saturday Mr. Seider and his bride were the first to leave the special train. Drawn up on the station platform was a royal bridal equipage, in the shape of a vintage of 1900 Ford car, gaily painted in red, yellow and green, and appropriately lettered "Another good man gone wrong," and "J. M. Seider's Honeymoon Express."

A black face chauffeur, wearing black top hat and Prince Albert, with khaki riding breeches and puttees solemnly handed the newly married couple into the carriage and for more than four hours, while the visiting exhibitors were escorted through the orange groves near Redlands and Riverside, and also for a trip to the top of Mt. Rubidoux, it served as their means of conveyance.

Mr. Seider is popular with theatre owners and film men with whom he comes in contact and both he and his bride were the recipients of well wishes and congratulations on their arrival.

B. B. Hampton Due East

Benjamin B. Hampton, who has been on the coast in real estate during the last few years following his retirement from the picture producing activity, is on his way east to confer with a banking group regarding their motion picture affiliations.

Hampton published "Hampton's Magazine" for a time and discontinued. Later he entered picture production as an independent.

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LILLIAN GISH
and
JOHN GILBERT
in
KING VIDOR'S
Production
"La Boheme"
A Metro-Goldwyn-Mayer
Production
Henkel's Orchestra

NAT'L CONVENTION UNDERWAY AT L. A.; COHEN-STEFFES CLASH HAPPENS

Cohen Suspected of Angling for Coaxing to Prevent Announced Retirement Wanted Alternates Declared Incapable of Functioning for Delegates—Efforts to Discuss Uniform Contract Sidetracked—Expected Resolution Against Any Corliss Palmer Picture Through Brewster Scandal

Los Angeles, June 1. A resolution will be introduced at the M. P. T. O. A. Convention, now in session here, whereby exhibitors will bar all pictures in which Corliss Palmer appears. Miss Palmer is Eugene V. Brewster's protégé. Last week's Variety published documentary evidence showing that Brewster had "thrown" his fan magazines, "Motion Picture Magazine" and "Classic," to the Metro-Goldwyn-Mayer group in return for a year's contract at \$250 weekly.

Pete Woodhull stated that if Brewster had instructed his editors to be partial to Metro in return for the girl's job the theatre owners should take action to discourage the featuring of this woman or any other who had been brought before the public eye because of unsavory notoriety instead of proper publicity.

Cohen vs. Steffes
The expected clash between the Sydney S. Cohen faction and that of the Allied States' group, headed by W. A. Steffes, happened right off the bat. It was temporarily suppressed after long wrangling over a recognition of proxies and debate on the uniform contract problem at a meeting of the Board of Directors held last night (Monday) at the Ambassador Hotel. As soon as the meeting opened the Cohen forces took the stand that alternates to the delegates could not function according to the constitution despite that at last year's Milwaukee meeting the Cohen forces were allowed a proxy for a missing member.

This year's rumpus started when the Allied States' group wanted A. J. Kleist of Pontiac, Mich., to substitute for J. C. Ritter of Detroit, and Frank Rembush of Indianapolis for A. C. Zarrig, while A. A. Kaplan of Minnesota, of the board, tried to have his alternate in his place.

Then efforts were made to discuss the uniform contract, this business taking precedence over the reading of the various committee reports, which caused Joe Selder to insist that the matter be threshed out at once.

Other members stated they must stick together as independents against the producers who were making inroads into their territories. They finally agreed that they would when Jack Miller moved that this matter be taken up at a special meeting. This was voted on and passed by the body after Selder had insisted it be put up to vote.

Cohen After Coaxing?
Sydney Cohen's announced intention of retiring is not taken seriously here, even if he is getting a spe-

FOREIGN CONDUCTOR FOR NEW ROXY, N. Y.

Paris, June 1. Maurice Jaquet, formerly music master at the Odeon theatre here, has been engaged as conductor of the Roxy theatre, now building in New York.

COHEN RETIRING

Los Angeles, June 1. Sydney S. Cohen has stated here that he will retire from his office in the Motion Picture Theatre Owners of America. He feels that his mission is accomplished and in the future he will pay strict attention to his own theatres.

It is understood a dictator plan may be installed with a possibility that anyone of four candidates may get the post, the most likely being Theodore Christianson, the present governor of Minnesota.

Christianson is Republican in his politics.

\$3,500 FOR BYRD'S POLAR 2-REELER

North Pole Pictures and Lecture

Exclusive pictures of Lt. Commander Byrd's flight to the Pole, including preparations, etc., at King's Bay, will be the subject of a special two-reel feature which Pathe will release July 4, with a Broadway pre-release scheduled for the week of June 27. It is expected that this short subject will bring \$3,500 for its week on Broadway, a record rental for a short film. The picture will consist of shots from the three Pathe cameramen who accompanied the expedition to King's Bay and about 100 miles beyond that in an airplane which escorted Byrd after the take-off.

The actual pictures of the polar regions were taken by Byrd himself and run about 400 feet, while 2,000 feet in all was taken from the Fokker plane on the journey to the Pole and back.

The Pathe men, in addition to many thousands of feet taken around King's Bay, including the arrival of the "Norge," Amundsen's ship, also took about 1,000 feet of the Fokker plane as they accompanied it on the first lap.

The actual Polar pictures are Byrd's property, but Pathe has the world distribution rights.

Emanuel Cohen, editor of Pathe News is now assembling and cutting the various strips into a running narrative. The two-reel limit was placed by the sales department, which argued against a long subject, requesting instead that the meat of the entire thing be compressed.

Byrd's Lecture Tour

Byrd is now under contract for a lecture tour under the auspices of Edsel Ford and John D. Rockefeller, Jr., who financed the expedition, but his Pathe contract calls for a personal appearance with the film upon its opening day on Broadway, and this will be carried out. His first lecture in town will be late in June at Carnegie Hall. He arrives in New York June 21 and will rest a week before plunging into a routine of celebrations and banquets.

The pictures published last week in the New York "Times" were stills of the Pathe subjects, the whole thing being exclusive with that firm, as Fox and International worked together on the project and obtained only pictures at Spitzbergen and King's Bay. Pathe last week released the King's Bay picture, which they held, beating their competitors by three full days.

The entire Byrd contract was the result of a "hunch" played by Cohen, who figured that inasmuch as Byrd was an American and popular interest in him would be greater, he would take his chances that he crossed the Pole before Amundsen in the "Norge."

Roach Making 'Our Gang' Comedy in London

Los Angeles, June 1. Robert F. McGowan leaves for New York July 3 to call for England, where he will make an "Our Gang" comedy entitled "London Bridges." With him will go Jimmy Finlayson. This is the first picture Roach has made abroad.

D. F. Richard Jones, director general for the Roach organization, will leave ahead of McGowan for a tour of Switzerland, France and England with his daughter. He will be in London at the time McGowan is "shooting."



ERNO RAPEE

General musical and presentation director, Ufa Palast am Zoo and Gloria Palast, Berlin, Germany.

The influential "B. Z. am Mittag," Berlin, wrote:

"Although the presentation was varied, one single thread bound all together; one single personality gave every moment of the program buoyancy and rhythm: Erno Rapee."

"Rapee was for years the musical director of the finest New York film theatre, and now he is to conduct the 75-man strong orchestra of the Ufa Palast. His Berlin debut brought him and the whole performance the greatest possible success. He is an exceptionally musical conductor, who always holds his orchestra in the hollow of his hand; who sparkles with charming original ideas. He is as much a master of jazz as he is of the Thannhauser Overture."

GERMAN FILM PLAYERS 'ROUND WORLD TRIP

Jacoby, Director, Arranges With U for Three Pictures

Universal has completed arrangements with George Jacoby, the German director, whereby he will make three pictures, to be made as he and a company of technicians and 11 actors are on a world-encircling tour. Jacoby arrived in New York aboard the "Belgenland" two weeks ago on the first lap of the trip.

The pictures will be called "The Woman Without a Name," to be produced in two parts of seven reels each, and "The Isle of Forbidden Kisses."

The company is composed of European players. Among them are Marietta Milner, Elga Brink, who will have the leading female parts, and Jack Trevor, George Alexander and Stewart Rome, English actors, who will play the male roles.

Dr. Schirakower, German journalist, accompanies them, as well as a financial director, art director and two cameramen.

The company remained in New York three days and left here for Jamaica. They will leave there for Havana, New Orleans, Panama, San Francisco and Universal City, Cal., after which they will continue the filming of the story in Honolulu, Yokohama, Kobe, Nagasaki, Shanghai, Tokio and Ceylon, from which they will return to Germany to get interiors.

2 AIR WAR FILMS

Los Angeles, June 1. With Famous Players producing "Wings," a war story of the aviation corps, Metro-Goldwyn will endeavor to top the effort by making "The Big Parade of the Air," assigning one of their ace directors, Hobart Henley, to the task.

Lloyd's European Trip

Los Angeles, June 1. Harold Lloyd will leave for a trip through Europe upon the completion of his current picture, late in October.

Adolph Zukor and Sydney Kent may accompany him.

Variety and Film Press Agents

There are signs that the press agenting days in pictures of 1910 or thereabouts are returning. A picture press agent here and there presumes to preside over the destinies of the entire organization he merely represents as publicist, instead of being content with his own department.

As a part of most picture press agents' departments is advertising, that same picture press agent here and there is of the opinion he may utilize the advertising as a lever.

It might not be a far-fetched idea for some of the over-zealous press agents to consult their superiors before they attempt to tell the trade press what it should and how it should print news concerning their organization. The chances are the superiors would advise the press agents to stick to their knitting.

These are different days from 1910. There is "money" in pictures now. It's big business. Evidently those press agents who still think they are running trade papers are so busy at that they have escaped the big business or money aspect of the industry they are in.

This comment is in connection with one or two press agents Variety has again run foul of after a lapse. (Through Variety printing the Brewster story last week it must be stated that the Metro-Goldwyn-Mayer organization is not referred to herein. Howard Dietz and Pete Smith of M.-G.-M. are class publicists and good enough newspaper men to know that a newspaper which won't print a good story is not a good newspaper.)

Legitimate Complaints

A film press agent has a legitimate complaint with a trade paper as to the handling by the paper of his own press department matter—and that's all. He may object to a trade paper not using his matter, cutting it down or poorly editing it. That is a matter between himself and the paper he protests to.

But the film press agent should not interfere with a paper's editorial policy unless acting under instructions, and if acting under instructions, he should so inform the paper, to protect himself. Not advising the paper he has been ordered to object to news matter published in connection with his organization, he leaves himself open to the belief he is attempting to dictate through advertising.

In these days a press agent attempting such tactics will do his organization more harm than good, and with Variety he won't help either himself or the firm he represents.

Variety's Position on Press Matter

In dealing with picture press agents on the publicity sent out by them, Variety would also like to make its position clear. It is this: Variety will use press stuff if it's exclusive for this paper regardless of whether that matter is accompanied by advertising or a promise of advertising or not. It must be exclusive for the week Variety prints it.

Whether accompanied by advertising or not, Variety will not print press matter that has previously appeared in any paper.

As a matter of convenience for any film press department and providing the publicity man wishes a matter of record or for some other business reason, Variety will publish without charge or regardless of advertising, any special story (subject to editing) or any title or series of titles, if the matter has not previously appeared, or if the press department for a good business reason wishes a particular matter to reach all of the show business, here and abroad.

Notice is given that from this date any press agent attempting to dictate the editorial policy of Variety in any way, that this paper will instruct its business department thereafter to disregard the press department of that organization and go over its head. If the press agent is so firmly entrenched that his stand is impregnable, Variety wants to know it and hold aloof from that kind of an organization altogether.

Variety will meet any press department on ethical grounds but in no other way, whether in news or advertising. It will protect the press agent as far as possible as it expects to be protected by the press agent as far as possible. Nothing else is asked for nor will anything else be granted.

3 Men Fined \$200 Each For Admitting Minors

Convicted of the charge of admitting minors to a theatre without a guardian, Harold Smith, of 281 Edgecomb avenue, and Emanuel Ritalis, of 230 West 101st street, owners, and Alex Takis, cashier, of 212 West 27th street, were fined \$200 each in Special Sessions.

The three men were arrested April 15 by Policewoman Frances Jones who charged Takis sold two tickets to a girl and a boy about 10 years old for admittance to a picture theatre at 103 West 99th street, and that Smith accepted the tickets with the knowledge of Ritalis.

"Sunday" Injunction

Charlton, Ia., June 1. When Harry Michnick, manager of A. H. Blank's Lincoln here, advertised a Sunday picture show in opposition to evangelistic services by Harry O. Anderson, the county attorney secured a temporary injunction in the district court, restraining the performances.

Following a local controversy over Sunday shows, the houses here had closed during the Anderson meetings and Michnick attempted to reopen.

WORKERS WANT SUNDAY FILM

Ames, Ia., June 1. Ames ministers have started opposition to the city council plan of calling a special referendum to vote on the Sunday movie proposal. The ministers are circulating petitions opposing the vote but without any great success. Business men of the city have promised to meet costs of the election. Theatres have been closed here on Sunday the last four years. Working people filed a petition with the council asking for a vote on the proposition.

ARCH SCHMIDT DIES

Los Angeles, June 1. Arch Schmidt, 40, western sales manager for Hollywood Booking Office, died in the Hollywood Hospital May 30 as a result of an appendicitis operation, complicated by pneumonia. Schmidt, operated on May 24, was slowly recovering when pneumonia developed and he died within 12 hours.

The remains will be shipped to his former home in Buffalo, N. Y., where a widow, two sons and a daughter survive.

Schmidt had been associated with P. A. Powers for 19 years in various enterprises. About 10 years ago he was manager of short subjects for Universal. Previous to that, about seven years back, Schmidt was appointed general sales manager of the entire organization, following the late Harry Lerman, and upon leaving Universal four years ago he joined F. B. O. as general sales manager of the western division.

DWAN'S 3 FOR FOX

Los Angeles, June 1. Alan Dwan will move his megaphone over to the Fox studios upon the completion of "Tin Gods," with Thomas Melhan, for Famous Players.

The director has signed a contract to direct three pictures, "The Music Master," a drama starring Olive Borden, and "The Cradle Snatchers."

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8-YEAR-OLD 'OUTSIDE THE LAW' IN 3D WEEK AT COLONY, \$21,536

Holdovers Got Most Last Week—'Dallas' at Capitol, \$40,882, Drop of \$16,000—Gilda Gray, Rialto, \$32,900, Drop of \$5,000—'Tramp,' \$36,200

The two holdovers in regular picture houses on Broadway last week were the principal money getters. "Stella Dallas" at the Capitol, which played to \$40,882.80 on its second week as against \$56,522 on its first, registered a drop of almost \$16,000, doing a total of \$97,404 on the two weeks; then Gilda Gray in "Aloma of the South Seas" at the Rialto, who played to \$32,900 on her second week as against \$37,950 the first, a total of \$70,850 on the two weeks, her drop off being less than \$5,000 for the second week. Harold Lloyd in "For Heaven's Sake" dropped more than \$11,000 in his second week at the same house.

An innovation to Broadway watched with interest from a business standpoint was the playing of "Take a Chance Week" at the Rivoli, where the business went up about \$5,000 over the average that the house has been doing the last few weeks, the figures showing \$24,500 for the engagement.

The double feature showing in a legitimate house of "Silence" and "The Prince of Pilsen" at the Times Square was discontinued after the second week in order to permit release of the former picture for the Rivoli, where it goes within a week or so.

Another surprise on the street was "Silken Shackles" at the Warner. This picture pulled about \$3,000 over the average business of the house and showed enough to be held over for a second week.

At the Colony "Outside the Law," eight years old and released, is holding on for its fourth week, the business in the third being over \$21,500.

At the Strand "Tramp," "Tramp," together with Vincent Lopez as an added attraction pulled corking business, the house getting \$36,200 on the week. The little Cameo again played a "Repertoire Week" and got \$4,412.

Of the pictures in legitimate houses for a run, "The Big Parade" again topped the list with \$19,549.50, a jump of almost \$500 over the previous week. "Ben-Hur," which moved to the Embassy last week, played to \$9,376, while at the Criterion "Mare Nostrum" got \$8,268.20.

Estimates for Last Week
Astoria—"The Big Parade" (M-G-M) (1,120; \$1.10-\$2.20) (28th week). Business jumped up a little here last week finishing with \$19,549.50, over the house capacity.
Cameo—"Repertoire Week" (549; 50-75). Whenever there is doubt about a picture or rental price is too high this house goes right back to the repertoire idea and manages to do about the average business that it would do with a mediocre picture. Last week with repertoire there, take was \$4,412.

Capitol—"Stella Dallas" (Goldwyn-U. S.) (5,450; 50-\$1.65). Last week was the second week for this feature at this house. First week showed \$56,522 at the box office while last week there was \$40,882 registered, making a total for the two weeks \$97,404.

Colony—"Outside the Law" (U) (1,980; 50-75) (4th week). Took drop of about \$2,000 last week, getting \$21,536.25. For an eight-year-old feature to get the kind of money this one has been getting for four weeks on Broadway just about tops anything known.

Criterion—"Mare Nostrum" (M-G-M) (608; \$1.10-\$2.20) (15th week). Going along quietly and getting fair share of business. \$8,268.20 last week.

Embassy—"Ben-Hur" (M-G-M) (596; \$1.10-\$2.20) (23d week). Last week first of feature at little Embassy, having moved up after 22 weeks at the Cohan. The final week in the big house was \$10,608, while its first at the small house was \$9,376.

Rialto—"Aloma of the South Seas" (F. P.-L.) (1,960; 35-50-75-99) (3d week). Second week of Gilda Gray on screen and stage at this house found star holding her own better in comparison than Harold Lloyd did in his second week. The first week showed \$37,950, the second \$32,900, making a total of \$70,850 on the two weeks.

Rivoli—"Volcano" (F. P.-L.) (2,200; 35-50-75-99). Last week was "Take a Chance Week" at this house, the name of the screen and stage attractions being held under cover from the audience. The business was an improvement of \$5,000 over previous week. Total, \$24,500.

Strand—"Tramp, Tramp, Tramp" (F. N.) (2,900; 35-50-75). The Harry Langdon first full-length comedy seemingly did fairly well, the business getting an additional

1ST EXHIBITORS MEET CALLED BY F. P. IN N. B.

2-Day Convention at St. John
—Total Gross for
Town, \$6,300

St. John, N. B., June 1.
November weather aided the picture houses materially last week.

Wednesday and Thursday, Famous Players-Lasky was host to exhibitors from the maritime provinces, in the first convention of exhibitors called for this territory by a producing and distributing concern. The convention opened in a local hotel with a welcoming and explanatory address by Maurice A. Milligan, Toronto, Canadian general manager for the F. P.-L. Later a descriptive pictorial of the 1926-1927 season, starting in September, was screened in the opera house.

A general discussion of the problems of the maritime provinces exhibitors was held under the chairmanship of J. F. O'Connell, manager of Halifax, N. S., in which all the exhibitors in attendance participated. Exhibitors present at the convention were W. R. Cann of Yarmouth, N. S.; L. Wener of Glace Bay, N. S.; G. N. Fielding of Kentville, N. S.; C. G. Fraser of Truro, N. S.; James Power of Halifax, N. S.; E. R. Lynn of Sydney, N. S.; D. L. Fraser of Bridgewater, N. S.; W. G. Gasley of Campbellton, N. B.; J. F. O'Connell of Halifax, N. S.; L. R. Acker of Halifax, N. S.; L. Ausland of Fredericton, N. B.; E. A. Neal of Woodstock, N. B.; Eugene Chaplin of Newcastle, N. B.; F. Audas of Amherst, N. S.; C. J. Gallagher of Charlottetown, P. E. I.; W. W. O. Fenety of Fredericton, N. B.; George Laporte of Edmundston, N. B.; J. W. Smith of St. Stephen, N. B.; Charles Staples of St. Stephen, N. B.; R. R. Kerton of Grand Falls, N. B.; L. G. Babinneau of Chatham, N. B.; D. P. MacDonald of Sydney, N. S.; Fred W. Winter of Moncton, N. B.; E. A. Givan of Sussex, N. B.; and the following of St. John, N. B.: A. A. Fielding and J. G. Armstrong, representing the Suenor interests, controlling picture houses in St. John, Woodstock, Amherst, Yarmouth, Kentville, Charlottetown, Fredericton; Fred Selby, manager of the Queen Square; W. H. Golding, manager of the Imperial; T. J. O'Rourke, manager of the Palace and Galety. A big birthday cake held 15 candles. Besides the exhibitors, the salesmen and exchange staff of the F. P.-L. were present.

Estimates for Last Week
Imperial—(1,800; 25-35) "We Moderns" (1st N.) Mid-week shift. "Wet Paint" (F. P.) Week-end, another comedy as the feature, "Red Hot Tires" (Warners). Orchestra in this house on the stage with a set as background. \$3,800.
Unique—(850; 25) "Satan in Sables" (Warners) first half. "The Set Up" (B. S. U.) last half. \$950.
Queen Sq.—(900; 25) "Dancer of Paris" (F. P.). "Braveheart" (P. D. C.) 2d shift. "The Bloodhound" (F. B. O.) closing two days. \$850.
Palace—(550; 20) "Shore Leave" (1st N.) 2d shift. "The Ancient Highway" (F. P.). "The Cowboy and the Countess" (Fox). Finish, \$400.
Galety—(500; 20) "My Own Pal" (Fox). "Shore Leave" (1st N.) 2d shift. Week's wind up, "Ancient Highway" (F. P.). \$350.
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boost from the appearance of the Vincent Lopez orchestra, which was the added attraction for the week. The returns were \$36,200.

Times Square—"Silence" and "The Prince of Pilsen" (P. D. C.) (1,036; \$1.10-\$2.20). Double-feature policy for two weeks in a legitimate house lasted just that long. Closed Saturday, with house reverting to legitimate this week. Got between \$4,000 and \$5,000.

Warner—"Silken Shackles" (Warner Bros.) (1,380; 50-75). Picture played to \$15,401, which was a couple of thousand better than previous weeks, and resulted in the picture being held over.
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"PARADE" BEATS "PIRATE"

"Parade" Beats "Pirate" \$2,000 Difference in Boston Grosses

Boston, June 1.
"Black Pirate," the Fairbanks release at the Tremont, did \$9,000 last week, with "The Big Parade," at the Majestic, doing around \$11,000. The Fairbanks picture has another week to go, after which the house will revert to the legitimate ranks again with a musical.

Estimates for Last Week
Loew's State (4,000; 50)—"Paris" (M. T.), with Charles Ray and Joan Crawford personal appearances. Around \$27,000.

Metropolitan (4,000; 50-65)—"That's My Baby" (F. P.). Got \$31,000.
Fenway (1,000; 50)—"Eve's Leaves" and "Isle of Rebirth." About \$9,000 on the week.
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BUFFALO TAKES A NOSE DIVE

Shea House's \$20,000
Worst to Date—Hipp,
\$12,000

Buffalo, June 1.
Business at local picture houses last week took a complete dive and landed at new low levels. A sudden sharp turn in the weather brought humid summer temperatures the latter part of the week and helped expedite the slump. Previous cold weather, resulting in an unprecedented ice jam in the harbor (the first in local history) caused postponement of beach openings to Monday, but brought no improvement at box offices.

Last Week's Estimates
Buffalo (3,600; 30-40-60). "Fascinating Youth" (F. P.). Aarnpson's Commanders (2d week). Both film and presentation regarded as flop here, with the fans actually walking out on picture in droves. Adverse comment heard on all sides, and the week proved worst house has experienced since opening. \$20,000.

Hipp (2,400; 50). "Wet Paint" (F. P.). Art Landry (final week). Takings sub-normal here also. \$13,000.

Loew's (3,400; 35-50). "Girl from Montmartre." Business at low ebb all week; week and showed hardly any signs of life whatever; \$11,000.
Lafayette (3,400; 35, 50). "Brown of Harvard" (M. G.). Picture sized up with the best, but proved a dead loss on the usual clientele of the house; feature drew some ultra business for a gross of about \$15,000.
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2 Highs in Providence; \$8,000-\$7,500, Big Takes

Providence, June 1.
Closing of the Modern Musical Stock Co. in the face of an advertised all-summer run came unexpectedly last week. Some of the patronage was thrown to the movies in consequence, but hardly enough to show an appreciable difference.

"Wet Paint" found a welcome at the Majestic. The picture was much talked about and universally applauded. Manager Braunig also laid considerable credit for a good week to the second feature, "Outside the Law," emphasizing Lon Chaney and Priscilla Dean.

The Strand showing "The Volga Boatman" was grateful for the biggest gross the house has had in recent weeks.

Estimates for Last Week
Victory (1,950; 15-40)—"My Old Dutch" (U). Colorful and interesting; "Phantom Bullet" (U). typical satisfactory western; \$7,000.
Rialto (1,448; 15-40)—"Silken Shackles" (Warners) showed Irene Rich well; "The Sap" (Warners), ordinary. Bill lacked distinction; \$4,100.

Majestic (2,500; 10-40)—"Wet Paint" (F. P.) acclaimed wow; "Outside the Law" (U), good; probably drew better than Ray Griffith; \$7,500.
Strand (2,200; 15-40)—"The Volga Boatman" (P. D. C.) one of De Mille's finest; drew very well. With little more boosting would have been record breaker; \$8,900.
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BLINN IN 1ST N. FILM

Los Angeles, June 1.
Holbrook Blinn was signed for "The Masked Woman," which June Mathis will supervise and Sylvano Balboni will direct for First National. The production will be started June 20 at the new First National studio in Burbank.

TALMADGE, \$20,750, WITH "KIKI"; GRIFFITH, \$22,000—NO RIOT IN L. A.

Met and \$20,000 for "Blind Goddess" Another "Off" Last Week on Coast—Transients Leaving for East in Trainloads—Hard Last Week of May

"RAINMAKER" OUT; FLOP AT PORTLAND

'Wet Paint' Big, to \$5,800—
'Big Parade' at \$1.65 Top,
2 Houses in 'Red' Last Wk.

Portland, Ore., June 1.
"The Big Parade" finally pulled in here for a week at the Municipal Auditorium and opened to a big advance sale. The first two days at a road-show policy, \$1.65 top, brought \$5,000. Tremendous for week, \$6,500. This company ends its coast run by playing two weeks at the Metropolitan, Seattle, and one week at the Orpheum, Vancouver.

Things were not so rosy at the regular picture houses. The Liberty did another somersault with "The Rainmaker." It was withdrawn after three days of disastrous business and "The Prince of Pilsen" substituted. The latter picture did not help much. It was greeted with much unfavorable press criticism. "Mile. Modiste," at the Rivoli, had a fine opening. Corinne Griffith is a local favorite. The Columbia, with "The Only Thing," Elinor Glyn's story, pulled a solid gross, while Raymond Griffith in "Wet Paint" at the Majestic was the talk of the town. This feature was originally booked for the Liberty, but the management, thinking "The Rainmaker" a better bet, passed it up.

A big house scheduled for an early occupancy is the New Broadway, two blocks from the new Pan. This house will be a deluxe presentation theatre, using the California style of theatrics. North American Theatres, Inc., has a 30-year lease on it.

Estimates for Last Week
Liberty—"The Rainmaker" (F. P.) (2,200; 35-50). Absolute flop. Although Cole McElroy's orchestra helped gross Sunday (in for one day only), film not strong enough to hold up for week. Withdrawn after three days. "Prince of Pilsen" substituted, panned by the dailies. Completed "red" week. \$7,200.

Rivoli—"Mile. Modiste" (F. N.) (1,210; 35-50). Corinne Griffith is a local draw. This attraction was given good publicity, which helped the gate collect a good week's income. Big with \$8,300.

Auditorium—"The Big Parade" (M. G.) (3,500; 1.65). At legit pop brought them in hordes. Advance was biggest in city's history. Sunday's two shows brought over \$3,200. House seats over 5,000, but top gallery and side wings eliminated. \$16,500.

Columbia—"The Only Thing" (M. G.) (822; 35-50). This Universal house with outside product managers to bring good gross. Elinor Glyn picture was good draw. Thelma Lee, stage special, also responsible for good gate. \$5,200. "Volga Boatman" opens here June 12.

Majestic—"Wet Paint" (F. P.). Raymond Griffith knockout. Did excellent business. Cecil Teague at the organ, going big with the fans in original concerts. \$5,800.

People's—"Moana of South Seas" (F. P.). Notting big for this baby. Pulled trifling loss. Whitehead's gang responsible for bulk of trade here. In "red" at \$2,100.

Blue Mouse—"Isle of Rebirth" (F. B. O.). Fair drawing card, but could not pull big even with two-bit top. Syd Chaplin's "Oh, What a Nurse" replaced it Wednesday and business took big jump. \$2,200. Held over.

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HARTFORD PASSES "GREED"

Hartford, June 1.
"Greed," a photoplay, which twice had been barred for showing in Hartford, Conn., at last has been allowed in the city as the result of a second showing before Mayor Stevens and a committee of citizens. The mayor has announced he will not object to "Greed" being presented, provided it contains no other scenes than those in the print which he had witnessed.

VON STROHEIM STARTS

Los Angeles, June 1.
Eric Von Stroheim, about three months behind schedule, started shooting on "The Wedding March" today at the Associated Studios.

Los Angeles, June 1.
(Drawing Population, 1,350,000)

That last week in May here will never be forgotten by the local picture exhibitors. It was a terrible week, with the boys shouting gloom and gloom aplenty.

Not a house in town which could say that things were coming right. All conjuring up the reason for the poor business conditions. None took into cognizance that about 15 trains a day were heading eastward loaded to capacity, while half a dozen were coming in a day with slim loads. A big bunch left on specials for the Shriners' fête in Philadelphia, which just cut down the local buying power to a minimum.

It was a rather hard job for the leaders to get over the \$20,000 mark on the week. Last year at this time their takings were much more for the period.

Opening week of "Kiki" at the Million Dollar proved a big disappointment, with the grosses being considerably smaller for that week than they were for "Irene," the Colleen Moore picture which played here recently. Both Miss Talmadge and Miss Moore are strong favorites locally, and any of their pictures playing in one of the regular first run houses easily could reach \$30,000, regardless of local conditions. Seems as though the publicity campaign for the Talmadge picture here just could not bring them in with the first week showing only a total of a little better than \$20,000.

Met Still in "Red"

Metropolitan, the other Public house here, felt the buying draught severely with "The Blind Goddess" as its screen attraction. It was figured that the picture combined with Eddie Peabody on the stage might cause the house to work its way out of the "red" on operating expense, but instead it went in heavier than the week before. Peabody has brought a lot of new faces and trade into the house, but it appears that the old lost clientele just cannot get the idea of returning.

"Mile. Modiste," at Loew's State, did not draw as it should have with Corinne Griffith. The picture is superior to her past few, but returns at the box office were not in accordance, but much better than those of its competitor at the 3,600-seat Metropolitan.

Fairbanks and Pickford in "Sparrows" and "The Black Pirate" have not clicked as other pictures do in their early weeks at Grauman's Egyptian, with the grosses for the initial two weeks much less than they were on any of the combination's predecessors outside of "Romola."

"The Volga Boatman" at the Carthy Circle, is developing into a good box office asset in conjunction with the fact that the house is new and a snow place. Trade here brightened up a bit each day and showed a slight increase over the first week, as did the Grauman entertainment.

"La Boheme" sort of skidded a bit and looks as though it will pull out of the Forum at the end of six weeks.

Criterion had another one of its off weeks with "Desert Gold," despite Mrs. Reginald Denny appeared on the stage in a sketch. Figueroa also had a tough time of it, with the Matt Moore-Marie Prevost combination in "The Cave Man."

Estimates for Last Week

Grauman's Egyptian—"Sparrows," "Black Pirate" (U. A.) (1,800; 50-\$1.50). Showed bit of spurt over initial week. Around \$20,500.
Carthy Circle—"Volga Boatman" (P. D. C.) (1,600; 50-\$1.50). Matinees on second week showed improvement, with business around \$17,000.

Metropolitan—"Blind Goddess" (F. P. L.) (3,595; 25-65). Folks did not go blind looking for box office. House not over \$20,000.

Loew's State—"Mile. Modiste" (F. N.) (2,300; 25-\$1). This Corinne Griffith with conditions against it did fairly well by drawing around \$22,000.

Million Dollar—"Kiki" (U. A.) (2,200; 25-85). Norma Talmadge's first week here surprisingly off. Picture got great notices locally, which would ordinarily warrant better box office returns. \$22,750.

Forum—"La Boheme" (M-G-M.) (1,800; 25-75). Drawing not as well as expected, with week's total around \$10,200.

Criterion—"Desert Gold" (F. P. L.) (1,600; 25-35). This Zane Grey not so enticive. Only got \$2,500.

Figueroa—"Cave Man" (Warners) (1,650; 25-75). "Wish" trade off here for two months not had showing by this Moore-Prevost combination. Around \$5,000.
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NEW CHARLESTON CONTEST DREW \$11,500 TO NEWMAN, K. C.

**Publix's Stage Presentation Failed Utterly Last Week
in Same House—Mainstreet Off at \$10,000—
Royal's Poorest Week With "Money Talks"**

Drawing Population, 600,000)
Kansas City, June 1.

The mercury went up and the box office receipts went down at the majority of the theatres last week. The one exception was the Newman, where the "Journal-Post"—Publix Theatres' Charleston contest tie-up proved one of the sweetest publicity stunts pulled here for a long time.

The choosing of a Charlestonette to represent Kansas City in one of the Publix units to be sent over the circuit created unusual local interest where Charleston contests are rather passe, but with a 12-week engagement at \$75 a week for the winner and substantial cash prizes for the second and third choices, the best dancers in town entered.

The finals resulted in the selection of Grace Butterly, petite blonde baby, with everything. If she is not grabbed by some of the big productions before she gets back home, this reporter is a poor guesser.

"The Blind Goddess" was the Newman's screen bet with the Publix "Fountain of Gold" on the stage. This little revue didn't mean a thing to the box office, as the entertainment value of it was far below that of several of its predecessors. An exhibition of jiu jitsu and a painted dancer cavorting around the stage with a snake, either real or artificial, in his mouth, may be all right for a carnival attraction, but for a "Class" picture house—not so good.

The Liberty (Universal) made a brave attempt to gather the dollars with "My Old Dutch" on the screen and a lingerie parade over and around the stage. The girls in the latter showed the latest styles in undies 'n everything, but you don't have to go to a theatre to get an eye full any more. Extra attraction helped some.

"Money Talks" was the bill at the Royal, but it failed to talk very loud, as the business was the worst for many weeks. Claire Windsor was the featured "name," but did not attract.

Newman—"The Blind Goddess" (F. P.). (1,920; 25-40-50-60.) Stage presentation, Publix's "Fountain of Gold" with "Journal-Post"—Newman Charleston dancing contest extra. Different girls appeared at each performance. Judges were busy entire week eliminating the weaker ones until but seven left for finish; and, oh, boy, those seven—the cream of the Charleston talent of the town—and the winner—just wait until you see her. Most of the customers liked the picture, but failed to enthuse over the "Fountain of Gold," not one of John Murray Anderson's best. \$11,500.

Liberty—"My Old Dutch" (U.). (1,000; 35-50.) Lingerie fashion pageant with bunch of models showing latest in and out. Helped business some, as picture and title did not draw dime, just regulars. Business badly off. \$6,000.

Mainstreet—"Her Second Chance" (1st N.). (3,200; 25-50-60.) Anna Q. Nilsson never fails to show some latest and beautiful gowns. That makes her favorite with ladies, and when a house can get the "girls" its troubles are over. Vaudeville, five acts. Light at \$10,000.

Royal—"Money Talks" (M-G-M). Although little house only has 920, times last week when there was no trouble in getting seats. Title failed to reach fans and names of "stars" also failed to stop shoppers. One of worst weeks of year. \$3,000.

Pantages featured "Oh, What a Nurse" in connection with vaudeville, and the Globe after advertising "The Volga Boatman" for the second week substituted "Durand of the Badlands," a Buck Jones shoot 'em up.

The new Madrid, latest big suburban, opened Saturday with "Stepping Out," and special stage show. All seats were reserved for opening at \$1. House is at 38th and Main streets, and operated by Jack Both, as a companion house to the Isis.

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MARION MACK WITH KEATON

Los Angeles, June 1.
Buster Keaton signed Marion Mack as leading woman for "The General." The company left for Cottage Grove, Ore., after the Southern Pacific built 18 railroad cars and three locomotives of the Civil War type.
Clyde Bruckman will co-direct with Keaton.

NOT MUCH DOING IN PHILLY LAST WEEK

"La Boheme" Moving Out,
"Ben-Hur" in—Stanley,
\$24,000—Fox, \$18,000

Philadelphia, June 1.
On the eve of the opening of the Sesqui-Centennial and with the inevitable slump caused by the general exodus of holiday pleasure-seekers to Atlantic City over Memorial Day, picture house grosses tumbled rather disastrously last week.

"La Boheme" could not hold its place at the Aldine. This picture will leave this week, making four in all. "Ben-Hur" is figured as a possibility for the summer here.

The Stanley and the Fox featured Victor Herbert Week, with the former making the biggest play through having "Mlle. Modiste" as its feature film. The combined works got about \$24,000, \$3,000 drop but fairly good.

The Stanton couldn't make the grade with the second week of "The Bat," which fell to \$8,000, and may be under. The Arcadia, which had held over "Brown of Harvard," was equally unfortunate, the gross dropping to \$2,500.

The Fox had "The Shamrock Handicap" as its feature, and this film also was panned by some of the critics, but the house bill was one of the best they have had in some time with Joe Jackson, comedian, headlined. Hot weather and the pre-Sesqui slump held business down to about \$18,000.

This week's lay-out of pictures looks moderately promising, considering that, with the Shriners in town for their convention, all normal box office standards will have to be forgotten.

The Stanley Company still intimates that it will keep all its downtown houses, including Aldine and Arcadia, generally closed in the hot weather, open all summer.

Estimates for Last Week

Stanley (4,000; 35-50-75)—"Mlle. Modiste" (1st N.). Chosen to help celebrate Victor Herbert Week. Not well liked by critics. Combined bill drew fairly well, considering conditions. \$24,000.

Stanton (1,700; 35-50-75)—"The Bat" (U. A.). Not strong enough for run. Dropped to \$8,000 in second and final week.

Aldine (1,500; \$2)—"La Boheme" (M-G, 3d week). Took nose dive last week after fortnight's surprisingly good business. Lucky if it touched \$10,000. Goes out after this week. "Ben-Hur" moving here from Forrest.

Fox (3,000; 89)—"Shamrock Handicap" (Fox). Picture not much thought of but stage bill kept interest up. About \$18,000, not much of a drop.

Arcadia (800; 50)—"Brown of Harvard" (M-G, 2d week). Did not bear out earlier promises. Less than \$2,500.

Karlton (1,100; 50)—"Made for Love" (Mediocre showing. \$2,000 or less reported.

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McVICKER'S CAN'T REACH \$18,000; DOING \$14,000; NOW IN 'RED' \$4,000

Chicago, June 1.

McVicker's hovered around \$14,000 again last week, meaning a loss to Balaban & Katz of about \$4,000, as the house stands \$18,000 before out of the red. It doesn't seem likely that the house can be put across except by a radical change of policy.

Since Paul Ash went over to the Oriental the continuance of his style of entertainment under the leadership first of Henri Gendron and currently of Ralph Williams has not been able to keep the tally up enough to cover the overhead. Eventually McVicker's will have to revert to a grind with five acts and important pictures or a policy of big "names." One of these alternatives is inevitable the way the trade prognosticators dope the future. McVicker's is the only B. & K. loser in town. Primarily the firm acquired it largely as a matter of policy.

Ash Adorers

The Chicago and the Oriental held to the same figures as the week previous—\$40,000 for the Chicago and \$48,000 for the new Oriental. Ash's following has stuck like glue in his transfer. The flappers, jelly-beans and others who think Paul Ash is the Jupiter of the amusement gods have indorsed the new theatre. The late afternoon crowds of clerks and stenogs coming straight from work to see Paul Ash and eat afterward is probably one of the most spectacular demonstrations of personal

GARRICK, MINNEAPOLIS, CLOSED; \$11,500 FOR "TRAMP" AT STATE

**Minneapolis Doesn't Look for Good Summer Season
—Local Conditions Against It—Lloyd's 3d Week,
\$1,200—Nan Halperin Saved Hennepin**

'BROWN' DID \$20,000 AT WISCONSIN LAST WEEK

**Milwaukee Booming—Best
Spring Trade in Years—Roscoe
Ails Billed Over Picture**

Milwaukee, June 1.
Wintry weather and industrial wealth is still giving Milwaukee theatre men, with the exception of the burlesque houses, one of the biggest springs in the city's history. Unlike other cities of the mid- and northwest, most of Milwaukee factories are going full blast.

Dance halls are playing to record crowds and hiring big time bands, and with the most prominent cabarets extinct as a result of pudlocks, the little back room bars and chicken shacks are getting a big after-theatre play.

Grosses last week again were away up. Managers can expect a tumble any time when production here slackens, although there is no immediate danger of such a crisis.

Estimates for Last Week
Wisconsin—"Brown of Harvard" (3,500; 50-60). Clever publicity with Marquette U collegiate flivvers gave this house great week. Atmospheric prolog of college capers helped. \$20,000.

Alhambra—"My Old Dutch" (3,000; 50-60). Name not much of drawing card, but house well out of "red" now. Playing to steady clientele. \$14,000.

Merrill—"Beverly of Graustark" (1,200; 25-50). Two Hearst dailies with plenty of advertising and publicity gave this picture big sendoff, holding it into second week. Around \$10,000, exceptional for this small house.

Strand—"Splendid Road" (1,200; 25-50). Milwaukee-made picture with local talent helped draw them in. Well over \$10,000.

Garden—"Unnamed Woman" (900; 35-50). Together with first Theda Bara comedy drew about \$4,000 for house, still in rut.

Palace—"Three Weeks in Paris" (2,800; 50-75). Orpheum house with picture as side line made most of Clark and McCullough's rep among musical comedy fans here. Around \$23,000.

Miller—"Yellow Fingers" (1,800; 25-40). First time in weeks billed Loew net above picture, giving Roscoe Ails top billing. Drawing in well over \$15,000.

Majestic—"King of the Turf" (2,000; 25-50). Vaude and pictures. Around \$17,000.

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popularity Chicago has ever witnessed.
The Orpheum raised its admission price from 50c. to 75c. for the run of the P. D. C. special, "The Volga Boatman." Last week, the picture's first in town, the intake was \$12,462, not very good in view of the advance in prices and the average of the house.

"Kiki," also opening last week for a run, clicked off \$21,000 at the Roosevelt. Four weeks seems likely at present.

Estimates for Last Week

Chicago—"Mlle. Modiste" (F. N.) (4,100; 50-75). Corinne Griffith as "madcap of the Parisian gown shops." Average at \$40,000.

McVicker's—"Rainmaker" (F. P.) (2,400; 60). House anaemic; \$14,000, over 50 per cent drop since Oriental entered field.

Monroe—"Shamrock Handicap" (Fox) (973; 50). Program filler; \$3,600.

Oriental—"Wet Paint" (F. P.) (2,900; 35-60-75). No abatement in pace since opening. Last week particularly strong because of Raymond Griffith. \$46,000 bettered.

Orpheum—"The Volga Boatman" (P. D. C.) (776; 75). Cecil De Mille super off at moderate clip; shaded \$12,500.

Randolph—Repertoire (650; 25-35). Reviving old ones, with three changes week. "Woman of Paris," "Dream Street" and "The Mark of Zorro." Counted \$4,100.

Roosevelt—"Kiki" (U. A.) (1,400;

Minneapolis, June 1.

Business took a little spurt at several houses last week. It was like a bull move in a bear market. Several reasons for the mild rally, which pessimistic managers feel sure is but a temporary upswing, with the long-range trend very much downward.

"Tramp, Tramp, Tramp," and "The Volga Boatman" were principally affected by the rally. They made an exceptionally favorable impression. Cooler temperatures prevailed in mid-week.

Also three downtown houses had called it a season the week previous. The Strand, one of the three leading movie theatres, housed an attraction that couldn't pull more than a corporal's guard. This meant less competition for the two leaders. Considering that taxes and mortgage interest payments are due and that business generally is very bad, these two pictures made a very good showing.

"For Heaven's Sake," at the Strand, for some reason or other was tried as a forced run. The result was that in its third week it did next to nothing. The first week's business of this latest Harold Lloyd comedy hardly reached a size warranting retention for even a second week. It is estimated that in its entire three weeks "For Heaven's Sake" grossed little more than the first week of "The Freshman," the last previous Lloyd picture at this house.

Nan Halperin Held Up Gross
Helped by much word-of-mouth boosting, "The Volga Boatman" built up steadily, giving the Garrick two profitable weeks.

Nan Halperin, a local girl and a favorite here, helped the Hennepin-Orpheum to keep from sinking to the low depths which it otherwise might have reached. The screen offering's weakness was offset by Miss Halperin.

The Garrick, rating next to the State as the most important picture theatre, and holding "The Volga Boatman" to good takings (considering conditions), closed Saturday for the summer. Although it has no cooling system, the Garrick remained open last summer. Never before has it closed so early. Indications now are this summer will be the worst in many years for the local theatres, and the managers are shaping their plans accordingly.

The Shubert, the lone legitimate house still in operation, did remarkably well with Ibsen's "A Doll's House," considering the general slump and high temperatures early in the week. This attraction brought the Mainbridge Players' season to an end. All three Ibsen dramas were winners, but Shaw's "Candida" turned in a loss. "A Doll's House," the final offering, rolled up a gross of nearly \$6,000.

Estimates for Last Week

State (2,040; 50)—"Tramp, Tramp, Tramp" (F. N.) and woman saxophonist, Ruth Granville, as stage attraction. House depended entirely upon first full-length Langdon comedy to pull 'em in, and it turned trick well. Benefit, with church selling tickets and sharing in receipts all week, helped. \$11,500.

Garrick (1,829; 50)—"Volga Boatman" (F. D. C.) (2d week). First Cecil De Mille picture to attract attention here since that producer-director left F. P. Film fans liked it immensely. \$6,000.

Strand (1,277; 50)—"For Heaven's Sake" (F. P.). Lloyd picture fairly well liked, but showed little box-office power. Attempt to force run, costly. Business final week dwindled to dwarf-like proportions. \$1,200.

Lyric (1,200; 35)—"Wilderness Woman" (M-G-M). Picture won good notices and public approval, but attendance slim. \$1,000.

Aster (896; 25)—"Rustling for Cupid" (Fox). Entirely satisfactory. Filled, however, to overcome general apathy. \$900.

Hennepin-Orpheum (2,852; 50-99). "Wild Oats Lane" and vaudeville. Picture disappointment. Nan Halperin headed vaudeville and saved week. Unsteady business. \$14,000.

Pantages (1,554; 50)—"Cave Man" (Warners) and vaudeville. Picture well advertised; takings as good as could be expected. \$4,200.

Seventh Street (1,480; 50)—"Phantom Bullet" (U) and vaudeville. No outstanding attractions. Fairly satisfactory play. \$4,300.

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50-75). Norma Talmadge in stunt role drew well opening week, and figures to gross important money for stay.

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INSIDE STUFF

ON PICTURES

The Junior Paramount stars touring with the Publix's "Alice in Wonderland" presentation are all under \$75 a week contract, whether they work in pictures or in the Publix stage presentations.

The young actors and actresses who made their flicker debut in "Fascinating Youth" are not slated for film production until the fall, hence the alternate agreement to work in the Publix unit.

Recently a press agent from one of the coast studios went to a convention of his organization as proxy for the general production manager. His duty was to read to the sales forces of his organization a survey of the forthcoming production list. This was a carefully prepared paper of around 15 typewritten pages. It was considered a masterpiece of its class. Enroute over the continent the press agent began to imbibe in the spirits and by the time the p. a. got to Chicago, where the meeting was taking place, he was well saturated.

He went to the hotel where the meetings were taking place and for a day sort of straightened out; however, on the morning when he was to make his speech he sort of went astray, but had to go through with his job stand or fall. After the general manager of the company had paid him a glowing tribute as a sober and diligent as well as "go getter" press agent the young man stood up and threw out his chest starting to read the speech. He was very dramatic in the delivery, as at one time he had been a chorus man with a bathing beauty act, it is said.

He went through and read about six pages when suddenly he picked up from among his notes on the table the third page which he had already read, repeated that one and then other pages he had already read. The delegates got nervous and fidgety, but could say nothing for fear of offending the general manager, as well as the "white haired boy."

Suddenly the speaker branched off from his regular subject and in most dramatic fashion told how he had gone to visit a star of the company who was lying on her death bed. He painted quite a pathetic picture in telling how for two hours he sat by her bedside and held her hand; how she had told him she did not want to die and wanted to get well.

Then he said: "And would you believe it, gentlemen, before I left she said, 'Now really I do not want to die. I hope God spares me for I want to live and work for our company.'"

He concluded his speech by saying that the words of this dying woman spelled loyalty and that all of the men of the organization should be as loyal as this star was, to their dying minute, as she was.

He rambled along for one hour and 20 minutes until finally one of the executives of the company felt he had been on the floor long enough and shut him off before his full address had been finished.

A press agent with one of the larger studios on the West Coast, known for his lack of diplomacy and tact, pulled a *faux pas* the other day which is a classic. A woman writer of a local newspaper and another woman writing for an international newspaper syndicate were having luncheon with a director in the studio cafe when the press agent came in all out of breath. After exchanging greetings with all at the table he turned to the local newspaper woman and handed her an envelope saying, "here is an exclusive story for you."

The local writer was much embarrassed, with her sister writer present. She turned to the press agent and asked him why the story was exclusive for her and why the other writer was not to have a copy also. The press agent replied, "That is for you only" and then left.

The local writer, known to be a good sport turned to the syndicate writer and handed her the envelope unopened, saying "You use it exclusively." The latter turned it back and said it was intended for her the local woman should use it. The latter, however, said she would not and in the presence of the other writer and director tore the sealed envelope into shreds.

The press agent is still wondering when the exclusive will appear.

Another inside office personnel of the Associated Exhibitors has not only wiped out the press department but it also came within an ace of eliminating the New York officers of the A. E. exchange. It is understood that the press work and the press books for A. E. films will be gotten out by the Pathe publicity and advertising department.

This is the second time in two years that A. E. has disbanded its p. and a. bureau. Just when it was taps for the N. Y. exchange heads another order resulted in it continuing under its former management. Some of the A. E. salesmen had been looking for other connections when the good news came in.

It was reported that the A. E. branch would be amalgamated with the Pathe exchange, the Associated offices being operative on the Pathe floor in the Mecca building, 1600 Broadway.

The \$4,000,000 issue offered to the public of the new United Artists Circuit (theatres) was subscribed for to the amount of over \$6,500,000 before the block had fairly been on the market. There is no prediction as how far the entire subscription may go.

A story on the coast said that through Douglas Fairbanks and Mary Pickford being among the charter members that Charles Chaplin had become displeased in his United Artists (production) association. No truth to that from reports in New York, Chaplin had been invited to subscribe the same as the others from the reports but Chaplin did not care to tie up his film output in any one channel.

The new U. A. Circuit is for the reserved seat chain. If Marcus Loew holds an interest it is under cover, although Loew was one of the original quartet gathered by Sid Grauman to promote the idea.

A story in Variety last week that Rex Beach had been sued for commission by a play broker over the sale of his "Padlocked" story to Famous Players seemed to occasion considerable surprise in some quarters. Viola Foster is the play broker. She claims through her attorneys \$8,500 due her by Beach, who sold his story to F. P. "direct" after, it is alleged, Miss Foster had negotiated also with F. P. to purchase "Padlocked."

In a speech not so long ago before the Authors' League Beach is said to have advised the writers he was addressing to "cooperate with your agents; always deal fairly with agents for you need them."

Opinion appears to be with Miss Foster. That was rather clinched by a statement in Variety's report of the action that Beach had caused to be inserted in his sale contract that F. P. would have to defend or settle any legal action brought against him through the "Padlocked" sale. Usually title to a play or story sold for picture is guaranteed by the seller, without such (or any) qualification.

In Variety this week under Picture Presentations (reviews) is a notice on the Vera Fokina Ballet, in Philadelphia, last week. The notice mildly reviews the turn but adds that if booking for a picture house accustomed to presentations, it would not provide novelty since ballets in those theatres are not unusual. By reason of the specially produced ballet and 15 people the notice suggests that a good sized salary might be asked, and advises that since this is a ballet it should be played on percentage as test of drawing power.

It's the first time such a suggestion ever has been made by any publication in criticism or otherwise, designating one act. It sounds rather a good idea that might be followed with many acts. The Fokina Ballet might relish the idea itself since if it can draw and play on percentage the return should be higher than the act's set salary. Such a plan

(Continued on page 10)

OLD ENOUGH TO KNOW BETTER

Los Angeles, June 1.

A New Yorker, past middle age, reputed to be very wealthy, propositioned an official of one of the big studios to give him an opportunity to work in pictures. Salary was no object.

This official has been using him for bits and atmosphere in productions made by his company. The man, who is around six feet in height, weighs over 200 pounds and is immaculate. He takes himself most seriously on the set and around the studio, not mingling with the extras or small bit people. He arrives at the studio in a touring car with a liveried chauffeur, and the latter remains around the studio at his beck and call.

This man also does not care for speeding of his machine, so he has an arrangement whereby the speedometer is in the tonneau of the car instead of on the dashboard in front of the chauffeur. He also carries a gold-headed cane in case the chauffeur exceeds a 25-mile speed limit, and raps him on the head with his cane as a warning signal, and he slows down. The other day the chauffeur was talking to a group of the studio on the eccentricities of his employer, and to prove the fact, showed eight bumps that he had received on his dome within three days.

RUSSIANS IN FRISCO, WEEK'S TOP, \$17,500

Mare Nostrum Bumped—
"Palm Beach Girl" Below
Granada's Average

San Francisco, June 1.

The Russians had the town, so far as pictures were concerned last week, the Publix Theatres leading with "The Volga Boatman" at the St. Francis and cutting in on their own gravy with "Siberia" at the California.

It looked like poor judgment in handling booking sheets. "The Boatman" got a whale of a play at the box office, starting off very big and maintaining a heavy business throughout the week. "Siberia" didn't stack up despite effective musical prolog staged by Max Dolin featuring the "Overture of 1912" with a burning of Moscow effect for a sensation. Dolin's act was worth while, but "Siberia" just so so.

Granada and Warfield were distinctly off, evidently due to poor attractions. The Granada nosed out the Warfield by a slight margin.

The Imperial with "Mare Nostrum" did well its two opening days, then dropped plenty Monday, with a slight pickup Tuesday. The week was just fair, with not much indication of a run for this one. The title seems to be against it for one thing.

Estimates for Last Week

California (2,400; 65-90). "Siberia" (Fox). Didn't cause excitement; business only fair; \$11,000.

Granada (2,734; 65-90). "Palm Beach Girl" (F. P.). Business below average. Management featured big stage act in conjunction entitled "Black and White Jazz Week"; \$17,500.

Imperial (2,650; 65-90). "Mare Nostrum" (M-G-M). First two days fairly big, but came decided slump, which continued through week. First few days probably got bulk of those who had read book and knew what it was all about. Picture well done and well liked. Whether it will pick up is problematical. \$14,000.

St. Francis (1,400; 65-90). "Volga Boatman" (P. D. C.). Smash of week. Got off to great start and kept up steadily. Only fact that house is small seating capacity kept it from running away with big office record. Looks as if in for comfortable run. \$17,000.

Warfield (2,840; 65-90). "Money Talks" (M-G-M). Receipts way below normal. Picture ordinary. \$17,000.

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U BURLESQUING OWN FEATURE

Los Angeles, June 1.

Universal will burlesque one of its own feature pictures when Arthur Lake's latest two-reel comedy, "The Midnight Bum," a satire on "The Midnight Sun," is released.

George Summerville directed.

'Paris' at \$7,000 in Wash., Negri's 'Lies' Below Par

Washington, June 1.

Estimated white population, 390,000

Estimates for Last Week

Columbia—"Paris" (M-G-M) (1,232; 35-50). Nothing exciting. May have hit \$7,000.

Metropolitan—"Volga Boatman" (De Mille) (1,542; 35-50). Without added attraction ran close to \$11,000.

Palace—Pola Negri in "The Crown of Lies" (F. P.) (2,432; 35-50). Flop not blamed on star. Usual assured gross of this house down to about \$7,000.

Rialto—Rin-Tin-Tin in "Night Cry" (Warners) (1,972; 35-50). Added attractions even failing to assist in getting them in. Washington never did take to dog pictures. Around the usual low \$4,000.

Belasco—"Naked Truth." Playing to women only for opening week at one-price gate of 50c. reported to have done well. In on rental, picture expected to get real money on current week when men-get their turn.

This Week

Columbia, "The Rainmaker"; Metropolitan, "Ransom's Folly"; Palace, "That's My Baby"; Rialto, "Outside the Law."

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'NAMES' MEAN NOTHING TO NEW ORLEANS FANS

Maybe Heat Real Trouble—
Denny at State, \$13,300,
Lowest Yet

New Orleans, June 1.

Last week was particularly quiet in the film places, extremely hot weather being a detractor. Even the State, which has been blazing the trail, fell to its lowest mark since opening, just beating \$13,000.

A surprise was the light business accorded "Kiki," starring Norma Talmadge. "Kiki" as a play has never been south, and the title to the average film fan of Dixie means little.

Pola Negri's latest, "A Crown of Lies," fell by the wayside also. Another case of a "punchless" title, although Pola has never been a magnet here.

"The Sea Beast," repeating at the Tudor, helped the gross of that small capacity house.

Estimates for Last Week

State (3,600; 60)—"Skinner's Dress Suit" (Reginald Denny). Comedies seldom run to large returns in New Orleans. Lowest receipts since opening. \$13,300.

Strand (2,200; 75)—"Kiki." Quite disappointing. Only \$5,200.

Liberty (1,800; 50)—"Crown of Lies." Failed to elicit attention. \$3,100.

Tudor (800; 40)—"Sea Beast." Ran profitably. \$2,800.

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M-G Ask for Reopening Of Marceline Day Case

Los Angeles, June 1.

Metro-Goldwyn-Mayer has petitioned Superior Court Judge Shaw to reopen the proceedings which Marceline Day, screen actress, instituted to break her contract on the grounds that at the time it was signed she was a minor and since has reached her majority. The court had ruled the film concern could not disclose the salary paid Miss Day and prohibited its executives from discussing her contract with other concerns.

The petition states that erroneous service of the complaint was made by serving Abraham Lehr, who is not an officer of the corporation. Also, that the corporation had no legal knowledge of the suit until a day after Judge Shaw had issued the prohibition order. Irving Thalberg, one of the M-G-M. vice-presidents, swore to an affidavit that the corporation had a meritorious defense and desired to present its side of the story.

\$3,600 COSTUME ACTION

Sam E. Rork, Inc., picture producers, have been attached for \$3,600 on a four months' note dated Dec. 26, 1925, payable to Charles Geoly.

The latter trades as the Eaves Costume Co., and the action is for costumes rented.

MONTH AHEAD OF SCHEDULE

Los Angeles, June 1.

The new First National studio in Burbank will be completed June 15, a month ahead of schedule.

High pressure construction was used in rushing the job by M. C. Levee, general executive manager.

BIG TIME OVER NEW YORKERS

Great Demonstration
Upon Their Arrival

Los Angeles, June 1.

New York's delegation to the annual convention of the M. P. T. O. A. met with a reception on its arrival in Southern California Saturday that will go down in motion picture history as one of the greatest demonstrations ever tendered a visiting body. Other delegations to the theatre men's convention, including Wisconsin and Ohio, likewise Charles Williams, president of the Nebraska exhibitors, shared in the ovation, but it was the New York bunch who came in for greatest attention, in that it included the heads of the national organization and other distinguished exhibitors.

From the moment the special train carrying 25, in which the trip to the Southland was made, arrived at San Bernardino, 70 miles east of Los Angeles, at 1:30 o'clock in the afternoon, until the visitors were finally installed in their hotels late at night, it was one continued round of ovation and demonstration.

Headed by Glenn Harper, secretary of the California division, M. P. T. O. A., a motor caravan which eventually swelled to some 60 autos, all bedecked with welcome banners, and which was escorted from Los Angeles to San Bernardino by a convoy of seven motorcycle policemen, met the Easterners.

Wisconsin Arrives

The Wisconsin delegation of 50 headed by President Fred Seiken and Secretary Henry Staab, arrived at San Bernardino two hours ahead of the New York special train, and were the recipients of the initial demonstration. The Wisconsin boys carried banners reading "California, Here We Come," on one side and "Wisconsin Strayed Ahead" on the reverse.

Their kazoo band helped to entertain the Los Angeles and Hollywood welcoming delegation until the New Yorkers arrived. A small delegation from Ohio also shared in the demonstration. The Maryland theatre men were on the section behind that which carried the exhibitors from Wisconsin but continued straight through to Los Angeles.

When the special train carrying Sydney S. Cohen, R. P. Woodhull, J. M. Seider, Lou Sagal and George P. Aarons, national executives, and the remainder of the New York and New Jersey delegations pulled into the San Bernardino station the Californians were lined up in gala attire. Every member of the reception committee wore a typical southern California sombrero and colored sash, providing a picturesque setting for the occasion. The mayor of San Bernardino welcomed the visitors, a small band of cowboys fired volleys from their six-shooters, the band played "California," and the festivities were on.

After an extended demonstration on the station platform, the visiting theatre men and their ladies were driven in motor cars through the Orange Empire, which included a visit to Redlands and thence to Riverside where dinner was served in the historic Mission Inn.

During the dinner a formal welcome to Filmland was extended by Monte Blue, the only star on hand for the arrival ceremony.

CASTING BUREAU IN 'BROKEN HEARTS' FILM

Los Angeles, June 1.

A reproduction of the Central Casting Bureau in Hollywood will be constructed at Warner Brothers Studio and used in "Broken Hearts" of Hollywood.

Elaborate "Wreck"

Los Angeles, June 1.

"The Nervous Wreck," which goes into production today at the Christie studio, will be the most lavish feature length comedy produced by Al Christie. The film version of Owen Davis' stage play, adapted by F. McGrew Willis, will be directed by Scott Sidney and released by P. D. C.

In the cast are Harrison Ford, Phyllis Inver, Chester Conklin, Mack Swain, Charles Gerrard, Vera Steadman, and Paul Nicholson.

"CONFESSION" BY WEST COAST "JAMS" FEDERAL TRADE COMM.

"Bold" Move of Far West Attorney Has Bearing on Famous Players Case Before Same Body—Refusal to Grant Postponement of Hearing for F. P.

Variety Bureau, Washington, June 1.
The Federal Trade Commission has refused to grant the motion of the attorneys for Famous Players-Lasky to advance the date set, June 3, for the hearing on the commission's motion for, what has been termed, practically a re-trial of the trial examiner's 5,000 odd rulings to which attorneys for F. P. took exception.

Bruce Bromley, one of the F. P. attorneys, personally filed the motion for postponement at the same time advising the commission the motion made by the government's counsel would be opposed.

Prior to this latest move on the part of the government in this case involving charges of attempted monopoly and restraint of trade, that another attempt had been made to stipulate the case and after a month's work along these lines the stipulation was refused as have all such been persistently refused by the commission throughout the five years' duration of the case.

West Coast's "Boldness"
The refusal of the latest F. P. stipulation has caused local attorneys to comment upon the boldness of the move on the part of Jacob Samuel, attorney for the West Coast Theatres, Inc., as reported last week in Variety, in stipulating that case with the commission's attorney.

This move, it is stated here, has completely "sewed up" the commission for should that body issue a "cease and desist" order, either on the stipulation or after declining to accept it with the consequent resumption of the taking of testimony; the West Coast attorney can cite innumerable cases that have been acted upon in the courts where such orders have been vacated because of the admission that the complained of practice had been discontinued.

The West Coast stipulation is referred to as a complete "confession" but at the same time a like "confession" is incorporated therein from the government attorney that the alleged unlawful practices have been discontinued.

The trial examiner of the commission is now working on this stipulation preparing his report for the commission.

Another Sidelight
At the same time another sidelight has developed in the clearing of F. P. and that company's connection with Rothschild in California.

Because of the interest held by F. P. in the Rothschild company at the time of the commission's charges there was a tie-up between the two cases which presented further complications in the already much involved and protracted F. P. case.

This phase, however, was cleared up, it is contended here, in the manner in which Mr. Jacob handled the stipulation answering the second complaint in the West Coast case. From what is considered a reliable source the surmise is made that the legal end of the commission charged with putting through the West Coast proceedings is not particularly pleased with the manner in which the attorney directly handling the case agreed on the stipulation with Mr. Samuel on the Pacific coast.

DORAIN, FULL DIRECTOR

Los Angeles, June 1.
Charles Dorain, assistant to Clarence Brown, director, will be promoted to full directorship following the completion of "The Undying Past," which Brown is directing for Metro-Goldwyn-Mayer.

Dorain will accept one of two offers made him.
Mabel Normand's Second
Los Angeles, June 1.
Mabel Normand will start on her second two reel comedy for Hal Roach at the Culver City studios June 10.
Jerome Storm, recently signed by Roach under a year's contract, will direct.

Creator of Training Recruit Idea Is Awarded \$11,644

Washington, June 1.
After several years of effort extending back to the early days of the World War, the bill granting Leslie Warnick Brennan the sum of \$11,644.14 has finally been passed by the Senate.

The claim was based on an oral request from the War Department that Mr. Brennan show a series of films at West Point to assist in training the soldiers there. This after films made by the War Department itself had proven a failure and been abandoned.

The Brennan films, according to the report accompanying the bill, which measure has been before Congress for two years, proved highly successful with the army picking up the idea and later making their own films.

Brennan put a bill in for his actual expenses which was turned down by the department due to the lack of a written contract. Following this Brennan organized a company, "The West Point Film Company," also at the suggestion of the department, with the idea of selling these films to the various military training schools. As the government was also making films and supplying same free to the schools the Brennan company soon ceased to exist.

In passing the bill Congress recognizes Mr. Brennan as the originator of the present system of training recruits with motion pictures. The picture plan is credited with training soldiers in a period of four months against the usual 12 months under the older system.

Brennan, who at the time lived in Utica, N. Y., was not a producer of pictures, he striking on the idea of the training films while visiting West Point.

JOLIET'S NEW HOUSE 10 YEARS AHEAD OF TOWN

Joliet, Ill., June 1.
The new Rubens Rialto theatre opened here last week by the Great States Theatres, Inc., a subsidiary of Balaban & Katz, is the last word in theatrical architecture and is 10 years ahead of Joliet itself.

The opening was the occasion for the entire countryside to turn out, farmers driving in from miles around, etc.

It is no exaggeration to say that this town of 40,000 has never had such an important civic.

A splendid presentation was specially produced for the opening bill by Leo LeBlanc of Chicago. Show and theatre were almost too much for the home towners to grasp.

Skouras Looks 'Round

Los Angeles, June 1.
Spiras Skouras, of the Skouras chain of houses in St. Louis, was one of the vanguard of delegates to the M. P. T. O. A. convention. He arrived last week and immediately made a tour of inspection of the West Coast Theatres, Inc., with Mike Gore and Abe L. Gore. Skouras is one of the First National group who bought a portion of the stock held in West Coast by Sol Lesser last year.

During the fore part of last week he gave the Southern houses the once over and for the week-end journeyed to the northern territory on a similar mission with the Gore brothers.

Skouras is interested in the Fanchon and Marco productions being made in the West Coast chain, and, it is said, is endeavoring to make a deal whereby they can be transported to the houses he is interested in the middle west.

Old Pictures

In addition to showing the third of the titleless pictures, called "Backstairs" and made in Germany, the International Film Arts Guild will show at the Cameo next Thursday the first super-special ever made in this country, called "The Great Train Robbery."

Also on this bill will be Mary Pickford's first for Biograph, made in 1905.

MID-WEST MEN STALK LAEMMLE

Claim U Head Breaking Promise by Building in Their Towns

Los Angeles, June 1.
Exhibitors from Kansas, Iowa and Nebraska attending the M.P.T.O.A. convention are prepared to launch an attack on Carl Laemmle condemning him for his theatre buying activities.

These exhibitors claim that Laemmle has not lived up to the promises made to them in Milwaukee, and that he is competing with them in their territory. After having sold film to them for 10 or more years they claim Laemmle, prior to giving independents \$100,000 at the Milwaukee convention, stated he was a picture producer and distributor, not in the theatre business; that his theatres were for sale at any time and in any place, as he did not want to be a competitor of anyone who played his product. He stated, they assert, that he would only operate theatres in territory where he could not get representation for his product and that if anybody wanted to buy his houses they would have to take the poor with the good, and he would retire from the exhibition field. However, an exhibitor who operates in a small Nebraska town of 9,000 population, and who has two houses there, claims that Laemmle is erecting one in opposition to him.

This exhibitor says that he has been purchasing the Laemmle product for 12 years and when he learned he was going to have competition he endeavored to negotiate to purchase the property. However, he says that he was told that the house being erected for Laemmle and was not for sale.

The exhibitor then wrote a letter in which he asked Laemmle not to compete with him in this territory and to adhere to his promise.

The exhibitor pointed out that with opening of the Laemmle house in his 9,000 town there would be 3,000 seats, and a losing game for him.

The exhibitor claims that prior to leaving home for the current convention he had not heard from Laemmle. Several other exhibitors from the middle west are prepared to back up their brother independent, and take up the matter on the convention floor.

F. & R. Sew Up Eau Claire

Minneapolis, June 1.
Kinkelstein & Rubin have purchased three more theatres in Eau Claire, Wis., thus bringing the total of their chain to 118. With houses which they now have under construction, including several pending deals, they will shortly have 130 theatres under their management.

F. & R. recently built a new house in Eau Claire and the three theatres purchased were the sole opposition.

VALENTINO'S NEXT 3

Los Angeles, June 1.
Rudolph Valentino has signed a new contract with Feature Productions for three pictures to be released by United Artists. He will begin work on the first no later than Sept. 20. One of the pictures is scheduled to be produced in Spain.

"The Fighting Freshman," first two-reeler in the "Collegian" series, written by Carl Laemmle, Jr., and adapted by Rob Wanger for U.

AMUSEMENT STOCK QUOTATIONS

Last week the market showed gains practically all along the line of amusement stocks. The statement by Famous that they were shortly to put out a new \$20,000,000 issue and declare a stock dividend had the effect of sending the common along. With the statement which confirmed the report that F. P. was to take over control of the Balaban and Katz houses in Chicago and the middle west had the effect of causing a slight advance in the B. & K. certificates.

During the week the M. P. Cap. Corp. held its annual election and William R. Walker was elected vice-president and Grover A. Kirley treasurer. A quarterly dividend of 50 cents on the preferred was voted and 37½ cents on the common.

The table of last week's transactions shows:

	Sales	High	Low	Close	Ch'ge.
Eastman Kodak	1,800	110½	100	109½	+1½
Famous Players-Lasky	47,700	126	122½	123½	-½
do., pfd.	1,000	122½	121	121	+½
First National Pictures	500	97	96½	97	+½
Fox Films A.	3,000	64	63½	64½	+1½
Loew's, Incorporated	11,000	38	36½	37½	-½
Metro-Goldwyn	400	23½	23	23	+½
Motion Picture Cap. Corp.	1,600	22	21½	21½	+½
Orpheum Circuit	600	29½	29	29½	+½
do., pfd.	400	104	104	104	..
Pathe Exchange A.	11,200	52½	48	52½	+2½
Shubert Theatres	3,800	61½	61½	62	-1
*Universal Pictures	400	14	14	13½	..
Warner Bros. Pictures A.	400	14	14	13½	..

CURB

	Sales	High	Low	Close	Ch'ge.
American Seating Co.	40	310	304	305	+5
Balaban & Katz cfs.	150	73	72	73	+2½
Film Inspection	100	3½	3½	3½	-½
Fox Theatres A.	3,800	24½	22½	21½	+1½
*Universal Pictures	..	..	..	..	..
Warner Bros. Pictures	..	..	..	..	..

* No sales or quotations.

For the first day following the three day holiday there was very little trading in amusement shares on either the big board or the curb market. One thing that was noticeable was the lift that the Balaban and Katz certificates continue to make in face of the reported new issue of Paramount for \$20,000,000 the purpose of which is to take over the control of the B. & K. Chicago interests and for further expansion of the company. More than two months ago Variety made the first announcement of this deal when the stock was at 64 and since that time there has been a steady rise on inside buying which has brought the shares an advance of nine points.

The transactions yesterday showed:

	Sales	High	Low	Close	Ch'ge.
Eastman Kodak	100	108½	106½	106½	+½
Famous Players-Lasky	8,800	128½	127½	128½	-½
Fox Films A.	300	64½	64	61½	+½
Motion Picture Cap. Corp.	100	21½	21	21	-½
Pathe Exchange A.	800	52½	51	51	-1½
Shubert Theatres	600	62	62½	62½	+½

CURB

	Sales	High	Low	Close	Ch'ge.
Balaban & Katz cfs.	100	78	78	78	..
Film Inspection	200	4	4	4	+½
Fox Theatres A.	800	24	24	24½	+½
Trans-Lux Screen	2,800	6½	6½	6½	-½

BRANDTS ADD TWO

William and Harry Brandt have added two new theatres to their fast-growing chain in Brooklyn—the New Atlantic, 1,300 seats, located on Flatbush avenue, and the National, 1,600 seats, located on Washington avenue.

The Brandts now operate the Carlton, Duffield, Cumberland, Parkside and Bunny Theatres, and are building the Carlton Roof Garden and the Rutland in East New York, with plans for two other theatres in the same vicinity.

Gloria Swanson's Backing; May Finance Own Picture

Los Angeles, June 1.
According to reports, E. L. Doheney, who it is said would finance the making of Gloria Swanson's pictures for United Artists, has withdrawn from the proposition. It is quite likely that Joseph M. Schenck and his associates will carry the financial burden of the Swanson U. A. pictures.

At the time, negotiations began between United Artists and Miss Swanson, Maurice Cleary, a relative of Doheney, appeared on the surface and an announcement followed he would handle the business affairs for Miss Swanson. It is understood that at that time an agreement had been made whereby the Doheney money, which it is said had been used in several Douglas Fairbanks enterprises, would be forthcoming, for the Swanson productions. Recently Doheney is said to have notified Cleary and Miss Swanson to the contrary. That required new negotiations in New York, so that Miss Swanson will be enabled to go ahead shortly to make her first picture for United Artists program.

Miss Swanson may not require the aid of Schenck or outside capital, as she is reported to have enough money in her own right to make several pictures.

Colleen Moore; 'Naughty but Nice'

Los Angeles, June 1.
Colleen Moore will shortly begin work in "Naughty, But Nice," as a First National starring vehicle. Florence Ryerson is making the screen adaptation of this story.

Miss Moore began work on it immediately after finishing the adaptation of "Johnnie Get Your Hair Cut," which is Jackie Coogan's next for Metro-Goldwyn-Mayer.

U'S WRITERS

Los Angeles, June 1.
The following writers are now working at Universal: Gerald Beaumont, collaborating with Curtis Benton on an adaptation of his "The Money Rider" to be released as "Down the Stretch." Another Beaumont story, "Thoroughbreds," has been adapted by Isidore Bernstein.

Ernest Pascal, adapting his own story, "Egypt," Imre Fazekas, translating an original play for Mary Philbin to reach the screen as "Annabelle Lee"; Byron Morgan has written and Leigh Jacobson is adapting "The Love Thrill" for Laura La Plante; Charles Kenyon will adapt a sequel to "Within the Law," written by Bayard Veiller; William Wallace Cook has written "Nine Points of the Law" for Hoot Gibson, and three more have been authored by Mrs. B. M. Bower for this star. The first is "Silent Rider."

Censoring in Netherlands; Bill Passes Parliament

Washington, June 1.
The First Chamber of the Netherlands Parliament has passed the bill providing for censorship of motion pictures in that country.

The bill has passed the Second Chamber, according to a cable to the Department of Commerce from the commercial attache at the Hague.

The date of its promulgation and effectiveness could not be learned at the department.

West Coast Stock Sale To \$1,200,000 Authorized

Los Angeles, June 1.
State Corporation Commissioner Daugherty has granted permission to West Coast Theatres, Inc., to issue \$1,200,000 treasury stock. This stock is being proportionately divided, according to the percentage of their holdings among the Gore Brothers, Hayden and Stone, First National Pictures Corporation and William Fox.

The proceeds are to be used for conservative extension of the circuit's building and operation activities. No change in the executive personnel under the new plan of operations with Mike Gore, remaining as president; A. L. Gore, secretary and A. M. Bowles, general manager.

INSIDE STUFF ON PICTURES

(Continued from page 8)

as well might give many turns an opportunity to prove themselves that otherwise might be held back or idle through size of salary demanded.

A committee of four men, one a press agent and house manager, one a picture buyer, and the third an executive of the Keith-Albee circuit with the fourth an executive of Producers Distributing Company are the board of censors appointed to pass upon the merit of the P. D. C. product which is to be played in the K.-A. and Orpheum circuit houses.

The committee meets daily, according to report, to discuss the situation. The press agent's contribution to the complex science of picture buying is said to be predicated upon an absolute ignorance of either the making or distributing of pictures while the buyer's knowledge is tinged by his only contact. This leaves the P. D. C. and K.-A. executive doing a double when it comes to final decisions.

Closer financing may cut down the flow of money into pictures in some banking circles. Although the picture business is now looked upon by big bankers as the most lucrative they have encountered in some years, they appear to believe there are other ways of procuring funds than by loaning or investing directly. This new point of view appears to be based more than anything else upon the recent P. D. C.-Keith-Albee deal, whereby the Producers Distributing Corporation secured the K.-A. prestige and co-operation by merely giving up stock. That connection may be estimated to be worth anybody's money for investment and the new angle appears to lean strongly that way.

Some of the large picture house directors on Broadway have a "gentlemen's understanding" that neither will release any news reel special or any scene that could be pulled out as a special until Sunday, although the reels are usually received Friday. The managing directors admit this, even to the gentlemen part of the agreement.

The Joe Webers returned to New York on the "Rotterdam" last Friday after a trip around the world.

Mr. and Mrs. Joe are still going to make New York their home.

North American Theatre will close the Jense-Von Herberg northwestern deal by June 15. It is claimed on the coast. An advance deposit was for \$300,000. The North American and Motion Picture Capital Company are said to have subscribed \$1,500,000 while northwestern bankers are producing the other million.

Following the wide publication of Louis B. Mayer's remarks anent the passing of vaudeville, the dailies and certain fan magazines received, in a blank envelope, many clippings with the Mayer remarks underscored.

The papers were sent out from a list held by a large picture concern (not M.-G.-M.).

About four weeks ago an executive of one of the largest studios on the West Coast invited a number of prominent picture officials and producers, as well as theatre managers, to his home to preview a German made picture which his organization is distributing in America. After looking at the picture they all agreed it was terrible. One of the production executives of another company present remarked to the host that his company had under contract the director and scenario writer of this picture.

The next morning he requested that a print be sent over to his studio to be shown his boss. The latter looked at four reels, walked out of the

AGENCY HEAD GUILTY

R. B. Wilcox Operated Without Necessary Permit

Los Angeles, June 1.

Robert Burton Wilcox, head of the Hollywood Screen Players Studio, was found guilty of operating an employment agency without the required permit in a trial that was featured by the testimony of Robert Laverne, a former associate. The latter testified. Wilcox ordered him to pass everybody who asked for a screen test as screen possibilities.

Fred W. Beetsom, secretary of the Association of Motion Picture Producers, was active in the prosecution sponsored by the association, the Better Business Bureau, the state labor commission and the city prosecutor's office. There is a concerted drive or to force all fake "make-up" and acting schools in Los Angeles and Hollywood out of existence.

Guthrie's House at Salem

Portland, Ore., June 1.

George Guthrie, Salem, Ore., theatre operator, has opened his new Elsinore in that city. It seats 1,400. Its policy will be pictures and stage attractions with an occasional road show.

Another theatre project rapidly coming to a head is the Pantages. Alex Pantages was here last week approving plans. It will mean a complete remodeling of the old Hippodrome and entail an expense of \$150,000. Meantime, Warner Brothers have extended his lease on the present house, which plays his vaudeville.

projection room and cancelled the contracts of the director and scenario writer.

The executive of the first studio was not satisfied with his judgment, or that of the other executive who had the same opinion of the picture, so he decided to preview it a few days later. The reports from the preview were that the audience liked the picture. Not yet satisfied, the picture was previewed again. The record audience, in another part of Los Angeles, was more enthusiastic than the first, sending the producer cards of approbation. Then word came from the east that the picture was a hit. So the executive at the studio which had received the report cards decided that he would send them and the reports he had received from the east to the producer who had fired the director and scenario writer.

When the producer read these reports he hit the ceiling, and immediately tried to re-hire the two fired people. But he was unable to do so, as some one else had beat him to it.

PICTURE POSSIBILITIES OF CURRENT PLAYS ON B'WAY

"One Man's Woman"—Unfavorable

"One Man's Woman" (Kallieser, Comedy-Drama, 48th St.): South Sea stuff with a harlot as the heroine and the romance of a plantation executive as the love theme. Impossible for censor reasons aside from Abel.

Publix's Charleston Winners in Presentation

This week the Rivoli, New York, is staging a special Charleston Contest, with a tie-up with the "Daily Mirror."

Like contests are being conducted in Publix houses at Boston, Buffalo, Detroit, St. Louis, Kansas City, Memphis, Atlanta and Dallas. The local winner in each city is to appear in a Boris Petroff presentation to be presented in all of the Publix houses entitled "Charleston."

The New York showing at the Rivoli will be June 13.

The contest at Kansas City was held last week, at the Newman. Its winner is reported in this issue to have been given a Publix contract for 12 weeks at \$75 weekly.

Cohen in Seattle

Los Angeles, June 1.

Louis Cohen, of the realty department of Famous Players, is in Seattle, Wash., this week where he will endeavor to close deals for sites to erect houses in that city and Portland, Ore., for Publix.

Harry Long Promoted; In Detroit, Home Town

Milwaukee, June 1.

Harry E. Long brought here from Denver by Universal to take over the Alhambra when the Laemmle interests bought it, has been given another promotion.

Acting upon Long's request that he be returned to his home city as soon as possible, he was given orders last week to report in Detroit, where he originally hails from, to take over the management of the Broadway-Strand, one of Universal's biggest bets.

Long made a great record while working in Milwaukee. With George Levine, Universal's district manager, he took the house in hand and in about three months' time shot it from a loser to a winner on Milwaukee's main street. The Alhambra recently eclipsed every standing record with "The Sea Beast" and Long's handling. He has also put the house on a steady profit-making basis.

The Alhambra will now be managed by Rudolph Kuehn, Long's former assistant here with Levine as supervisor. Levine is guiding hand of Universal's midwest houses and exchanges north of Chicago and has also set up a great record.

F. P.'s Pitt Exchange Bldg.

Pittsburgh, June 1.

Construction of the new film exchange building here of Famous Players-Lasky, is to begin soon. It was announced last week. The two-story building is to go up at the intersection of the boulevard of the Allies and Miltenberger street, a short distance from the present site of the exchange.

MANAGERS!!!!

It Will Be Worth Your While to View This Production Now at the Rivoli, New York

JOHN MURRAY ANDERSON

FEATURES

IVAN BANKOFF

"THE DANCING MASTER"

BETH CANNON

WITH THE "DANCE OF JOY" UNIT

Week June 6, Metropolitan, Boston

Week June 14, Buffalo, Buffalo

Week June 21, Capitol, Detroit

Week June 28, Chicago, Chicago

Week August 1, Palace, Dallas

Week August 8, Palace, Memphis

Week August 16, Howard, Atlanta

Week July 5, Tivoli, Chicago

Week July 12, Uptown, Chicago

Week July 17, Missouri, St. Louis

Week July 24, Newman, Kansas City

DIRECTION JOHNNY HYDE, WILLIAM MORRIS OFFICE

GOVERNMENT APPROVES GERMAN-AMERICAN FILM ALLIANCE

Dept. Commerce States Tie-Up Beneficial to Both Countries—Mentions Important Banking Interests Behind Picture Firms

Washington, June 1.

The government, through the Department of Commerce, has taken cognizance of the tie up between the German producers and those of this country. It has pronounced that the move has been beneficial not only to Germany, but to this country, as well.

Utilizing a report from Commercial Attache Miller at Berlin as the basis of its statement for the German phase, the department sets forth that "the American motion picture industry has passed through several periods of adjustment in the last decade. At the present time it is organized on a firm business basis, its affairs are guided by conservative business men, shares of leading picture companies are bought and sold in large quantities in the New York market, and the most important of our banks are participating in this industry."

Switching to the German phase the department says that now it is generally realized within the industry of that country that American co-operation was needed.

Quoting Mr. Miller the department points out that American films are now acting as a stimulant to the German industry.

"Personality" Contest For Girls of 15 to 30

San Francisco, June 1.

Pantages has made a tie up with one of the big department stores here and is to hold a "Miss Personality" contest eligible to girls between 15 and 30. It is announced that 400 girls will be allowed to have screen tests taken on the stage of Pantages during the week of June 12. From these 10 will be selected and given important parts in the Pallas Productions' "Finnegan's Ball" which Max Graf is to make for release through Associated Exhibitors.

The girls chosen will be paid \$50 a week and given a minimum engagement of two weeks. The same girls will also appear in a fashion revue to be shown at Pantages.

Other prizes to be awarded include an automobile, lot and diamond anklet.

Southern Presentation Circuit—Acts Also

The Southern Theatre Managers Association is an independent picture house circuit operating out of Norfolk, Va., that will book acts and presentations for their theatres.

Arthur M. Kraus is the New York booking manager for the S. T. M. A. and is sending the first unit down to Norfolk on June 7.

The circuit expects to line up close to 100 independent houses.

Welsh's Advertising Angle

Pictures built on box office advertising angles are to be a feature of the future product of Universal.

To that end U has lined up two experts out of the advertising and publicity division of motion pictures and blend them with the production department at Universal City.

The first to leave is Nat Rothstein, now on his way west, while Robert Welsh, who recently retired as vice-president of Associated Exhibitors to become affiliated with Universal, has the promise of Carl Laemmle that he will shortly be relieved of his duties in the advertising end in the east and also go to the coast in the production end.

Prior to his retirement from A. E. Welsh developed a line on production, reversing the usual order of making a picture and building from the angle of advertising and publicity with the story coming along in natural sequence atop of the layout of the advertising matter.

This was submitted to the Universal heads who immediately started negotiations with Welsh to join their staff with a view to devoting himself to the production end in a short time along the lines Welsh had suggested in his plan.

Bert Ennis, Gen. Mgr.

Bert Ennis has been appointed general manager of Artclass Pictures Corp., by Louis Weiss, vice-president.

In addition to his executive duties, Ennis will establish a promotion department in behalf of Artclass short subject material.

Franklin on Edwards

The third and final revue which Gus Edwards contracted to deliver to Public Theatres will be at the Rivoli, New York, next week.

Harold B. Franklin, to correct an erroneous impression, has issued a statement that Edwards' work for Public in turning out revues was satisfactory and that Edwards is only withdrawing from the Public producing ranks through his contract expiring and he wishes to devote himself to independent productions for picture houses.

Edwards will take over the grill at the Ritz-Carlton, Atlantic City, for the summer, offering a new type of intimate revue there. Late in the summer he will again start on picture house productions.

N. Y. to L. A.

Burr McIntosh.
Sam Rork.
Mme. Antoinette Kaliz.
Marie Callahan.
Bebe Daniels.
June 1, Eddie Cantor and family.

L. A. to N. Y.

Frances Agnew.
"Scoop" Conlon.
Mr. and Mrs. Ernest Torrence.
Ian Torrence.
Georgia Hale.
Lowell Sherman.
Pauline Garon.

LOEW'S CLEVELAND LIBERTY

Cleveland, June 1.

The Liberty theatre, community picture house, operated for some time by the Loew's Theatres Company, has been sold to the leasing company by the Joseph Laronge Company, real estate brokers. The transaction involved approximately \$500,000.

This is the second theatre building here purchased by the Loew interests. Recently the company bought the Cameo theatre building in downtown Euclid avenue.

WARNERS' DOUBLE AT FORUM

Los Angeles, June 1.

The Forum (pictures) on Saturday will launch a double header to follow "La Boheme." For two weeks it will play Monte Blue in "Hogan's Alley" and Irene Rich in "Pleasure Buyers," both Warner Brothers productions.

At the conclusion of this engagement another Warner product, Lubitsch's "So This is Paris," will have its world premiere.

PRICE QUITTING A. E.; NEW FACTION CONTROLS

Sales Force to Work on Percentage Instead of Salary

According to street rumors Associated Exhibitors may pass back into the hands of Pathe for operation. Oscar Price, who has been the president of A. E., is said to be resigning and stepping out of the direction of the organization next Saturday.

This was denied, it being stated that there was a new faction that was to take over the A. E. organization and Price was requested to continue at the helm. Powers is definitely out.

During the past week or 10 days all of sales force has been informed that they would have to forego their salaries in the future and work on a commission based on a percentage of the actual collections weekly within the territory that they covered, and in the case of territorial managers there has been a guarantee that this amount shall be at a minimum of \$75.

The home office operating staff of Associated Exhibitors has been reduced to a minimum. At present all of the advertising and publicity matter is again being handled through Pathe, while the smaller towns will be covered by the Pathe sales force for sales, the A. E. force working the key centers and larger cities.

Ben Grimm who succeeded as head of the A. E. advertising and publicity staff following the resignation of Robert Welsh, has left, and but a skeleton organization remains to handle the home office work.

Boiling Down 'Betty Dear'

Chicago, June 1.

Harry Rogers, vaudeville producer, has bought the entire production of "Betty Dear" the musical comedy closed a fortnight ago through non-payment of salaries. Rogers intends boiling the show down to an hour's running time.

Rogers is a new entry in the presentation field. He has productions booked over the Lubliner and Trinz circuit.

Schenck Party Back

Los Angeles, June 1.

Joseph M. Schenck, accompanied by his wife, Norma Talmadge, and Louis B. Mayer, accompanied by his family, and Mr. and Mrs. Pete Smith, are due to arrive here June 4, to attend the ball given in honor of the Motion Picture Theatre Owners' Association at the Ambassador auditorium that evening.

Schenck has been away for about three months while the Mayer party were in the east for six weeks.

Mayer may address the M. T. T. O. A. at the Friday afternoon session.

PAUL ASH

NOW AT

BALABAN & KATZ

New Oriental Theatre CHICAGO



PAUL ASH

LOPEZ SPEAKING

Hello, Everybody:

Am playing Shea's Hippodrome, Buffalo, N. Y., this week with my Casa Lopez Orchestra. Broadcasting weekly from Station WGR, Buffalo.

Our first Brunswick records are "Honey Bunch," "Adorable," "Could I?" and "Show That Fellow the Door." I think "you'll be surprised!"

Signing off until next week.

VINCENT LOPEZ

Casa Lopez, 245 West 54th St., N. Y.
Brunswick Records

Direction William Morris
WEAF Radio Artists

Coming

GENE TUNNEY

Leading contender for Dempsey's crown in a Pathéserial

PANIC RIOT SENSATION

Re-engaged for Ascher Theatres and Capitol Theatre

The Sensation of Chicago

* Uke LEW and LERA *

Just Finished Capitol, Chicago, With a Bang.

Direction LEW WEST

GUARANTEED SHOW STOPPERS

Thanks to HARRY BEAUMONT

WEST COAST STUDIOS

M-G-M has a cameraman in China during the present civil outbreaks to shoot scenes for "Tell It to the Marines." George Hill directing.

Marian Ainslee was assigned to title "A Waltz Dream," the first of the UFA productions for M-G-M release.

Dell Henderson, former director, for "The Clinging Vine." Frank Urson directing for Cecil B. De Mille.

Vera Reynolds, Kenneth Thompson, Ethel Clayton, Ward Crane, Zasu Pitts, Louis Natheaux, George Irving and Louise Cabo have started on "Risky Business." Alan Hale directing for De Mille.

Benjamin Glazer will go to England to write the scenario for "Madame Pompadour," starring Dorothy Gish, for British National Film.

Emory Johnson has returned to Universal. He will direct pictures written by his mother, Mrs. Emilie Johnson. They will be of the same type as Johnson's F. B. O. films, with the army, navy, and marines glorified.

George O'Brien, Janet Gaynor, Margaret Livingston, William Russell, Robert Edeson, David Butler, Ralph Sipperly and Joseph Moore for "The Devil's Master," changed from "The Lord's Referee," written by Gerald Beaumont. John Ford will direct.

Sylvia Colap, 7, signed by Billy West to star in the "Rinky Dink" series, kid comedies. Ethelyn Gibson will be the only adult.

"Married Alive," directed by Emmett Flynn, completed at the Fox studios. Matt Moore, Lou Tellegen, Margaret Livingston, Claire Adams, Marcella Daly, Emily Fitzroy, Gertrude Claire, Eric Mayne, Charles Lane and Henry Sedley in cast.

Jerry Madden, 3, placed under long contract with Fox after working in "Jerry, the Giant."

Katherine Hilliker and Capt. H. H. Caldwell, M-G-M title writers, have been assigned the titling of "Heaven on Earth," the Phil Rosen production starring Renee Adoree and Conrad Nagel.

Judy King and Creighton Hale for "Thundering Speed." Wm. Bracken

directing at California Studios. F. P. L.

Andre de Beranger for "Altars of Desire." Christy Cabanne directing.

Two late comedies finished at the Hal Roach Studios: "Crazy Like a Fox," starring Charles Chase, with Martha Sleeper, William Mong, William Blaisdell in cast. Leo McCarey directed. "Along Came Auntie," starring Glenn Tyron. Fred Gulot directed.

Monta Bell's next picture for M-G-M will be "Women Love Diamonds," original by Carey Wilson, adapted by Willis Goldbeck.

Clive Brook will play opposite Leatrice Joy in "For Alimony Only," original by Lenore J. Coffee. De Mille producing.

Pola Negri will make "Confessions," by Ernst Vajda, next, instead of other pictures planned. Eric Kenton will direct, with Eric Pommer supervision for F. P. L. Planned to release picture at same time it hits Broadway as stage play.

Charles Ogle and Harry Sweet for "The Half Back," starring Red Grange for F. B. O. Sam Wood will direct.

Snitz Edwards for "The Red Mill."

Fred Thompson's next for F. B. O. will be "The American Scout," with David Kirkland directing.

Billie Dove to play opposite Bert Lytell in "The Lone Wolf Returns." Ralph Ince directing. Columbia.

William Cameron Menzies, art director for Joseph M. Schenck and Feature Productions, re-signed with both companies on long term contract.

Robert Agnew for "Racing Blood," directed by Renaud Hoffman for F. D. C.

Anthony Coldewey to write scenarios for Metropolitan.

Richard Talmadge has Scott Dunlap to direct his next picture. Talmadge has two more pictures to make for F. B. O. before his contract is completed. After that he will begin work on a series of six, produced by the Richard Talmadge Productions, Inc., for Universal release.

Monty Banks, Mary Carr, Alec Francis, Henry Fellows, Jimmie Phillips, Ernie Wood, Virginia Pearson, William Courtwright, Fred Kelsey and Earl Metcalf are the cast for "Atta Boy," being produced at the Hal Roach studios by Banks. H. Griffith is directing.

Karl Dane and Warner Oland were added to "The Mysterious Island," which Maurice Tourneur will direct for M-G-M.

Olive Borden and Janet Gaynor were signed by Fox for "The Country Beyond," from the James Oliver Curwood novel. Irving Cummings will direct.

John Barrymore, Syd Chaplin, Louise Fazenda, Monte Blue, Willard Louis, John Patrick, Irene Rich and Dolores Costello will appear in "Broken Hearts of Hollywood." The real cast will include Patsy Ruth Miller, Louise Dresser, Douglas Fairbanks Jr., Jerry Miley and Stuart Holmes. The film is an "original" by R. L. Shrock and Edward Clark.

Betty Boyd is in the cast of Helene Chadwick's first two-reel comedy for Hal Roach, which Stan Laurel will direct.

Louise Fazenda will be in "The Red Mill" with Marion Davies for M-G.

F. P. has purchased "The Wheel of Life," from the stage play of the same name, as a starring vehicle for Florence Vidor. Following that Miss Vidor will appear in "The Gallant Lady," which Julien Josephson is adapting from the novel.

Laura La Plante, James Kirkwood, Robert Ober, Dorothy Cummings, Oscar Beregi, Dorothy

Stokes, Edward Davis, Rose Burdick, Clarence Thompson, James Anderson, Edward Lockhart, George Periolat, Grace Gordon, Robert Bolder and Ruby Lafayette are in the cast of "Butterflies in the Rain," Edward Sloman is directing this for U.

Waldemar Young, scenarist for M-G, has been placed under a new contract by that firm.

Hoot Gibson will next do "The Texas Streak" for U, with Lynn Reynolds directing.

Fred Hume, Ena Gregory, Churchill Ross, Bruce Gordon, Eva Thatcher and Bernard Seigel are in the cast of "Smiling Sam," a western for U. Willy Wyler directs.

Archie May will direct "Christine of the Big Tops" for Banner Productions.

Kathleen Key's contract with M-G has been completed. She will free lance in the future.

Samuel Goldwyn has purchased "King Harlequin," by Rudolf Lothair, for Ronald Colman and Vilma Banky.

Alexander Korda, German director, has been signed to a long term contract by 1st N.

J. Wesley Horne, not Tom Forman, will direct "Kosher Kitty Kelly" for F. B. O. Forman will be in the cast.

Harry Carey will next make "The Border Patrol," an original by Finis

Fox, with James P. Hogan directing. Charles R. Rogers is producing.

Frank Griffin, comedy advisor, has signed a long term contract with 1st N.

Creighton Hale will be featured in "Thundering Speed," which Lackey Productions is making.

M-G-M. has purchased "Captain Salvation," novel by Frederick W. Wallace, as a production for Reginald Barker.

Irene Rich, Willard Louis, John Patrick, Helene Costello, Jane Winton, Harold Goodwin and Virginia Lee Corbin for "The Door Mat." James Flood directing. Warner.

Hoot Gibson has been given permission by officials of the Cheyenne Roundup to shoot a picture for Universal at the celebration this summer.

Orville Caldwell is playing opposite Evelyn Brent in "Flame of the Argentine." F. B. O.

Jimmie Finlayson, Martha Sleeper, Tyler Brooke, Charlotte Mineau and Anders Randolph for "Should Husbands Pay?" two-reel comedy. Roach.

Evelyn Brent's next for F. B. O. will be a picturization of Doris Anderson's "Princess Pro Tem."

Norman Kerry opposite Lillian Gish in "Annie Laurie." M-G-M.

Dorothy Bradford loaned by M-

G-M to J. M. McArthur to play opposite Monty Banks in "Atta Boy," with E. H. Griffith directing.

Buster Keaton and his company making "The General" left for Oregon to shoot exteriors.

Georgia Hale and Neil Hamilton for "The Great Gatsby," Herbert Brenon directing. F. P. L.

Robert Edeson by Fox for "The Devil's Master." John Ford will direct.

Kathryn Perry, Ralph Graves and Ralph Sipperly for "Womanpower," which Harry Beaumont will direct for Fox.

Florence Vidor will be starred in "Capt. Sagrac," from the Charles Tunney Jackson story, adapted by Peter B. Kyne, with Frank Lloyd producing. F. P. L.

Carroll Nye for a featured role in "Kosher Kitty Kelly," which James Horne will direct for F. B. O.

Oliver "Babe" Hardy, 284-pound comedian, to a new long-term contract with Roach.

Oscar Shaw, musical comedy, opposite Norma Shearer in "Upstage." Monta Bell will direct. M-G-M.

Lowell Sherman for "Lost at Sea," for Tiffany Productions, with Louis Gasnier directing.

John Ince will direct and play in "Conscience," an original by Mrs. George Hall. Herbert Rawlinson

and now

Another week!

FOUR SOLID WEEKS OF CAPACITY business at B. S. Moss' COLONY Theatre, Broadway, New York. Everywhere—in Buffalo—in Pittsburgh—in San Diego—in St. Louis—in Kansas City—crowds, crowds and more crowds wherever it plays. That is the amazing record of this smashing melodrama of the underworld! Now Booking!

Starring

Supported by

Priscilla

Lon

DEAN

CHANEY

A Tod Browning Production

Presented by
Carl Laemmle

UNIVERSAL
JEWEL

OUTSIDE the LAW

RECENTLY RETURNED FROM LONDON

IRWIN SISTERS

NOW AT THE RIVOLI, NEW YORK

Featured With John Murray Anderson's

"DANCE OF JOY" UNIT

NEXT WEEK—METROPOLITAN, BOSTON, MASS.

With Entire Publix Circuit to Follow

Direction WILLIAM MORRIS

A FEW MORE

FANCHON
& MARCO

"IDEAS"

RENIE RIANO

Late Comedienne New York
and London Hits

LEON VAVARA

Artist, Comedian, Pianist

For West Coast Theatres, Inc.

also in cast. Produced at Fine Arts studio.

Arnold Gray signed a five-year contract with Metropolitan, and will play the juvenile lead in "The Rejuvenation of Aunt Mary." E. Mason Hopper will direct.

Julien Josephson is writing the script for Florence Vidor's next F. P.-L. film. It is an adaptation of "The Gallant Lady," from the novel by Margaret Widdemore. After completing it Miss Vidor will make "The Wheel of Life," the stage play for Elsie Ferguson.

Esther Ralston has left for the F. P.-L. Long Island studios, where she is to play the principal role in the Ziegfeld production, "Glorifying the American Girl," which Edward Sutherland, Jr., will direct.

John Miljan for "The Amateur Gentleman."

Ken Maynard's next for First National will be "The Unknown Cavalier," from the novel "Ride Him, Cowboy," by Kenneth Perkins. Harry J. Brown will supervise production for Charles R. Rogers. Al Rogell will direct.

Barbara Worth and Dick Sutherland for "Broken Hearts of Hollywood," which Lloyd Bacon is directing for Warners.

Frank Lloyd will make "Sadara," by Charles Tenney Jackson, as his first for F. P.-L.

"Western Society," Tom Mix's current picture for Fox, has been changed to "The Arizona Wildcat."

Rupert Julian has re-signed to direct for Cecil B. De Mille and will make "The Yankee Clipper," an

original by Dennison Clift, with William Boyd and Elinor Fair featured, as his under his new contract.

Alma Rubens, Walter McGrail, Lou Tellegan, Charles Lane, Emily Fitzroy, George Cowl, Thomas Ricketts, Langhorne Burton, Edgar Norton and Richard Walling are in "The Pelican," Frank Borzage directing for Fox.

Lillian Gish will start on "Annie Laurie" for M-G-M June 15, with John Robinson directing.

Lars Hansen for "The Undying Past," Clarence Brown directing. M-G-M.

Mary Brian has been re-signed to a long-term contract by F. P.-L.

Fred Niblo's M-G-M contract has been renewed. Under the new terms he will direct five more pictures.

Ralph Ince will play in and direct "Breed of the Sea," from the Peter B. Kyne Satevepost story for F. B. O.

Ralph Sipperly to a long-term contract with Fox.

Antonio Moreno is representative in the U. S. for Ardavin Bros., Spanish picture concern. He will handle the American distribution of their picture, "La Bejarana."

Hallam Cooley has been loaned by Fox to Ist N. for a part in "Forever After."

Helen Klumph, newspaper woman, has been signed by Fox to write titles for "The Lily" and "The Return of Peter Grimm."

Orville Caldwell, Frank Leigh and Evelyn Selby were cast to support

Evelyn Brent in "The Flame of the Argentine," original by Burke Jenkins and Krag Johnsen. Edward Dillon will direct for F. B. O.

Jerry Miley for "The Halfback," starring Red Grange, Sam Wood directing. F. B. O.

Frances Dale, former stage actress, is playing a small role in "Take It from Me" for U.

Charles Hunt is directing "The Dixie Handicap" for Trem Carr Productions.

Natalie Kingston is cast for the feminine lead in "Men of the Night" opposite Milton Sills. John F. Dillon will direct for Ist N.

Josephine Norman and Mabel Coleman were given new contracts by Cecil B. De Mille.

Clyde Cook has been signed by Samuel Goldwyn for "The Winning of Barbara Worth."

Harvey Clark will be in "White Eagle," Buck Jones' current Fox picture.

Katherine MacDonald and Fierre de Ramey, French actor, will be featured in "Old and New Loves," a Marion Fairfax production.

Jessie Burns and Bernard Vorhaus are adapting H. G. Wells' "Marriage" for Fox. It will be released as "Wedlock."

Lesley Mason, ex-newspaperman and former western representative for I. D. C., was made production supervisor at Metropolitan Studios.

Four Peter B. Kyne stories have

been purchased by M-G. These were "Little Casino," "Silver Threads Among the Gold," "The Desert Odyssey," and "Big Tim Meagher."

Harry Carey, Kathleen Collins, Richard Tucker, James Neill, and Phillips Smalley are in "The Border Patrol," which C. K. Rogers will produce.

Madeline Hurlock, Danny O'Shea, Barney Hellum, Marvin Lobach and Louise Carver will support Ben Turpin in his latest Mack Sennett comedy.

Johnnie Burke, former vaudeville actor, will start on his first comedy for Mack Sennett, with Ruth Taylor opposite and Eddie Cline directing.

Max Marcin has started work on "I Can Do It," an original screen story.

Alan Crosland will direct Dolores Costello in "The Heart of Maryland" for Warners.

"The Desert Healer," with Lewis Stone, directed by Maurice Tourneur for First National and adapted from the E. M. Hull story, was changed to "Old Lovers for New."

"Heaven on Earth" will be the title of an original production directed by Phil Rosen for M-G-M.

Marceline Day, Lionel Barrymore, and Bert Woodruff were added to "The Fire Brigade," which Will Nigh will direct and Irving Thalberg will supervise for M-G-M.

Maude Fulton, having finished at Warner Brothers, where she has been titling pictures, has signed a

contract to write scenarios for Metropolitan Pictures.

James O'Shea will assist Frank Capra in the direction of "The Yes Man," Harry Langdon's next picture.

Emil Chautard, former picture director, has been signed for "Billany the Magnificent" for M-G-M.

Conway Tearle will play opposite Mae Murray in "Altars of Desire" for M-G-M. Christy Cabanne will direct.

Wallace MacDonald will play the lead in "The Great West That Was" for U.

Florence Vidor leaves for New York to appear opposite Adolphe Menjou in "The Ace of Cads," by Michael Arlen. Chester Conklin will (Continued on page 24)

MILLARD DIRECTING JOURNEY

Los Angeles, June 1. Harry Millard, who has been waiting to use his megaphone at the Metro-Goldwyn-Mayer studios, for the past few months, has been signed to direct "The Little Journey," being adapted from the Rachel Crothers play. Production will start about July 1.

Figueras's Personal Appearances

Los Angeles, June 1. Marguerite De La Motte and Charles Emmett Mack, featured in "The Unknown Soldier," current attraction on the screen at the Figueras, are also appearing in person. They are in the prolog "Memories," staged by Jack Laughlin.

They SAW -- were CONVINCED --- and BOUGHT !
Looks like a BIG YEAR Boys ! --- HOW

FRED DOLLE
LOUISVILLE, KY.

CHAS. OLSON
INDIANAPOLIS, IND.

WALTER MURPHY
NEW LONDON, CONN.

WM. DABB
SHENANDOAH, PA.

HENRY GROSSMAN
HUDSON, N.Y.

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POTTSVILLE, PA.

The Greatest Line-up ever offered!

35 High-Powered Money Makers
including ~

3 BAD MEN
ONE INCREASING PURPOSE
THE MUSIC MASTER
PIGS
FIG LEAVES
IS ZAT SO?
THE PELICAN
THE MONKEY TALKS
A HOLY TERROR
F.W. MURNAU production
WHISPERING WIRES
THE FAMILY UPSTAIRS
The RETURN of PETER GRIMM

35 High-Powered Money Makers
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WHAT PRICE GLORY
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The Story of MOTHER MACHREE
THE AUCTIONEER
THE LILY
CRADLE SNATCHERS
WEDLOCK
THE DEVIL'S MASTER
MARRIED ALIVE
WOMANPOWER
GOING CROOKED
FROZEN JUSTICE
THE WAY THINGS HAPPEN

NATHAN YAMINS
FALL RIVER, MASS.

G. J. GROSS
DAYTON, OHIO.

ED. FAY
PHILA., PA.

T. J. PEKRAS
COLUMBUS, OHIO.

GEO. T. GRAVENSTINE
PHILADELPHIA, PA.

PROCTOR & MARSH
MUSKOGEE, OKLA.

LEVY & HAMNER
WACO, TEXAS.

We lead -- others follow!

ADOLPHE DUMONT

Musical Director

BALABAN & KATZ

CHICAGO THEATRE, CHICAGO, ILL.

The Unknown Soldier

A Renshaw Hoffman Production presented by Charles Rogers, released through P. D. C. Charles Emmett Mack, Marguerite de la Motte and Henry B. Walthall featured. Based on theme suggested by Dorothy Farnum, adapted by James J. Tynan. Shown at the Rivoli, New York, week May 30. Running time, 82 minutes.

Fred Williams.....Charles Emmett Mack
Mary Phillips.....Marguerite de la Motte
Mr. Phillips.....Henry B. Walthall
His Sister.....Claire Macdonald
Mrs. Williams.....Ethel Wales
Corporal Fogarty.....George Cooper
Pearl Pinkins.....Syd Corsley
"Mike" Gineberg.....Jean Devorska
Rev. Lr. Mortimer.....Willis Marks

"The Unknown Soldier" as a title fitted perfectly for Memorial Day, especially as there was virtually a two-day holiday which the picture got the advantage of. However, taken as a straightaway picture entertainment, it is rather slow and draggy in spots, although it starts with considerable kick at the opening.

The bigger part of the "kick" to the picture is in the opening scenes, and there is a let-down from then on. There is punch here and there in the picture that is certain to get it over to the average picture house audiences, and the neighborhood houses and the smaller towns will like it the most.

A point about the story is the bringing back of the hero who has been in a hospital for over two years suffering from loss of memory from shell shock. It is a little sugary for Broadway but which will get to them with a wallop in the small towns.

The story deals with a factory mechanic among the first to enlist when war is declared against Germany by the U. S., and the daughter of the owner of the factory who goes overseas as an entertainer. They meet in France and are married, or believe that they are, although the one who performed the ceremony was a deserter who had stolen a chaplain's outfit to make his getaway.

The girl learns the truth the morning following the wedding, but the husband is on his way to the front and she cannot reach him. This scene is almost as effective as that of the little French girl's quest for her lover in "The Big Parade."

Finally mail reaches the boy informing him his wife is in a hospital with a baby at a certain point that is under fire. At the same time there is a call for volunteers to locate a lost company that has been cut off. The point is near the one where the wife is located and he offers to go, but misses the wife. That is the last of the war stuff.

The closing sequences show the burial of The Unknown Soldier in Arlington Cemetery, the scenes being the originals lifted for the feature, with the additional scenes cut in and perfectly matched. Finally the boy's mother locates him and brings him to the girl, who is still waiting with her nameless son for the father who didn't return.

The picture carries one along for a great heart throb at times, but there are other moments when cutting would help it along.

Charles Emmett Mack as the boy and Ethel Wales as his mother carry off the acting honors of the picture, with Henry B. Walthall a close second. A trio of characters played by George Cooper, Syd Corsley and Jesse Devorska fill in perfectly. Especially the latter in a scene where he is holding four aces in a dugout poker game and a shell gets him. Marguerite de la Motte seemed a little too matronly for her role.

FRANSON'S FOLLY
First National release produced by Inspiration Pictures, Inc. Richard Barthelmess starred and Dorothy Mackall featured. Adapted from the story by Richard Harding Davis and dramatized by Little Hayward. Directed by Sidney Olcott. At the Strand, New York, May 30 week. Running time, 76 minutes.

Lieutenant Ranson.....Richard Barthelmess
Mary Cahill.....Dorothy Mackall
"Whill, the post trader.....Anders Randolf
Sergeant Crago.....Pat Hartigan
Lieut. Crosby.....William Norton Bailey
Lieut. Curtis.....Brooks Benedict
Col. Bolland.....Col. C. C. Smith, U.S.A.
Mrs. Bolland.....Pauline Nef
Mrs. Truesdale.....Hillie Bennett
Post Adjutant.....Frank Coffey
Judge Advocate.....Capt. John S. Peters
Captain Carr.....Taylor Duncan
Col. Patten.....Jack Fowler
Pop Henderson.....E. W. Borman
Abe Fisher.....Bud Pope
Dremmer.....Forest Seabury
Indian Pre Chief.....Chief Eagle Wing
Chief Standing Bear.....Chief Big Tree

Richard Barthelmess in an out and out western picture, the old "Ranson's Folly" story by Richard Harding Davis, filled with situation and plot enough for any man. By these tokens it is a good film.

Its cast is also good, although Dorothy Mackall is about 500 times prettier and more winsome with her own hair than one of these 1492 wigs that some bright man must have suggested.

The central figure is the daring and reckless young lieutenant, Ranson, who first displayed his bravery when he disobeyed orders and took from a burning building two cans of nitro-glycerine which, if it had exploded, might have killed many people. He disobeyed orders to do this. Although court-martialed and disciplined he was called before his commanding officer and told that

with the discipline went the fullest admiration for his bravery.

Shortly afterward the feats of a bandit, the Red Rider, became bruited about. Ranson bet his fellow officers he could hold up a stagecoach with a pair of scissors as his only weapon. He said he would and did. But simultaneously there was a killing by the Red Rider and the paymaster's wagon was looted. A churlish officer snatched on Ranson's bet and the blame was put on him. He was going through a court-martial and things looked bad. A death-bed confession from the real bandit saved him. So he kissed the girl, she felt his four-day old beard, remarked that it was rather rough, and then came the fade-out.

Barthelmess is properly daring in this film. It has been nicely produced, with a great many exterior sets. Long and expert cast. For several roles regular army officers were placed to assure no trespassing against the service regulations of the time, for this one is spotted about 1875 or so.

With the Barthelmess name "Ranson's Folly" is satisfactory. *Sisk.*

Harry Edwards, formerly director for Harry Langdon, was signed to direct "The Collegians," series of two-reel comedies written by Carl Laemmle, Jr., and to be produced by U, with George Lewis and Hayden Stevenson in cast.

PARIS

Metro-Goldwyn-Mayer picture, written, directed and produced by Edmund Goulding. Features Charles Ray and Joan Crawford. John Arnold, photographer. At the Capitol, New York, week May 30. Running time, 57 minutes.

Jerry.....Charles Ray
The Girl.....Joan Crawford
The Cat.....Douglas Gilmore

Strictly a "movie" idea of Paris, its Apaches and what can happen to a wealthy American youth in that environment. The objective is light comedy, occasionally reached, but it's all a bit silly.

Jerry (Charles Ray), somewhat in his cups, roams around side streets until he stumbles into a cellar joint where the girl (Joan Crawford) and "her man" (Douglas Gilmore) are killing time by gazing soulfully into each other's eyes between impulsive embraces. This is repeated every so often for late comers.

You know that he's "her man" because the subtitles say so. Jerry gets one look at the girl, pays the Apache for a dance permit, steams the beautiful underworld devil up through his attentions to the girl and finishes by being tattooed with a knife.

The maternal instinct in the girl explains why she takes Jerry to her room, but she's not so much concerned with Jerry as shielding "her man" who will sojourn in solitude at the request of the gendarmes if they find out.

Inasmuch as "The Cat" has been

hiding from uniforms ever since he could crawl under a crib it's an opportunity the law-enforcement boys fail to overlook. Jerry being disgustingly rich and correspondingly prominent, off goes "The Cat" to the Bastille to the strains of "My Man."

Jerry, harboring the desire to raise the girl above her lowly social scale, makes her a proposition of all for nothing. Recalling the Santa Claus legend, she moves right in. Considerable apartment and appropriate raiment.

But Jerry can't make the amour grade. Whereupon the girl returns to "her man" after he's done penance, writing a note to the effect that there ain't no Santa Claus and he'll get even when they meet.

Jerry hears of the prodigal's return, bounces in on a choking scene and goes to the mat with the Apache. After both soak up plenty of punishment the girl regains consciousness, feels her throat, realizes she's not so bad off as she might have been and, as Jerry is applying full attention to "The Cat's" ninth life, asks him to lay off, 'cause he's still "her man."

And there you are! Goulding has laid the Apache thing on rather thick, dance and all. Nothing reasonable in the story, and very much of a celluloid fairy tale. None of the characters are genuine, whether you've been to Paris or not. Especially is this true of Gilmore as the handsome Apache

with his boyish bob that has one curly lock drooping down to complete the circle just under his left eye. And it's probably not all Gilmore's fault, for, after all, he was under orders, too.

Ray is the smiling and nonchalant Yankee with a side-splitting remark on his lips for everyone. The titling substantiates this. At that Ray makes one or two minor pieces of business stand out as an inkling that he can deliver, no matter how poor the material.

Advance information on Miss Crawford among the "picture mob" had her strongly heralded as a "comer." Undoubtedly a "looker" (when profiled she can double for Norma Shearer in a closeup), Miss Crawford will nevertheless have to show more talent than in this instance to make that billing entirely unanimous. Good, yes, but perhaps suffering from the pre-boasting thing that always handicaps. And the Capitol audience apparently got no decided impression.

The picture has been well camouflaged by Arnold, but Goulding's slums of Paris screen is melodramatic "hoke" that will draw snickers in some quarters, even away from Paris. *Sisk.*

Gino Corrado, Eric Arnold and John S. Peters added to "The Amateur Gentleman" Sidney Olcott directing, with Richard Barthelmess starred, at Tec-Arta studio (Inspiration).

Note These Titles!

Old Ironsides
Glorifying the American Girl
Beau Geste
Sorrows of Satan
The Rough Riders
The Wedding March
Harold Lloyd's

James Cruze's mighty road show epic

Supervised by Florenz Ziegfeld, the master showman. An Ed. Sutherland Production

Herbert Brenon's smashing melodrama with Ronald Colman, Noah Beery, Alice Joyce—all star cast

D. W. Griffith's masterpiece with Adolphe Menjou, Ricardo Cortez, Carol Dempster, Lya de Putti

Victor Fleming's cyclonic classic of courage

Eric von Stroheim's brilliant romance of Vienna

new comedy special, as yet not definitely titled

THE DOMINATING LONG RUN
MONEY MAKERS OF 1926-7



Paramount Pictures

Looking for Trouble

Blue Streak Western, starring Jack Hoxie. Directed by R. N. Bradbury. From the story by Stephen Chalmers. At the Columbus, New York, one day (May 31) as half of double bill. Running time, 49 mins.

An unusually interesting cowboy film is this one of the series of Blue Streak Westerns (Universal). Jack Hoxie is starred and does his normal good job as a smiling, hard-riding cowboy. In it he is Don Quickshot. Why the last monicker is not apparent, for Don does little or no work with the Irons.

Unlike its brethren, "Looking for Trouble" holds somewhat of a story. The scenario exhibits some semblance of continuity, also unusual. Story includes the counterfeiting editor of the town's newspaper. The editor edits about the yellowest kind of a sheet. But Quickshot forces a personal apology and retraction from the editor after an untruthful and slanderous tale had been printed about the picture's heroine.

The usual couple of villains and Marceline Day as the girl. Miss Day is a sweet miss. Her graduation from "westerns," where not a few of the present-day female stars and near stars originated, seems certain.

Faults in the film can be found in the "night" shots and in one of Hoxie's flatlights. Hoxie hit his opponent on the point of the chin too easily and the receiver got to his feet much quicker than is natural for a man stiffly cuffed on the "button." It caused snickers. As for the "night" shots, they are too light to seem real. That is a common fault with "westerns." Either the green tint is too light or the Kleigs are badly played. But then, again, as much of the action in this type of film transpires in the late evening, it would probably be brutal on the eyes to try to distinguish the fast movement of cowboy and horse in a shot of heavy darkness.

SIBERIA

Fox production, based on Bartley Campbell's melodrama. Scenario by Eve Unsell and direction by Victor Schertzinger. Alma Rubens and Edmund Lowe starred. At Loew's Circle, May 24, as half of double bill. One day. Running time, 82 minutes.

Sonia Vronsky.....Alma Rubens
Leonid Petroff.....Edmund Lowe
Egor Kaplan.....Lou Tellegen
Alexia Vekins.....Tom Santol
Commandant.....Paul Panzer
Beautiful Blonde.....Lillian Tashman
Beautiful Brunet.....Helena d'Algy
Eyrill Vronsky.....Vadim Urenek
Andrei Vronsky.....James Marcus
Governor.....Daniele Makarenko
Ivan the Nameless.....Harry Gripp
Feodor.....Samuel Blum

This picture has a big production, a good cast and a great opportunity,

but it didn't reach the grade, and accordingly is playing the double bills around New York and is aptly classified by that. Maybe it's okeh for the cheaper combination vaudeville houses and the daily change, but that's all. Costly and disappointing.

The story is the Bartley Campbell melodrama of the children of a rich Russian family who took up teaching of Leo Tolstol and were automatically cast out. So they took themselves to a Russian village to teach the peasants. Quicker than you could say Michaelovitch Petranovsky they were sent into that land of natural refrigeration, Siberia.

That's where the monkey business starts. The girl, it seems, is beautiful and greatly to be desired, and the soldiers, it seems, are lustful men, always on the lookout for women. They treat their women folks terribly.

But the girl, of course, finds herself a protector, and from then on it's a scrap between a pretty high official and the protector, with virtue triumphing after outrunning a flock of zoo wolves over the snow.

Alma Rubens and Edmund Lowe, plus a mustache, have the big parts. The cast details the others, most of whom are reliable—and that goes for Victor Schertzinger, the director, but even with that much to the good, this one didn't shape up.

Sisk.

THE BOOB

Metro-Goldwyn-Mayer production. Adapted by Kenneth Clarke from the story by George Scarborough and Annette Westbay. Directed by William A. Wellman. Titled by Katherine Hülker and H. H. Caldwell. Reviewed at Loew's New York May 26. One day. Running time, 64 minutes.

Amy.....Gertrude Olmstead
Peter Good.....George K. Arthur
Jane.....Joan Crawford
Cactus Jim.....Charles Murray
Harry Benson.....Antonio D'Algy
Village Soda Clerk.....Hank Mann
Fat Girl.....Babe London

A terrible picture, the worst made by Metro since its merger with Goldwyn and Mayer. And so palpable are the efforts at comedy it was apparently remade and new stuff injected to give it even a semblance of a plot. As it is, the thing wavers between the carrying out of a comedy plot and establishment of a "boob" characterization.

In plot it concerns a boy who set out to prove to his girl that he wasn't a boob. With the audience he never quite established that point, but nevertheless and notwithstanding, the boy became a hunter of bootleggers and through some freak fell in on an important haul, made himself a hero and got the girl.

The alleged comedy consists of a

handy-legged cowboy; a small colored boy; a village soda clerk doing the mug stuff while dining out in society, and for a big punch, an air hole blows the dresses of a fat girl over her head.

In places where M-G-M means good pictures, "The Boob" should never be shown. Far better for one like this to be shelved.

Sisk.

SHORT FILMS

PLAZMAS

Joseph B. Harris presents this color film, done by the Kelley process. At Loew's New York Roof May 26. Running time, 6 minutes.

"Plazma" has an artist's hand running quickly over a tinted still of fruit, etc., putting into it the basic colors. By a color shot the actual scene is shown, with the fruit, or whatever the scene is, showing in all its color.

Thus, if the scene is that of a lighthouse on the sea (used), the first shot on the screen shows that scene in a still minus color, but probably in blue or reddish tint. But the transition from the artist's tinting to the actual color scene is rather abrupt and crude, albeit interesting.

Maybe okeh for a filler, but little else.

Sisk.

PATHE REVIEW

(Travelog)

Single reel. At Oriental, Chicago, week May 24. Running time, 19 minutes.

Three items, one in color. Hawaiian dances drew mild interest. Princeton university in color handled well. "Where Flashes Flourish" hit strongest.

Domestic breeding of game species, with shots of upstream leaps of the finished product drew much comment.

Hel.

The Lightning Slider

Episode of the "Fighting Hearts" series from F. B. O. Two reels, and each story complete. Authorship accredited to Sam Hellman. Reviewed at Loew's New York Roof May 26, one day. Running time, about 20 minutes.

Sam Hellman, who has some fame as a writer of slang and sporting stories, takes credit for writing this one. Although the financial returns may be enough to compensate for the irreparable damage it does his reputation, it looks doubtful.

The plot is about the two baseball teams playing a big game and how the town political boss bets with

the owner of the town paper that the opposing team will win.

Simply awful in front of any audience that ever saw a baseball game. It reminds a follower of pictures of the stuff that would have been good in 1908.

Sisk.

Screen Snapshots

(No. 12)

Presented by C. B. C. At Loew's New York Roof May 26. Running time, 12 minutes.

Composed of intimate snapshots of the various film stars in intimate poses (nothing naughty meant).

Almost all from the Metro lot, with an exception or so.

Like one caught recently, strictly publicity and but slightly interesting.

Sisk.

EGGED ON

F. B. O. comedy by Bowers, Muller and Sears. At Capitol, New York, May 30. Running time, 19 minutes.

Slapstick stuff revolving around the invention of a machine which makes non-breakable eggs. The

prop egg, loaded with dynamite, blowing up the works is the finish.

High light is a gag where the boy while collecting eggs hangs them in a pan under the hood and over the motor of a Ford. When he reaches his destination and lifts the hood the eggs start to hatch little "lizzies." Beyond that the film doesn't contain much. But that hints at being strong enough to carry the picture.

Sisk.

TONIGHT'S THE NIGHT

Cameo comedy. Educational release. At the Columbus, New York, May 31. Running time, 11 minutes.

Very short and everything familiar. Slapstick most generally relied on for laughs, with titles holding a few. Cliff Bowes in it.

Served as an appetizer on 8th avenue, and liked.

Helig, Salem, Ore., Sold

Portland, Ore., June 1.

George Guthrie of Salem (Ore.) has purchased the Helig theatre in that city from Calvin Helig.

Arch Holt is retained as manager.

Coming
GENE TUNNEY
a big figure
in the newspapers to-day
and a bigger
one to-morrow
in a
Patheserial



—And out in Chicago, where the Movie Theatres are the sensations of Show Business

"The whole town is talking and cheering and applauding Ralph Williams and his McVicker's Theatre Jazz-Jesters. The applause after each number makes you think of a ball game where Babe Ruth cleans the bases with a home run!"—JOE MARONEY, Chicago Evening Post.

Does Chicago like Ralph Williams??? Yes, Chicago loves Ralph Williams! He's a new kind of panic, and he's as big in success as he is in avoirdupois! He'll be the biggest name in the theatrical world within a year."

—CHICAGO DAILY NEWS.

"All the smart theatre-goers are rushing back in droves to McVicker's, the house that jazz built—and there's a mighty big reason—Ralph Williams, the 200-pound "genial jazz-giant."

—HAZEL FLYNN, the Chicago Evening American.

RALPH WILLIAMS

(Exclusive Victor Recording Artist)

ON THE STAGE WITH HIS WITTY, SINGING, DANCING

McVicker's Jazz-Jesters

(Copyright)

Aided every week by a new bunch of vaudeville's finest girls and boys
CHICAGO, ILL.



LITERATI

City's Rights on Papers

The city council of Cleveland has a legal and moral right to outlaw the sale of newspapers and other media containing racing odds and tips. Common Pleas Judge John B. Worley of Cadiz, O., sitting here by assignment, ruled this week. Judge Worley's denial of an injunction asked by the Solomon News Company, to prevent Safety Director Edwin D. Barry from enforcing the city's ordinance, was immediately appealed.

Appellate Judge Manuel Levine ordered that Barry make no arrests until the appeal is heard.

Wells Root, dramatic editor of "The World," will begin a novel vacation in August, going to Norway with a friend and then exploring the rivers and fjords of the north in a canoe. The canoe which Root will take over will be one of the few ever used in Norway, as various river craft have long been in style there. He expects to be gone about two months.

Tabbing L. A. "Examiners" Errors The Los Angeles "Examiner," Hearst paper, has an efficiency campaign on. Notice has been posted on the bulletin board that employees making certain number of errors will be automatically discharged. It also states that the man making the least errors will be given a bonus.

On a special train with J. Bart Campbell doing the "honors" a large contingent of newspapermen from Washington were transplanted to Philadelphia for a "pre-review" of the Exposition in that city. The party was staged two days before the opening.

"They Had to See Paris," the humorous novel by Homer Croy, will be dramatized by Owen Davis. The story has to do with an Oklahoma family who, becoming wealthy as the result of an oil boom, go to Paris to marry their daughter to a titled Frenchman.

James Agate, London dramatic critic, has written a book entitled "The Modern Theatre."

Because of confusion between his "Movie Magazine," and "Movie Monthly," Bernarr Macfadden has renamed his publication "Pictures." Since then Brewster has suspended "Movie Monthly."

A book that will be of much interest to workers in the theatre is "The Scenewright," by Andre Smith (Macmillan Co.). The author sets forth the construction of stage models and settings.

Thomas L. Masson, the humorist, has been appointed editor of the "Short Turns and Encores" department in the "Statepost". Masson will edit the column and only write an occasional piece.

A new guidebook for writers is "The Commercial Side of Literature," by Michael Joseph, the literary agent, and one time short story writer. (Harper's). It follows shortly after Joseph's "How to Write the Short Story."

Change on City News James E. Hardenbergh, for years manager of the New York City News Association, retired last week. He is succeeded by William G. Hender-

CAPITOL BROADWAY AT 51ST ST.

"PARIS"

with CHARLES RAY and JOAN CRAWFORD

Famous Capitol Programme
CAPITOL GRAND ORCHESTRA

MARK STRAND BROADWAY AT 47TH ST.

RICHARD BARTHELMESS
"RANSON'S FOLLY"

STRAND SYMPHONY ORCHESTRA

LOEW'S
STATE & METROPOLITAN
By & 45th St. Brooklyn

ADOLPHE MENJOU
"A SOCIAL CELEBRITY"

At the State—Allen White's
Collegians

son, secretary-treasurer of the association.

Mr. Hardenbergh brought the City News to its present point of efficiency. He began with the organization approximately 35 years ago and was its first manager. Many of the star reporters and editors started with "J. E. H." They often remarked that they received their infant training with the City News.

Bill Henderson has for years been with the outfit. When his promotion was announced it met with unanimous approval. "Bill" is also a member of the bar.

After some period of inactivity, Rafael Sabatini is to make a re-appearance in the literary field with a new novel, "Bellarion." (Houghton, Mifflin & Co.)

Graham Sutton has written a group of studies of the modern stage under the title of "Some Con-

temporary Dramatists," which George H. Doran & Co., will publish.

Swope's Denial

Herbert Bayard Swope, the past and present grand master of all of "The World" (New York) besides the St. Louis "Post-Despatch" denies he will operate a morning tabloid in New York. If Herb doesn't someone else will for the plans are formulated. Everything is ready from the layout to the cash.

In the June issue of the Complete Novel Magazine, two of the special contributors are Hugh Fullerton and Bertrand Babcock. The former has an "inside" story entitled "Can You Beat the Races?" Babcock's article is "Broadway Afternoons," which is theatrical in nature.

Bathing Eye Full Signed

Los Angeles, June 1.

Joan Alden, West Coast Junior Circuit entry, was declared the winner in the Ocean Park bathing beauty contest and was signed to a five-year contract by Universal, the first prize.

SCENIC ARTIST SUES

Los Angeles, June 1.

H. E. Bassett, artist, working for Marshall Breedon, who has a Hollywood studio devoted to making art work for the picture concerns, filed a complaint with the deputy state labor commissioner asking that \$308.40 in back wages be paid. Hearing has been set for today (Tuesday).

A statement attributed to Breedon is that Bassett owes him more than the amount specified in materials borrowed.

M.-G.'s Casting Bldg.

Los Angeles, June 1.

Metro-Goldwyn is constructing a new casting building.

It will be a two-story structure of concrete and having the same design as the main administration building.

Irving Ascher With Fineman Unit

Los Angeles, June 1.

Irving Ascher, former Warner Brothers' studio manager, is now production manager for the B. P. Fineman, 1st National unit, which is making "Forever After" at the Metropolitan Studios.

Fox's Studio Improvements

Los Angeles, June 1.

Fox is making additional improvements at its two Hollywood studios, to cost around \$300,000.

At the main studios at Western avenue two additional stages 120x 300 feet are being erected, as well as a large dressing room building, wardrobe building and new carpenter shop and new mill.

All of these improvements were ordered following an inspection by William Fox and W. R. Sheehan.

At the Fox Hill Studios, in Westwood, about \$50,000 will be expended for a stucco front of Spanish type to cover the entire 300 acres of property. On the front, racing Santa Monica boulevard, two immense electric signs will be erected announcing the forthcoming productions by the company.

Pathe's "Snowed In" Serial

Pathe is still keeping up the serial average by batting out another new one entitled "Snowed In." Its principals are Allene Crater and Walter Miller.

THESE \$2 HITS!

LILLIAN GISH
JOHN GILBERT
KING VIDOR'S
LA BOHÈME

RENEE ADREE ROY D'ARCY
KARL DANE GEORGE HASSELL
EDWARD EVERETT HORTON, ETC.

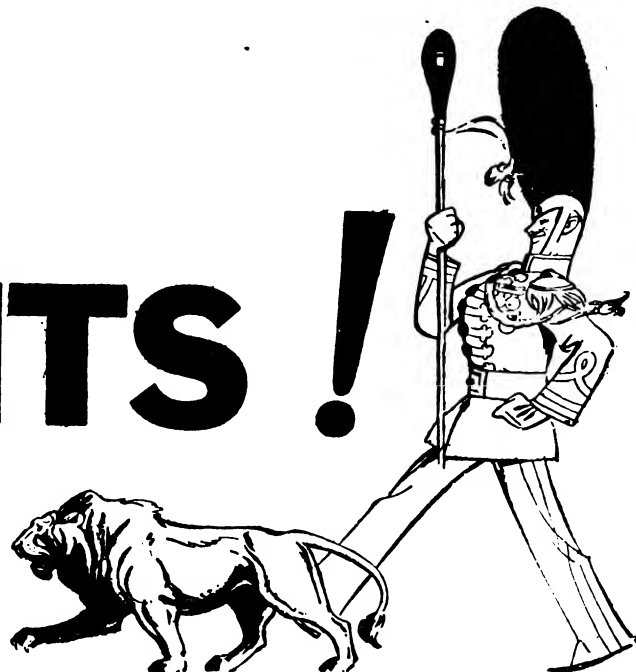
4 MONTHS AT
EMBASSY, N.Y.

ALDINE, PHILADELPHIA
FORUM, LOS ANGELES
Extended Engagements

JUST PART
OF THE
GREAT LINE-UP

in
THE
PARADE
OF HITS from

METRO-GOLDWYN-MAYER
The Top of the Industry



IT'S heaven
IN 1926-'27
FOR M-G-M
EXHIBITORS.
YOU get \$2
ROAD-shows
IN a line-up
THAT'S being
GRABBED up
FROM Maine
TO Texas.
YOU'D better
GRAB it
WHILE the
GRABBING is
GOOD!

REX INGRAM'S
WONDER PICTURE

MARÉ
NOSTRUM

(OUR SEA)

BY BLASCO IBANEZ

ALICE TERRY

ANTONIO MORENO

5th MONTH AT
CRITERION, N.Y.

and
REX INGRAM'S
THE
MAGICIAN
coming!

REV. PHIL A. GOODWIN and Co.
"The Double Cross" (Dramatic)
14 Mins.; Three (Interior)
American Roof (V.-P.)

A screen announcement and a specially painted sign outside Loew's American, laid particular emphasis upon the fact that the only Catholic priest in the world who was an actor is Rev. Father Phil A. Goodwin, granted the foot-light privilege through the special dispensation of Archbishop Gregory, of Los Angeles.

Variety's New Acts files reveal an act entitled "The Double Cross," reviewed Sept. 5, 1908. That skit dealt entirely with a prize ring story.

The Father Goodwin theme is different. It takes a good healthy verbal sock at the work of certain interests who are working hand-in-hand for the abolition of the parole system.

For the vaudeville presentment Father Goodwin has surrounded himself with quite a cast, four characters beside that of the priest which Father Goodwin of course does himself. To his credit he does not attempt any stage pyrotechnics and the greater part of the act's dialog is exchanged by the support.

"The Double Cross" brings nothing new to the stage other than a priest. Its theme and its enactment has more or less been told time and again upon the screen but the manner in which the moral is climaxed hands out a little religious admonition to every boy and girl to give thought of God.

The story opens with a paroled thief calling at the priest's home just prior to the arrival of a loquacious reformer whose sole object is to abolish paroles. The reformer has written a scathing editorial on "The Abolition of Parole" and which is discussed by Father Gregory's (Gregory is the name of the priest's character) aunt, and Mr. Oliver.

While the talkative male is finding fault with the priest's favoritism to paroled individuals and his especial interest in the Hildreth case (Hildreth being the boy who at the time was in the priest's study), the father's valuable cross arrives from the jeweler's. It is a priceless jewel.

To make a long story short, Oliver ships the cross into the boy's overcoat which had been left on a table. The boy goes out only to reappear as the captive of a detective. The "dick" has been on the lad's trail ever since he left the big stir and as he left the priest's house had been nabbed and searched. The finding of the cross had the sleuth gloating.

Then the priest takes his cross and tells why it had been a helping hand and then calls the detective to task. He speaks right out when he declared the plainclothes man was a miserable failure as an American citizen.

Comes the departure of the boy who had only been out of prison 10 months. Talk of the Voice Within and also the priest's statement that "God dwells within all of us," the exit of the young man marked by the last words spoken in the act by Father Goodwin as Father Gregory: "Your body is the dwelling place of God."

The curtain falls as Father Goodwin, alone, yanks out his pipe for a "smoke" and reflection.

Throughout the entire presentation the audience sat in respectful silence and at the close applauded heartily.

Father Goodwin as a vaudeville proposition commercially is of worth, yet the playlet summed up as an act and taking in his supporting members, who had nothing to do other than exchange dialog, is nil. There was little that called for any stretch of acting. Perhaps that was just as well when summarization of the priest's acting support is considered.

No criticism can be made of Father Goodwin as an actor. Where bookers consider the cold, clammy side of commercialism his engagement can only be deduced as a box-office proposition or an entertaining commodity.

Religion does not enter into the theme only through the effort that a man of the clergy might be expected to make in behalf of humanity seeking reclamation.

A trip around the combination circuits with Father Goodwin given due publicity should have its return at the boxoffice. The moral of the skit will take care of itself.

Mark.

VIOLET HEMING and CO. (2)
"The Snob" (Comedy)
22 Mins.; Three (Parlor)
Palace (St. V.)

Violet Heming has been fortunate once again in being outfitted with an intelligent vehicle. Edwin Burke is the author and Al Lewis, presumably the producer since Burke is a Lewis ally, with all legit names, although no producer is mentioned.

"The Snob" is a human playlet. With Mr. and Mrs. Richards about to embark for Europe, the priggish husband is cautioning his wife whom to cultivate aboard ship, and whom to overlook. She has the impression that Clarence Richards is a "blue blood."

Enters "Crutch," Richards' uncouth brother, "Just a mug," boot-legger by profession and seemingly the skeleton in the family closet as far as the polished Clarence is concerned. The wife frames a situation and the husband comes through like a regular fellow for his brother whom he had at first attempted to disown. In turn, the legger is discovered on friendly terms with the wife's uncle who, too, is a Voistead violator. That's a comedy twist, it being assumed that she at least is of ancient American stock.

The theme is excellently developed and well presented by Miss Heming, Kenneth Loane as the husband and Herbert Heywood in the character of the rough-and-tumble brother.

It plays well and grips throughout. Good for at least once around and certain to please.

Abel.

WILLIAM C. PIKE and ORCHESTRA
(10)
Arcadia Ballroom, New York

This is the Bill Pike band nucleus of the Sammy and Herman Timbers "Rebellion" act. It is now set at the Arcadia ballroom, New York, succeeding Mai Hallett's crack dance unit, and proving satisfactory.

The Pike brand of syncopation is not the versatile entertaining style that is a Hallett trade-mark. It is out-and-out dance music, nicely scored and nicely rendered. The outstanding feature is that, from two seasons of vaudeville, the band has been able to switch to dance music (although not without some changes) and does equally well.

Pike has forsaken his banjo in favor of a sax, a handler instrument for conducting, although the banjo is brought into play for solo numbers. With the leader, Charles E. Toole and Ralph A. Bissell are the reed players.

Harry Lichtman and Frank Van Houten comprise the trumpets; Charles Panely, trombone; Harry Lefkowitz, piano; Hugh E. Rea, tuba; Ross J. Pepe, banjo; and Harry Burkhardt, drums.

It's a likely aggregation and easily adaptable for almost anything. For dance purposes, at the Arcadia, Pike's bunch click.

George Hall (previously reviewed) is the co-attraction on the opposite stand, with his dance band.

Abel.

ERLAY and HALLOCK
Songs
12 Mins.; One and Two
Stats (V-P)

Two women presenting a song routine of the more popular classics and bits of opera.

Both have trained voices, both reach high registers and they duet prettily on harmony and tone.

Their opening duet was "I Hear You Calling Me," rarely used as a double number. Miss Hallock singled with "Giannina Mia." Miss Erelay's solo contribution was an aria from "Traviata," the act going into "two" for it.

They closed with "Roses of Picardy," duetted.

The Misses Erelay and Hallock do just the kind of warbling they know how to do. It makes a pleasant turn and one that can play vaudeville or picture houses.

Ibee.

ROY WALMAN and SISTER
Piano, Songs, Whistling
12 Mins.; One
American Roof (V.-P.)

Nice looking young girl and youth, in a neatly framed little turn in which she handles the piano and singing. Walman is a whistler and contributes the usual shrill heavy operatic solo.

His other whistling was much more subdued and therefore more enjoyable. To a ballad sung by the girl to her own piano accompaniment he duo'd with bird calls. It made an effective and pleasing duet.

The girl sings two other songs and makes a couple of wardrobe changes. She has a wholesome personality and looks sweet in her summery togs. Nice opener for anywhere or can do a notch or two on an ordinary bill.

Com.

LLOYD and RUSSELL
Comedy Talk, Songs, Dances
14 Mins.; One
Riverside (St. V.)

C. Balfour Lloyd, last around with Gil Wells, has teamed up with James Russell (Russell and Pearce) in a two-act that has all the elements of a successful vaudeville combo.

Opening with cross-fire the pair taper off into a solo song by Lloyd, the while Russell secures comedy by attempting to climb around a chair without touching the stage and missing. He also blows up a rubber glove and milks the fingers in pantomime for more laughs.

The meat of the act is some double acrobatic dancing, excellently routine and introduced legitimately. The talk is in spots highly reminiscent of some ancient argument material, but it has the merit of going further back than the memory of the average vaudeville fan.

At this house in second position the pair did very well. They should find no trouble in the best of the straight and combination vaudeville houses.

Com.

"RESTORED TO THE FOLD" (2)
Sketch
22 Mins.; Full Stage (Special)
Criterion, Los Angeles (P.)

Criterion is playing "Thank You," the film about underpaid ministers this week and therefore the acquisition of Frederick Warde, Shakespearean actor in a condensed version of "The Mission Play," local historical and religious play, presented yearly, was a double coup for Eddie Hitchcock who does those things for this house.

With the religiously inclined coming in for both stage and screen fare, the stunt went over well with the audience. Ruth Helen Davis is playing an Indian girl while Warde plays "Fra Junipero Serra," his Mission Play part. The plot is simple, showing where the old priest persuades the girl, who was to run off with a Spanish soldier, to remain at the mission. The time of the play is around 1810, when California was first settled.

A good set of the mission garden was provided. The acting of both players is of the heavy Shakespearean type.

COLE McELROY'S ORCHESTRA
Band
30 Mins.
Liberty, Portland, Ore. (Pict.)

A very entertaining bunch of syncopated musicians. This band at this house for one Sunday morning performance was a "killer." They are considered the town's best jazz organization, hailing from McElroy's Spanish Ballroom, where they are permanently stationed.

Johnny Sylvester, accordionist, is the director and arranger while Ted Mullen entertains by putting over some popular numbers.

The 10 boys, still in their early twenties, are peppy and hot with their instruments, most doubling on instruments. As this engagement is their debut in a picture house, they looked slightly nervous, but this will wear off with more stage experience.

As the act now stands, it could with a little coaching fit in nicely as a presentation attraction or make the three-a-day grade.

Coke.

FLORENCE and ARNOLD
Comedy Balancing
10 Mins.; Full Stage
Fifth Ave. (V.-P.)

Male handles balancing, an interesting routine of "build" using chairs on bottles topped by hand-stands, etc.

Woman assistant in "spinster" characterization goes in for comedy nutting. She also solos a Spanish song, using a piano cover and lamp shade for props. Capable comedienne and he an excellent specialist in his line.

Her buck on a dancing board before the piano on which she plays her own accompaniment is well done and should be novel to the current generation of theatre-goers.

Good opening or closing act for the best of the combination houses.

Com.

HARRY PHILWIN
Songs
8 Minutes
Grand Central, St. Louis

Harry Philwin was blinded in the war. But, though sightless, he has retains a smile that helps him put over his comedy and "blues" numbers. That's why they call him "Happy Harry." His baritone is pleasant, and the prestige of being a Brunswick artist sends him across.

Ruebel.

RICHARD VINTOUR'S REVUE (3)
Dance, Posing, Acrobatic
11 Mins.; Three
5th Ave. (V.-P.)

The artist's studio idea is the familiar setting with the girl as the model and Vintour, a husky chap, at the easel. An adagio results from this.

Follows a succession of bits. The two men alternate in the athletic posings as shot-putter, discus thrower, archer, javelin thrower, etc. They do some interesting, although familiar, hand to hand lifts with the girl breaking it up and again entering for the final curtain.

Vintour's physique is a fine specimen and the herculean build is rather a handicap in this case, his otherwise difficult lifts appearing somewhat too easy, and in ratio with his seeming strength, it seems that they don't impress because the audience expects something more difficult than has ever before been attempted.

That in itself is an idea. Vintour's physical capacity appears limitless and if a routine that would exceed the uniqueness of the Rath Brothers and others could be evolved, it is very likely the understander's athletic prowess could sustain the brunt.

Without digressing into possibilities, the present frame-up, while rather a hodge-podge on analysis, shapes up interestingly. They closed the 5th Ave. bill.

The act also is a picture house likelihood.

Abel.

MURRAY and IRWIN
Songs; Dances; Whistling
14 Mins.; One
Fifth Ave. (V.-P.)

Two clean-cut young chaps in Eton jackets, top hats and wide trousers open with double song, "I Love My Chubbies," followed by close harmony patter choruses. Another double pop with one playing the uke followed and was "It Won't Be Long Now" (a catch line being popularized in the tabloid cartoon "Policy Pets").

A whistling solo by one fellow, the other joining for a whistling double of "Glow Worm," very well done.

A solo Russian dance followed by an "essence" doubled and a well routine tap dance, doubled, established them as versatile. The singing will pass anywhere, but is the lightest portion of the turn, which is interesting throughout.

This pair can make the grade in any vaudeville company.

Com.

MAGINE and BASKETTE
Songs
15 Mins. Piano, in one
American Roof (V.-P.)

A new songwriting combination for vaudeville offering the conventional piano act which should get

along as a deucer in the Intermediaries.

Billy Baskette handles the piano manipulation as well as harmonizing in the doubles with Magine soloing verses and billing coming in on the refrain.

Their real wallop was a reprise of some of their former hits planted for a finisher and which were applauded according to their degree of popularity with the outfronters.

Edna

BENNETT and WHITE
Acrobatic Dancers
7 Mins.
Capitol, Chicago (Pct.)

Two good-looking youths costumed in white blouses and tuxedo trousers going through a strenuous routine.

When at the Capitol theatre the boys "coasted" through the earlier part of the running, but more than made up for the slow work later on.

Routine consists of the regular acrobatic dancing now so much in favor, with several unique interspersions. The boys work in duplicate and show excellent timing. Their closing bit, wherein they leave the stage bouncing sideways on their hands and feet, drew a riot of applause.

Very good presentation material.

Loop.

VOLGA SINGERS (6)
Singing
18 Mins.; Three
American Roof (V.-P.)

Another Russian harmony sextet comprising two men and four women in a repertoire of pop numbers, folk songs and classics in Russian which, despite inability of most to understand, gets over on its harmonizing value.

All six have trained voices and manage corking good harmony in the several ensemble numbers. The male members, tenor and baritone, handled solos to good advantage with the women of the act adhering strictly to ensembles.

Got over well at this house but holds nothing warranting better than the three-a-days.

Edna.

"IN A CELLAR" (3)
Farce
17 Mins.; Two
State (V-P)

It is the same act presented formerly by Jack Conway, who featured himself. Conway is still in the turn, but billed secondary along with two other players. The latter are Charles Cannefax (brother of Bob Cannefax, the three-cushion billiard champion, now ill in Arizona) and Miss Ebert, who is on for a small bit.

Cannefax is virtually new as a straight but he works surprisingly well with Conway and figures to develop rapidly.

"In a Cellar" is a fair comedy skit, more properly farce.

Ibee.

VAUDEVILLE HOUSE REVIEWS

PALACE

That a cabaret manager acquaintance of this reviewer who "knew the ropes" demonstrated how he could get a spot in Row D at the Palace, whereas the undersigned sat in Row V is merely offered in a repertorial vein, without any sense of criticism. The entire lower floor was scaled at \$2.75 on Memorial Day, possibly as a patriotic tribute to the box office.

Aside from that, \$2.75 for the current bill seems \$2.35 too much. All familiars, with nothing distinctive on the tapis.

Frank Fay, holdover, again officiated as confereer throughout the proceedings, starting with the third act, and was consistently unfunny, although more than redeeming himself in his own spot. Discounting the natural difficulty to improvise and ad lib between turns, Fay on the other hand had the advantage of a holiday and kindly audience.

Business was none too good, the \$2.75 chasing them upstairs, possibly since only those and the \$2.20 mezzanine chairs were available at theatre time, with the result the house was dressed on the lower floor, although not successfully.

On top of that, an obvious "cheating" on things because of the over-length of the show was not in keeping with the standard this "class" house should maintain. The news reel was chopped, a new title being flashed and then dimmed. Similarly "Topics" was hooverized on, and "Fables" omitted entirely. These are trifling details, but important trifles that contribute to the general tenor of things.

Opening what proved to be a long show which let out at 11:30 with all the chopping, was Larry Stoutenburg, "the world's pocket

billiard expert," to quote the billing, which defines him of seemingly non-champion distinction, although Mae Alameda George, his assistant, announced him as the acknowledged world's greatest exhibition billiardist. Mr. Stoutenburg proved it by his uncannily trick shots, making the ivories do everything but stand up and say "papa." Miss George is a new addition to the act, filling in vocally.

Paul Sydel and Spotty is a new billing, Sydel giving his clever canine equal lineage, although as far as the act is concerned it's all Spotty. The exceedingly clever canine goes through an extraordinary routine of equilibristic balances and flip-flops.

Bob and Gale Sherwood with their Entertainers ran 27 minutes. They do everything—and nothing. Theirs is a hodge-podge of this-and-that, probably striving for variety, and attaining it with but spotty returns. Firstly, the musicians start entering from the audience to make it look different. The Sherwoods bring out their supporting company of nine for various bits. The woman has her appearance against her both in girth and other things. The musicians essay solo specialties of one nature or another. The larlat banjoist has somewhat of a novelty and clicked and the energetic youngster who finale-stopped is another highlight.

Clara Barry and Orval Whitlege have developed their stuff since last seen. Whitlege is now equally billed and qualifying. The gagging is more or less antique, Whitlege's crack that "this is not an act; it's a revival" holding more truth than poetry in it. Miss Barry is one of those "intimate" comedienness. Depends how you like 'em. Sometimes she gets too familiar; so much so she smacks of Sophie Tucker in

spots. In truth she mentions Soph toward the getaway, but she had been doing an unannounced Tucker up to that point. Trini (New Acts). A five-minute intermission, a snatch of "Topics" (abbreviated) and Toto and his company, another familiar. Little new here. The same fantastic pantomime; all corks. A new baby-in-the-high-chair band specialty. A couple of people who decided to plug a wait. Why? Why their presence at all at this spot? Violet Heming and Co. (New Acts).

Fay's impression of John Charles Thomas ballad-ing "Darktown Strutters Ball" and Barrymore doing a Charleston along with the stories clicked.

The youngsters, poseurs, were rudely greeted. They started walking before Fay and blew the works right after he was through. That's the curse of a closing act! Abcl.

RIVERSIDE

(St Vaud)

About the same bill with the exception of two acts that played at the Palace a few weeks ago and was voted one of the season's best. It is headed by Doctor Rockwell, and the hokum croaker is performing his famous rejuvenation stunt on this usually anaemic box office. The Doctor is given a corking lobby display. In the center is a reproduction of his recent page advertisement in Variety.

The Doctor was his usual panic. He has added a couple of new panels to his lecture, one a warning to stout people who drink too much water. According to the Doc their red blood corpuscles break up and become spongy, thus increasing their weight. Squeezing will reduce it. A thin woman is receiving too much.

After his own private panic he climbed into a stage box to ad lib through the dancing act of the Merediths.

The comedy wow of the first half of the bill was Dare and Wahl in their comedy acrobatic hand-to-hand wrestling match in "one." After showing how not to do hand-to-hand and lifts, they encore with a couple of tricks done legitimately, which put them away as on a par with any in the world when taking it seriously. Their untangling and callathenics when booting the tricks were a scream.

The Du Ponts opened, augmented by the Hackett and Delmar Revue chorus, giving the juggling act quite a flash. Hackett and Delmar duplicated their Palace success, on third, with the chorus working in their regular assignments. Jerry and Her Baby Grands, who closed the first half, also had the Hackett and Delmar chorus on for an octet vocal number in Colonial costumes. The three acts are part of an Orpheum unit.

Lloyd and Delmar (New Acts) deuced worthily, and Bob Anderson and Pony opened after intermission, getting plenty in an unusual spot for an act of this sort. The horse is a smooth worker and Anderson a showman with a glib patter and a prepossessing appearance.

A goodly crowd was there, thanks to the Doctor, the weather and the holiday, but at that it was about eight rows under capacity downstairs at \$2.20 a copy. They don't go for it any more. Cos.

STATE

(Vaude-Piets)

It was murder along Broadway all through Memorial Day (Monday). Every type of theatre open in the afternoon went to standing room and it was the same at night in Loew's big main stem house.

Crowds awaited the opening of the doors at 11 a. m., and as the drizzle continued capacity soon was registered. The management quickly decided to put on an extra performance, four for the day. Olive Briscoe and Al Rauk declined to appear for the final show, though that did not interfere with the week's engagement, since their contract did not provide for the extra show.

There was some cutting in the film portions of the original layoff and the billed overture, "Reaching for the Moon," was eliminated for the day. Usually the performance here runs three hours and 15 minutes or a bit more. Monday night it was ground out in two hours and 45 minutes. It was a time to grab the coin, and the house went to it. Tuesday the program was back to normal.

Bobby Randall was the hit of the five-act bill, going on next to closing. His routine seemed somewhat changed over that heard on the American roof recently. Material about the war was more extended and seemed to register generally more strongly than the earlier portion. Randall stepped on dangerous ground in telling a story of a traveling salesman and a farmer's daughter. That kind of stuff is unnecessary in such a routine.

Allen White's Collegians were the class of the show, winding it up excellently. The turn recently played at the Palace. At that time the Keith-Albee office was unable to

give the act consecutive time, and picture house bookings were accepted. Evidently the clever entertainers have decided to play everything, and there certainly are enough bookings for the Collegians. "In a Cellar," covered as a new act because of the change in billing, was on third and supplied a fair measure of laughter. Eriay and Hallock (New Acts) were second. The Gaines Bros. opened with an exceptionally fast routine of acrobatics, the work having range. "A Social Celebrity" the feature. Some interesting views of the north polar flights completed the program. Idce.

AMERICAN ROOF

(Vaude-Piets)

The afternoon rain which nipped the park trade Monday helped this one lots Monday night, with a complete sellout upstairs.

With eight acts, feature picture and the usual other screen trimmings the roof show is a buy at 75c, with seats reserved as any sheik or sheba will testify. It's quantity rather than quality with these birds, and they sure go to this one. Particularly a break this week with the first half line-up better than average, even if top heavy on song and music.

Dupree and Muriel, mixed team, provided a fast opener with some clever cycling stunts. Both handle their wheel manipulation well, with the girl making a classy appearance as well.

Magine and Baskette, songsmiths, followed with the staple piano duo which vaudeville song writers "cribbed" from the rathskellar acts of the pre-Volstead era. (New Acts.)

Marino and Martin, male duo, sounded the first chuckles in follow up with breezy wop comedy and warbling. The "hoke" hungry audience got more than their share in this one and demonstrated gratitude in a befitting manner. "The Volga Singers" (New Acts) next had a rep of Russian songs which even if not understood got over on harmony.

Mays, Burt and Ferrin, on after intermission, contributed more harmony, which went over big despite songbird predecessors. The male trio sold their numbers fast and incorporated a bit of minstrelsy that also went big. Pop numbers and ballads were the main thing employed.

Will H. Ward, veteran burlesque comic, grabbed comedy and show-stopping honors without a struggle in next spot with his skit, "At the Stage Door," assisted by two women and a man, the latter trio unbled, with the turn labeled Will H. Ward and Company. Ward's "oldboy" continues a classic stage portrait with the old schooler more than holding up his end throughout and feeding them the laughing gas in a fashion that would be an education for some of our coming comics. Chamberlain and Earl, mixed duo, on next, also clicked heavy for comedy, garnishing their breezy chatter with several comedy songs that clicked as well as the dialog.

The Rathburn Trio, two men and woman, closed with a routine musical act that went over big and held them on 10 minutes overtime for encores.

From all slants good entertainment on the show for the entrance fee. Edba.

B'WAY PALACE

Los Angeles, May 26.

The early days of "store-show" vaudeville never presented a sorrier mess in the guise of a variety program than the Association (Chicago) booking office, working in conjunction with their L. A. booker, sent into the local Broadway Palace as this week's bargain priced show. The local booking as a headliner of Virginia Pearson, doing a single, burdened the weak incoming "Death Trail" unit with what proved to be just another one of those movie "names."

Miss Pearson unquestionably presumed in imagining that she could solo, as her nine minutes was consumed by an opening speech of apology for her personal appearance in a four-a-day grind house (which engendered resentment enough to sink her), following up with an alleged comedy verse to music, and finishing with an attempt at doing Kipling's "Futah Fishers Boarding House." Her ill-judged attempt as a single murdered any chance the bill had as a show. For herself she rang up a total of death-like silence upon exiting.

Rawling's Pets, three bears, two monks and a police dog, opened in an ordinary display of animal training. Broughton and Turner did fairly well in the duce spot. A special ship scene drop, for an immigrant and customs inspector start, was the framework for their several single and double Irish songs.

Miss Pearson was next, and then Leo's Society Singers. Sebastian Leo conducted in the pit for his new operatic trio (bass, tenor and female soprano), who offered a repertoire of operatic high-lights. They were the first to really register. Meriting the returns with as well blended a trio of voices as has been

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

JOE JACKSON
10 Mins.
Single
Fox, Philadelphia

Fox's last week introduced a new idea in motion picture house diversions when using an all comedy turn on the bill, probably the first of its kind to be attempted in a photoplay house.

Joe Jackson, pantomimic comic cyclist, has deserted vaudeville and was the experimental attraction. Judging from the success of his engagement, it is probable other such turns will feature this house. Another comedy turn, Moran and Mack, blackface comedians, is scheduled for this week.

Jackson, billed as "A Tramp of a Fellow on Wheels" presented his tramp cycle act with the addition of several silent pantomimic "gags" of the sort for which he is famed.

With a stage bare of any setting, Joe makes his first appearance after becoming lost in the curtains at the side. The sight of the audience makes him bashful and he slides off the stage, doing a bit of ludicrous peering from the wings, as he did in vaudeville. He drew a gale of laughter by the simple method of duoble snapping his fingers at imaginary opponents.

His pantomime is unique and his act scored a hit at this house.

Waters.

"MEMORIES" (26)
22 Mins.; Full Stage (Special)
Figueras, Los Angeles

Jack Laughlin had Memorial Day week and a war picture, "The Unknown Soldier," to work on for an overseas prolog. He staged "Memories" which had some good talent and a nice enough set if it had meant anything. With a stiff, unmeaning routine and several impossible situations, the players were good enough to hold it up for generous applause at the curtain.

Act opened with a song and band accompaniment before curtain rose. When the set was revealed, it showed mounds of turf rising to a hill with a flagstaff atop. Cast was supported on various terraces, dressed in varied military costumes. Margaret Hayes and Frank Shannon were the lead-off numbers with patriotic songs. The house band was dressed in overseas uniforms and seated in a dugout scooped out of the hillside.

Paul Howard, with a bend in his back, did some acrobatic dancing that was very good, the boy being able to turn flips, etc., at will but outside of that he had nothing that warranted the obvious good feeling he had toward himself. Crosby Brothers in gun drill and tap dance went across with effect. Four chorus girls in a kick number, "The Prisoner's Song," and cartwheels by Charles Douglas were also on tap. The windup was a "Spirit of '76" tableau.

Marguerite De La Motte and Charles Emmett Mack were billed as the stars of the prolog. They appear in the picture. All they did was to come out after the presentation and take their bows. No effort was made to entertain the crowds who came to see them in person.

FOKINA BALLET (15)
20 Mins.
Full Stage
Stanley, Philadelphia

Vera Fokina and her Fokina Ballet of 14 were the surrounding stage feature on the Stanley bill last week. Three elaborate dance numbers were given, with striking costume and setting effects.

The first number was by four

heard on a local rostrum in many a week.

Jack Hanley, comedy juggler, had the laugh-hungry pay folks wallowing in his exhibition of hokum, which sets him apart from being just a juggler and gave him honors as the bill's comedy hit. Dale Bros. and Bessy were out of place in having to follow Hanley. The latter unit did a most ordinary hodge-podge of small-time comedy talk and a single instrumental musical used as a finish. Placing this act next-to-shut, and also attempting to follow a sure-fire comedy act with it puts the fault not so much on the act as on the booking layout.

K. T. Kuma, two far-east flappers as assistants doing a routine of cabinet illusions, closed. The elevating figure and its disappearing finish was the high-light.

members of the ballet, a chanticleer number. The girls wore the plumed costume and headdress in this presentation. As one of the company sang "The Song of India," Mme. Fokina danced a solo toe dance. The finale was an Arabian dance number in which the whole company participated with a solo dance by Fokina standing out. It began with a dance by the members of the company as food bearers, each carrying a large tray. The solo was the dance of the Sultan's favorite, while the remainder of the dancers impersonated the slaves of the harem.

A well conceived ballet which won considerable applause. Its principal lack for picture houses accustomed to stage presentations is that those capable of paying it and in the presentation class have had ballet more or less elaborate with this becoming merely another 'despite its starred principal.

Another point here is salary. It's the sort of an act that should be called upon to play percentage in proof of its draw, if any, and without value for picture houses if not possessing a draw.

"AZTEC IDEA" (40),
40 Mins.; Special,
Loew's State, Los Angeles.

Fanchon and Marco are doing something new this week with their "Aztec Idea." They had to go back 2,000 years for the theme but brought it up to date and topical for Decoration Day.

Opening with the band in the pit, a back drop in "two" showed the wall of an Aztec temple. Seated on a throne was Frank Stever, in Imperial costume. Lanore Delara and Myra Kinch, as attendants, performed an Aztec sword dance as atmospheric explanation. Stever, a baritone, sang "God of the Sun" to appreciation. Two sections of the wall then flew to reveal the orchestra in modern costumes with Charlie Melson leading. He modernized the proceedings by starting off on "So's Your Old Lady" and came down to the foots to put it across vocally. He also did an imitation of Rube Wolf, the regular conductor, now on vacation.

Garrison Jones and Elsie Elliott did a burlesque Aztec dance that scored and later Jones came out for an intricate tap dance. The chorus worked out a long routine that put the 16 girls across with the paying fans. Stever sang another number, "Two Thousand Years ago," followed by Jones and Elliott in a pretty waltz. Another catchy chorus number, the girls in pink and white doing a tap dance without music, also clicked.

Melson and the orchestra then went into a songbook on the war, good for Memorial Day week, which gradually reached a crescendo, with three screams above the orchestra stand revealing patriotic scenes to a woe finish with the audience ready to stand on their chairs.

"KIT-KAT REVUE" (42)
30 Mins.; Special
Metropolitan, Los Angeles.

A good, substantial turn is the offering here this week although the idea is reminiscent of the Novello Bros. presentation recently at Loew's State by Fanchon & Marco, predominating in set and chorus costumes. Eddie Peabody and the band were featured, working straight through. Effect was lost by not spotting the acts farther up front, as all of them came together towards the finale.

Peabody performer with baton, violin, banjo and voice, assisted in one song by Edith Griffith, Drury Lenington, with a nice tenor voice, went across enthusiastically, and Johnny Dove, in a tap dance, well enough for a long encore. Bert Darrell with tap dance, backovers, splits, flips and Russian steps on roller skates proved a clever novelty.

Allen and Gussie Blum, who worked in Sid Grauman's "Big Parade" prolog, performed a knock-down-and-drag-out rag doll dance wherein Miss Blum took what seemed to be a lot of punishment. Scored big. Another tap dance came when Clemence and Sylvia, two girls in cat costumes, offered a hard shoe number and were liked.

The band introduced "Valencia" which got across big with the

BREWSTER SUSPENDS

(Continued from page 3)

but stated he wanted to contradict the story that he had sold his papers to M-G-M (story did not so state).

Brewster said:

"The letter had fallen into the hands of my enemies"; also that he had wanted to marry Miss Palmer for the past six years, but was unable to secure a divorce.

Mrs. Brewster a few months ago sued Corliss Palmer, a beauty contest winner, for alienation of the affections of her husband. She secured a verdict by default. Miss Palmer and Mr. Brewster were then on the coast. Both remained there while the trial was going on in Brooklyn. Miss Palmer permitted all of Mrs. Brewster's testimony concerning her and her relations with Brewster to stand uncontradicted on the record.

Used Phone Too Late

In New York when Variety with the Brewster story appeared, representatives of the publisher in his Brooklyn office communicated with him over the long distance phone. It is not known what Brewster instructed or said, but immediately afterward the Brewster office commenced phoning to heads of picture press departments asking what their "attitude" would be in view of Variety's expose and the Brewster letter.

One press executive retorted he thought it was up to Brewster to state his "attitude," and when the representative informed him that "we have just spoken to Mr. Brewster on the phone," he answered:

"That is what Brewster should have done in the first place."

A report circulated in newspaper quarters that the Brewster Publications intended to send Variety a letter mentioning that Variety's story had "slightly erred" in interpreting the Brewster letter. Up to press time last night that letter, if written, had not been received.

Metro-Goldwyn-Mayer people in New York are said to have held several conferences following Variety's disclosures. It delayed an intended departure for some of the conferees who were scheduled to leave for the coast.

Among those at the conferences were Howard Dietz and Pete Smith, press department chiefs for M-G-M, in New York (Dietz) and Los Angeles (Smith). It was Smith whom Brewster referred to in his letter as the M-G-M man coming east to inform the Brewster editors and managers how and what he (Brewster) desired in the matter of Metro-Goldwyn-Mayer "protection."

Among the film publicists the opinion prevailed that if Pete Smith made the contract or "deal" with Brewster, alone or in association with his compatriot, Dietz, that he did well in that way for his organization, no more than any press agent would have tried to do under a similar condition.

Los Angeles, Cal.

Metro-Goldwyn-Mayer has made another "deal" on their contract with Corliss Palmer, protégée of Eugene V. Brewster, publisher of screen magazines. They have split the year's contract with Hal Roach, who is to keep her on his pay roll for 26 weeks at \$250 a week.

At present Miss Corliss is appearing opposite Charlie Chase in a two-reel comedy.

It is quite likely M-G-M will lease Miss Palmer out for any portion of the other 26 weeks, as it is said, there is no intention on their part to use her in any M-G-M pictures.

Associated First National has been added to the list of the producing and distributing organizations that have withdrawn their business from the Eugene V. Brewster fan publications since Variety's expose. Prior to that both Famous Players and the Warner Bros. had scratched the Brewster papers off their advertising budget.

"Movie Monthly" at various times had been published under the titles of "Movie Adventures" and "Movie Thrillers."

patrons. Nice setting, with the automatic stage doing only one lift. Specialty dances by girls of the chorus and a jazz toe dance by Clarice Gannon helped put the act over.

RIVOLI

(NEW YORK)

New York, May 30.

Bailey and Barnum in blackface and Henry B. Murtagh, the Rivoli's organist, walked away with the honors of the current show Sunday evening. The team late steamed up the audience and had them "right" with three numbers that they shot over the footlights in six minutes, and the organist coming along a little later with a gag song number to old melodies practically cleaned the audience on applause.

A John Murray Anderson diversionment entitled "The Dance of Joy" with 11 people in it, including Ivan Bankoff, Beth Cannon and the Irwin Sisters failed to click. Its greatest force lay in the beautiful costuming utilized for the girls. It runs a little over 15 minutes.

Opened by Bankoff acting as a ballet master and instructing six girl pupils, this is followed by Beth Cannon and Bankoff in a double number and the latter executing a solo dance.

The first part registered on the dancing of the two principals, but a lengthy violin solo between this point and the finale led the act down considerably. It was hard to pick it up again for the final number, although the mirror dance by the Irwin Twins won some applause.

The finale is a Russian wedding scene, a handsome blaze of color from the costumes, and Bankoff does his Russian floor stuff at this point, getting the best applause return of the act.

Opening the show was an American Fantasy by Victor Herbert used as a preliminary overture leading to "Songs of Northern States" with a James FitzPatrick Melody series picture. Both together run 14 minutes.

Bailey and Barnum opened with a double and scored. The banjo manipulator of the pair followed with a solo that likewise hit and the pair with a "hot" closing number just about cleaned up. The new weekly held the next five minutes after which Murtagh did his stunt and the presentation led into the feature.

"The Unknown Soldier" ran 83 minutes here, too long. Fred.

STRAND

(NEW YORK)

New York, May 31.

Memorial Day was celebrated in New York Monday, the city's penchant for holidays taking precedence over all else, even though the rural and more thrifty districts used up Sunday and observed the day when and as it should be observed. And the rain Monday kept thousands in town who otherwise would have gone away.

Joe Plunkett, the boss of the Strand, was away. He, being the managing director of a first line Broadway theatre, is rated with the plutocrats and other fellows who can afford to carry a cane, but at that, he didn't go away until a fine show for this week had been laid out. So probably when he was getting those ocean or mountain breezes somewhere (most likely at the Astor) he was figuring how the audience in New York liked the show.

Well, Joe, it was like this. Remember that big gust of wind about 10 o'clock? Yes? That was just the Strand mob getting excited over the entertaining abilities of one Cliff Edwards, whose business is that of making peculiar vocal sounds simultaneously with the strumming of a ukulele. And my, my, Joe, how he whacks a heavy salary out of that two by four sound box!

The rest of the stage show was great, too, Joe. That song Kitty McLaughlin sang, as she stood garbed entirely in white, flanked by eight boys in doughboy uniform and at the base of an eagle crested monument—that was pretty fancy entertainment and the cash customers (there weren't many of us dead heads in Monday night) got their hands all chapped from fanning the wind as she got through. And the quartet number—the fellows with their heads through the curtain and wigged up like Chinamen—that was good, too, Joe. Their songs were filled with a few laughs. When through and the girls got on that great big revolving bouquet business, then stood around while Mlle. Klemova and M. Daks danced several classic routines, there was more applause.

And then Henry Kelly, dressed up in Colonial costume, sang "An Old Fashioned Bouquet" in a fine high baritone that made one wonder why they didn't have him singing parts of that "Mikado" overture, which, by the way, was excellently played by Carl Edouarde and the orchestra.

Kelly has a fine voice, Joe, too, and he has sung within 20 miles of the best state capitals and governors in this country, so sometime, when you get time give him a real chance with some fine music that suits his voice, and do you know what'll happen, Joe? This fellow Kelly is liable to start some applause that is usually reserved only for those who charge and get money when they sing in Carnegie hall.

That's on the level, too, Joe. He is a singer from wayback—back as far as the time when he sang with the Boston Opera.

As an incident it might be mentioned that the news reel wasn't so forte and didn't have any shots of the polar exploration, although Mr. Loew's New York Roof had 'em and Mr. Loew's roof, Joe, only charges 50c. on the high days and holiday nights. And, Joe, your place charges about 85c. on those same nights! 'Stough at that, and if they hold any more discovering matches, why not frame it with some of the airplane boys to bring their machines for exhibition on the Strand's great big stage. They say you had the North Pole stuff last week, but lots of us were asleep then.

The feature picture this week is "Ranson's Folly," starring Richard Barthelmess.

And listen, Joe, just to get this straight and to part on good terms, your boy friend was treated swell over in your place Monday night—even with you out of town. Yeah—treated like he was a Swede prince, or an Indian fakir or something other than just a guy on Variety. But that's the right angle at that, Joe—treat 'em all swell and they leave puffed up like Pouter pigeons.

And you should worry? Certainly not, 'cause you fixed up a nice show for the boys and girls before you left. Ta, ta, Joe—hope you're golfing better. Sisk.

FOX

PHILADELPHIA

Philadelphia, May 28.

Two novelties feature the Fox bill this week. One is the first appearance of an all-comedy turn on a picture house stage and the other consists of two unique settings designed for the other features by Leslie Casey, the production manager.

In celebration of Victor Herbert Week, the Fox orchestra, under the direction of Adolphe Kornspan, rendered a Herbert overture, supported by a vocal chorus. One of the settings feature this number. Built around the operetta "The Fortune Teller," the setting was a gypsy camp, with a campfire and gypsy wagon in front and realistically shimmering blue lake as a background. A quartet consisting of Hazel Bond, soprano; Rita Rododa, contralto; Clay Inman, basso, and Robert Mills, tenor, sang several Herbert songs in unison and as solo numbers. There was a male chorus of ten and a violinist, Stephen Pillischer. The numbers included excerpts from "Mlle Modiste," "The Fortune Teller," "Princess Pat," "Naughty Marietta" and "Sweet Mystery of Life."

The second setting was constructed for the Elmer Folger Boatmen, late with "Grab Bag," who sang the "Volga Boatmen" song. The setting was a beautiful reproduction of the rock-bound Volga River, over which the boatmen could be seen pulling their boat as they chanted.

Joe Jackson presented his pantomimic tramp on a bicycle, the act from vaudeville. It made a hit here and has possibly paved the way for further all-comedy turns in this and other picture houses.

James Clemons and Eileen Marcy, late with the "Greenwich Village Follies," introduced a Charleston lesson, showing how this acrobatic dance can be slowed into the most sedate of ballroom dances. Clemons did his inebriate dance, introducing more Charleston steps.

The picture was Peter Kyne's "The Shamrock Handicap," with Janet Gaynor, Leslie Fenton, J. Farrell MacDonald and Willard Louis.

ORIENTAL

(CHICAGO)

Chicago, May 27.

Still lining up outside the Oriental early in the morning waiting for the theatre to open. House has been open four weeks. How long the crowds will continue the "eddy to rise" manner of theatregoing is a hard question, but it looks good for some time to come.

A majority of "repeats" in the theatre chairs at the show reviewed if receptions mean anything. Most of the performers on the bill were holdovers from previous bills, and were royally acclaimed upon appearance.

A new one to this reviewer walked away with the house. He is colored, George Dewey Washington. He has one of those clear, emotional voices and gets down on his knees for a confidential patter now and then, timing his talk with wonderful precision to the orchestral accompaniment. Sure hit with a stage orchestra.

The Paul Ash presentation is called "Down South." To fit the occasion the entire front of a colonial mansion has been built on the stage. The orchestra, dressed in old-time southern outfits, is seated on the porch, while Ash walks around the front yard in tight pants, high hat and a long form-fitting coat.

The introduction was nifty. Washington, dressed as a train announcer, entered in front of the curtains and began reeling off the "all aboard" stuff to music, with the entire cast of entertainers marching across the stage with

suitcases. Paul Ash stepped out in his overcoat and hat and wasn't recognized for a few seconds.

With the switching to full the orchestra broke forth with a pop number said to have been written by Ash. This was followed by a southern melody featuring two girl singers, Jason and Harrigan. The girls were not recognizable in blackface and mammy costumes. They were seated on a small platform and were pulled slowly across the stage as they went through their numbers. Took a h—up encore.

Maurine Marselles, held over since the opening of the theatre, showed tremendous improvement in her work this week. Her songs and high kick specialty were executed with a pleasing poise and grace which she lacked at first. Miss Marselles entered to a reception and went off with an ovation.

A regular house attraction is Peggy Bernier, who features personality singing and Charleston dancing. Miss Bernier made the McVickers-Oriental jump with Ash and is going stronger every week. Her first number was worked with the Oriental choristers and wasn't so hot. She came back in kid costume, however, and got back into audience esteem by talking a "sweetie" affair with Paul Ash.

The young colored dancers, Chilton and Thomas, presented a step routine evolved from the Charleston and done with real class. Ash was forced to make one of his proverbial speeches before the customers would let the boy and girl go. The team is an excellent picture house bet.

A newcomer to the Ash clan, "Red" Norvick, did a couple of xylophone numbers with speed as their main idea. Took well enough. The half haired maestro and his boys did the usual number of pop pieces, mostly announced as written by Ash in conjunction with someone else. Presented, of course, with the typical Ash showmanship and drawing wholesale hand patter.

The film portion was humorously headed by Raymond Griffith in "Wet Paint." Took like wildfire till about half over, when the laughs spread apart and stayed that way. Kinograms, Pathe Review and a cartoon comedy completed on celluloid.

Henri Keates, solo organist, ran his community singing unusually long, but took a legitimate encore. The first time this reviewer has seen a picture house organist called back after the lights were doused and the organ lowered. Hol.

STATE

(ST. LOUIS)

St. Louis, May 29.

The State has had an uninterrupted run of "names" for a good many weeks, and continues currently with a tripleheader in the Caninos, Rudy Widoett and the Eddie Miller Duo. As far as the film bills are concerned, however, the last three weeks have seen a trio of "weak sisters." This week's bill has the healthiest, though, in "Paris."

As per usual, Don Albert's overture is excellent. Hosmer's "Southern Rhapsody" is used as a Memorial Day number, which is synchro-nized to one of the FitzPatrick "Holiday" films. A tableau at the close shows soldiers of the North and South united under the flag. Very effectively done. Eight minutes.

The news and topics preceded Eliza and Eduardo Canino. This pair are taking their first fling at the film houses. They are scoring solidly here. A Spanish Charleston encore made the biggest hit. Twelve delightful minutes.

The organist, a combination "community" recitation and song number, was a total miss, the lengthy recitation part proving that, while audiences may sing a bit, reciting is no fun.

Rudy Widoett, spotted next, grabbed applause honors. Widoett, billed as "the world's greatest saxophone virtuoso," lives up to his billing, as far as this reviewer knows. His manipulation of the sax keyboard is masterly and the crowd was appreciative in its "hand." A drawing card, Widoett, and one who pleases 100 per cent.

A rather lengthy Tours contained two Pathe Review pieces, one a scenic of Princeton U., the other an educational showing how trout are brought up from babyhood to maturity. Interesting.

The Eddie Miller Duo (Miller and Victor Vallenti) were the final stage unit. Their voices harmonize well and their choice of semi-popular numbers is good, particularly "Song of India," the last helped by a scenic effect. Eight minutes in "one."

"Paris," the feature, just another program picture with some Apaches. 55 minutes.

Theatre cool but business Satur-

day afternoon not so good. Only about two dozen people on mezzanine, and downstairs had plenty of empties. Ruebeck.

CAPITOL

(NEW YORK)

New York, May 30.

Nice layout at the 61st street corner this week, the main presentation item being a ballet led by Albertina Vitak.

Other than that Gladys Rice sang "Hymn to the Sun," while Doris Niles danced, Waldo Mayo, concert-master of the house orchestra and first violinist, rendered his own orchestration of Gershwin's "Rhapsody in Blue" and thence the usual reelage supplemented by an F. B. O. comedy.

"Caucasian Sketches" made a 13-minute overture, a trifle long, which led into the Rice-Niles double, a pretty little affair nicely conceived as to lighting. Thence the "Rhapsody" to applause, which hinted at what this 65-piece instrumentation could really do with that work, followed by the weekly, including the Polar clips of Byrd and Amundson. Three "stories" for Pathe this week, two for Fox and one for International.

"Chopiniana" was the ballet to the strains of "Nocturne" and "Grand Valse Brillante," the 12 girls being divided into trios for color and corresponding wigs. Pretty routine and added to which was the novelty dressing, made this a stand out. Yellow, green, cerise and blue were the colors with Miss Vitak in the conventional long white ballet skirt.

This paved the way for the film feature "Paris" (M-G), after which came the comedy, "Egged On." Skig.

METROPOLITAN

Boston, June 1.

The Publix "Take-a-Chance" unit built up by Frank Cambria and using Ed Lowry as toastmaster took Boston by storm as the first real novelty the big Metropolitan has shown since it was opened.

The real surprise, however, to Boston, came in the fact that it proved to be good entertainment and probably the most lavish bill yet booked in under the Publix policy.

The Sunday advance draw without the unit was good, but the Monday holiday response had them jammed in the lobby until the outer doors had to be guarded.

Five full shows were given at a flat 75c. price with a 5,000 capacity.

The picture scored heavy, being good entertainment and appropriate in its title of "The Blind Goddess," as the entire theme of the unit is based on the blind chance the public took in coming to the house with not even an intimation of what any part of the program would be.

The supporting acts are reported as getting into better shape daily, and there is no question but that the 16 dancing girls with their Tilleresque and "Rose-Marie" routine are sure fire.

The Lime Trio were given the big hand last night, with Pickard's Eight Chinese Syncopators running the acrobatic act a close second. Healy and Clifford in a dancing duo, Judnick, the accordionist, and Virginia Johnson as soprano soloist, completed the unit bill.

Joseph Klein was missing from the pit, being given a week's vacation in deference to the Frank Cambria director, and Martell at the organ the "Birdland" novelty to a real hand.

This applause thing is growing at the Metropolitan, and is a welcome change from the first few months, where the program was apparently laid out with no desire for any display of enthusiasm. The change is not due so much to any improvement in shows, but rather to a marked improvement in showmanship.

A few more bills like the "Take a Chance" blind program at the Met this week and this house will start rolling up \$40,000 weeks steadily, as it has unlimited matinee possibilities, whereas Loew's State may not be able to build up its afternoon business because of its location, away from the shopping district. Tibbey.

STRATFORD

(CHICAGO)

Chicago, May 29.

Apparently encouraged by Al Shor's success as a stage band director at their Capitol theatre, Conney Brothers have taken Maurice Hillblom and his orchestra from the pit and are billing them as a stage attraction. The policy now in effect at the Stratford is similar to that of the Capitol except that the former plays a split-week bill.

Nothing sensational about Hillblom or his stage band; he at present is playing a "dummy" act, using a master of ceremonies for all talking, and his 11 musicians are dishing out acceptable music. The neighborhood crowds seem to like the stage band idea well enough, and the house is drawing better than it did formerly.

The Stratford stage is rather small

for a band. With the orchestra seated in the rear there is only a five-foot working space for the specialties.

Hillblom put up a nice front on the boards. He has a pleasing smile which he works constantly, and his directorial maneuvers are executed with sufficient grace. He and his band must be given time to become "stage broke" before his real ability is evident. The orchestra fills in with pop numbers between specialties.

Low West produced the show and booked the specialties. Very good, with the exception of a couple of song pluggers. One fellow in particular, name unknown, was about the worst ever heard. The pluggers will be eliminated from now on, so West apparently isn't blind.

A set of flower props used some time ago at the Capitol was here this week as scenic setting for the band. Very attractive.

Old-timer Tom Mahoney was master of ceremonies, and good. Mahoney turned the presentation into a family affair with his confidential talk. He worked himself into some nice popularity with the fans. A comedy song as a climax took to the last syllable.

Steve Savage featured with his eccentric comedy dance numbers. For the last half bill he did his familiar drunk dance for a nice hand. Recognized as standard presentation material.

Nee Wong, Chinese ukelele twanger and pop songster, got the best encouragement. A good novelty was his modern melody in alleged Chinese. His voice is not so nifty, but he bolsters it with some nutty facial comedy.

Three girls from the Abbott school went through semi-aesthetic routine well enough. Seemed rather new to the business. Another Abbott girl, Marie Hisbon, showed more poise and grace in her solo toe work and lined up as good stuff.

Ben Strong, kid singer, pulled big applause with his clear vocal work. As all of those on the bill were on the first half program also they were somewhat handicapped. They probably put their best foot forward for the first half shows and had to rely on their second string routines for the last four days.

West is going to book separate acts for the two-a-week programs, which is better than the existing policy.

"The Shamrock Handicap" was the feature.

No pit orchestra with the regular aggregation on the stage. Doris Gutov continues as organ soloist and played a slide number with her usual excellent ability.

The stage band idea may hold here for a moderate run. Loop.

COLUMBIA

(PORTLAND, ORE.)

Portland, Ore., May 25.

This Universal house has hit a responsive chord in presenting special stage features with pictures. Although an 800-seater and with inadequate stage facilities, it has sailed along weekly with a healthy profit, reflecting upon Manager Taylor's idea that movie patrons like a bit of flavor with straight pictures.

This week the entire bill is a "wow." As an opener Harry Linden's All-Artist Orchestra, 10, offer an "International Dance Medley" arranged by Lindon. In this medley, the tunes and moods of the various lands are musically presented, ranging from "Sweet Georgia Brown" to Tschalkowsky's "Dance Russe Trepank." So big did this concert go over when caught Saturday night that Linden was forced to encore with Liszt's "Hungarian Rhapsody."

A very amusing Buster Brown comedy followed, while the trio spot had Thelma Lee in a group of popular numbers. Miss Lee looks like a comer. At this performance she necessitated the stopping of the feature, which had already been flashed, to do another song.

Ellnor Glyn's "The Only Thing" ended one of the best all-round programs given at any of the local picture houses in many a moon. Cohen.

HAYS AFTER FUNDS

(Continued from page 1)

ministers, declared that every effort is being made on the part of the movie interests to truthfully tell the story, hopes, ideals and aspirations of the American people in order to promote peace and understanding. He spoke enthusiastically of the cordial relationship existing between the movie interests and the church.

When asked his views on the Sunday movie question Mr. Hays declared the matter was largely a local subject.

Mr. Hays remarked that the motion picture industry is being over-seated. By that he meant more houses are being built than are necessary to provide proper entertainment for those who seek it.

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COLTON'S NAME UNAUTHORIZED AS MILDRED HARRIS' AUTHOR

Merely Held Conversation with Film Actress' Latest
but Departed Husband — Slipshod Booking
Methods by Association on Coast

Los Angeles, June 1.

John Colton, author of "Rain" and "Shanghai Gesture," did not write "If Husbands Only Knew," the vaudeville sketch in which Mildred Harris, former wife of Charlie Chaplin, appeared in at the Broadway Palace, an Association house here, recently.

Mr. Colton says he does not know Miss Harris and that at no time had he ever written anything which could be turned into a sketch for vaudeville for her.

Last winter he met Terry McGovern, husband of Miss Harris, in Jacksonville, Fla., and at that time McGovern asked him for his New York address, Colton states.

A few months later McGovern came to New York, called Colton on the phone and requested an audience. He came to Colton's house and there inquired if the latter would write a vaudeville sketch for his wife, whom he explained, had unusual talents. Mr. Colton says he answered he could not think of doing any such thing for Miss Harris or anybody else.

McGovern then, according to Colton, requested the author to read a sketch he had written for Miss Harris and inquired if he had any suggestions to make or any corrections, he would appreciate it.

Colton said the sketch was delivered to him and he read it. He stated that he could not see anything in it, the playlet was childish and hopeless and something he could not criticize, as it had no dramatic structure, which he would consider feasible for entertainment purposes.

The matter passed out of his mind, said Mr. Colton. The next he knew of it was when reading Variety of May 19. He saw in it a New Act review on Miss Harris' playlet, which gave him credit as the author. At the time the act played here, Colton was in a local hospital receiving treatment for his teeth.

No Inquiries

Up to that time he said he had no cognizance of the fact that Miss Harris was even on the Coast and contemplated vaudeville, as he had never met Miss Harris. Unfortunately, Colton says, McGovern is not here as the latter left Miss Harris, prior to her vaudeville debut. Colton has been unable to get in touch with him to ascertain the use of his name. He was also unable to ascertain the address of Miss Harris to inquire why she had used his name.

The act was booked by Ben Piazza of the local Association agency for the "death trail" house here, as well as theatres in Stockton and Fresno, where it closed, as no use for it could be found on the circuit.

In the booking of the act the Association people at no time made any inquiries as to Colton's connection and followed their general slipshod manner of booking anything which comes from anywhere, as long as it takes up certain time allotted on the program at the small time houses, which are playing their vaudeville.

EDEN-MARION TURN

Hope Eden and Sydney Marion have been booked for a tour of the Loew presentation houses, opening at the Columbia, Boston, the week of June 6 for an indefinite engagement at that house.

Miss Eden is the mind reader and former half of the Hope Eden and Prescott (vaudeville) team.

Dorothy and Eleanor DUEL

Featured in
The Great Temptations'
WINTER GARDEN, N. Y.
Exclusive Management
Ed Davidow & Rufus LeMaire
1500 Broadway, New York

LEBLANG ALWAYS WANTED

A Broadwayite in commenting upon the opening of Rahman Bey the Fakir observed: "They may bury him alive but it will be Joe Le Blang who'll dig him out."

BATHTUB GIRL STARTS AS BALLROOM DRAW

Joyce Hawley, the Carroll "bathtub girl," is a feature prospect for ballrooms. Saturday and Sunday nights of last week she appeared at Danceland, Coney Island, under an arrangement of an \$850 guarantee with 25 per cent. of the receipts for both nights.

Arthur Henry (Henry and Moore) is acting as Miss Hawley's manager with negotiations now on to place her in four Ohio ballrooms. She remains in each emporium for a week.

Miss Hawley made but one appearance nightly in the Coney Island room, doing a straight "ballroom dance."

Henry has dissolved his vaudeville partnership with Leah Moore, the latter temporarily retiring.

Mayhew-Pandolfi Part; 15 Years as One Team

Mayhew and Pandolfi have dissolved partnership after being together for 15 years.

Joe Pandolfi has retired from the show business, opening a cabaret at 10 West 17th street, New York, while Art Mayhew will shortly do a new act with Annette Collins.

O'Neil Sisters Working

"The Gingham Girl," in miniature form, has become a definite picture proposition through Gus Edwards putting the former show into rehearsal.

It opens at the Rivoli June 6 with other bookings to follow through the Publix offices.

One of the latest acquisitions to the cast is Marjorie O'Neil, a sister of Peggy O'Neil, the tap dancing expert, who joined the "Bunk of 1926" as a principal Monday night.

Maud Raymond's Return

Maud Raymond contemplates a return to vaudeville as a singing single.

That there is something in it comes out through Miss Raymond having in mind William Brode for her pianist. Mr. Brode frequently played for Miss Raymond when she appeared at Tony Pastor's many years ago. Bill is no chick either.

Miss Raymond is living at Jamaica, L. I.

6-FOOT SPANISH BEAUTY

A six-foot Spanish beauty, Maria del Villar, a standard in the continental music halls, is coming over under Arthur Spizzi's management for the picture houses.

The senorita is famous for her pretentious wardrobe which will be a feature of her offering. She is a dancer, despite her height.

PEARL REGAY IN FLOOR SHOW

Chicago, June 1.

Pearl Regay, lately featured in the "Rose Marie" New York company, is appearing for a limited engagement in the Moulin Rouge cafe before sailing for Europe. She opened with a new floor show Monday.

NAT PHILLIPS IN HOSPITAL

Chicago, June 1.

On the eve of his departure for a tour of vaudeville Nat Phillips was removed to the American Hospital here with a sudden attack of appendicitis and pneumonia. His act is known as "Phillips and Troupe."



GYPSY RHOUMAJE

"Miss Gypsy Rhoumaje is the enchanting American artiste who has been having such a big success at the Piccadilly Revels, where she sings, does character sketches and dances all manner of modern ballroom and eccentric dances. She is a new type of cabaret artiste, and has been creating a genuine sensation. . . ."—THE SKETCH."

COL. BRAY RETURNS

Chicago, June 1.

Col. Charles E. Bray, former general manager of the W. V. M. A., is back in the United States after completing an eight months' trip around the world accompanied by Mrs. Bray. The couple, always of a globe-trotting propensity, spent three months in Africa as guests of Mr. and Mrs. Martin Johnson, famous big game stalkers and hunters.

It is expected that Colonel Bray will very shortly make an announcement of his new affiliations in show business.

Mrs. Gaudini's Annulment Claim on Sascha Gold

Sascha Gold, professionally known as Sascha Gaudini, is alleged to have represented "he was a great artist with an income of \$1,200 for each performance," according to Mrs. Cornelia Gaudini's suit for an annulment of her marriage. The couple were married May 19, 1925, at Elliptic City, Md.

The wife now complains she loaned him \$14,000, and \$1,200, on two different occasions in support of her allegation he did not fulfill his pledge to "pay half of all marriage expenses"; that he was in trouble in White Plains, N. Y., and other debts in support of her plaint are fraud.

Gaudini has scored a point in having the wife elaborate on her allegations with a bill of particulars.

Kuhns' Marriage Annulled

Los Angeles, June 1.

Mrs. Ina G. Kuhn has been granted an annulment of her marriage to Robert R. Nash by Judge Harry A. Holzner in this city.

Mrs. Nash is with the Kuhn Sisters in vaudeville. Her husband is a member of the Three White Kuhns, also vaudevillians.

Moran and Wiser Apart; Partners for 20 Years

Moran and Wiser, vaudeville partners for 20 years, are separating.

Moran will do a single turn. Wiser will team up with his brother, Sam Wiser, who has been running a New Jersey trolley and winning Charleston cup contests at night.

HILDA SPONG AND RICHMAN

Hilda Spong and Charles Richman are teaming for vaudeville this summer. They will appear in a sketch by Rupert Hughes called "Next."

Marie Bates and J. Arnold Daly will be in the supporting cast.

SUMMER SUBSCRIPTION

to "VARIETY"
\$1.75—3 Months

Send remittance with name
and address

Mother-in-Law Gag Official

Washington, June 1.

The old tried and true mother-in-law joke has at last been recognized by the government, though not necessarily as a joke.

The Department of Interior has sent out a bulletin telling the Indians when marrying to establish their homes away from the influence of any and all relatives.

TED WILDE DIRECTING; STARTED AS 'GAG MAN'

Former Vaudevillian Went Into
Pictures With Harold
Lloyd

Los Angeles, June 1.

Ted Wilde, with Harold Lloyd three and one-half years, and head of the latter's scenario department for the past year, has been appointed co-director with Louis Milestone, to make the next Lloyd starring vehicle. It is to be a story of a fighting mountain family.

Wilde was formerly a vaudevillian having acted and produced. The first picture he worked on with Lloyd was, "Why Worry," as gagman. When Lloyd made "For Heaven's Sake" he was elevated to head of the scenario department.

Wilde is still head of the scenario department besides handling the megaphone.

IN PICTURES

Ann Greenway and Neville Flessner are slated for the picture houses via Max Hart.

The team has been in vaudeville.

Houses Opening

A new film house at Nutley, N. J., opens shortly, direction Maurice Brookline.

The new Star, Knickerbocker avenue, Brooklyn, management J. Hoelson, opened May 31.

The new Bergen theatre, Newark, N. J., opens this month.

The new Bronxville theatre, New York, opens this week.

The Casino, South Beach, Staten Island, will inaugurate a vaude policy for summer next week playing five acts on a full week booked by Walter Plimmer.

The new Aztec, San Antonio, Tex., opens June 4.

THEATRES IN CONSTRUCTION

Barrington, Ill.—\$35,000. Owner, Geo. Atkins, Main street. Architect, E. N. Braucher, 10 N. Clark street, Chicago. Pictures.

Beacon, N. Y.—Main street. Owner, B. J. M. Realty Corp., M. Ginsberg, president, Beacon. Architect not selected; value and policy not given.

Brooklyn, N. Y.—Flatbush avenue and Nevins street, through to Livingston street. Owner, Wm. Fox, New York City. Architects, Crane & Franzheim, New York City. Value and policy not given.

Buffalo, N. Y.—\$150,000. 337 Broadway. Owner, Jacob Roring, president. Architect, Henry Spann. Pictures.

Chicago.—(also stores, apartments) \$2,000,000. N. E. corner Lawrence and Lipp. Owners, Balaban & Katz-Lubliner & Trintz. Architects, C. W. & G. L. Rapp. Policy not given.

Detroit.—\$350,000. Grand River avenue and Joy road. Owner, Riviera Annex Theatre Co., Chicago. Architect, John Ebersson, Chicago. Policy not given.

Detroit.—(3,000 seats; also apartments) \$2,000,000. W. Adams avenue, west of Park. Owner, Charles H. Miles. Architect, P. R. Pereira. Policy not given.

Detroit.—(also stores) Fort & Ferdinand streets. Owner, A. Cohen. Architect, Chas. N. Agree. Value and policy not given.

Detroit.—(1,200 seats) Linwood avenue, near Philadelphia avenue. Owner, C. E. Waggoner. Architect withheld. Value and policy not given.

Homewood, Ill.—(Homestead theatre) \$650,000. S. E. corner Main street and Dixie Highway. Owner, Irons-Clamague Amusement Co., Chicago. Architects, Lowenberg & Lowenberg. Policy not given.

Indianapolis.—(also stores) \$150,000. 3432 N. Illinois street. Owners, Oscar Markum & Son. Architect, Geo. V. Bedell. Pictures.

Jamaica, L. I., N. Y.—(also stores) \$100,000. S. W. corner 87th street and Jamaica avenue. Owner, David Skolkin, 2 W. 46th street, New York City. Architect, Wm. Doyle, New York City. Policy not given.

Milwaukee.—(also stores, offices) \$500,000. N. Lisbon, 49th and 50th streets. Owner, Saxe Amusement Co. Architects, C. W. & G. L. Rapp, Chicago. Policy not given.

New York City.—44-54 Suffolk street. Owner, M. & S. Theatre Co., 154 Delancey street. Architect, Harrison G. Wiseman, 25 W. 42d street. Value and policy not given.

New York City.—(also offices) \$1,500,000. 213-19 W. 53d street and 1697 Broadway. Owner, Arthur Hammerstein. Architect, Herbert J. Krapp. Policy not given.

Racine, Wis.—(also stores) \$100,000. 16th street, near Franklin. Owner, Stephen Dorec. Architect, J. Mander Matson. Policy not given.

St. Louis, Mo.—\$500,000. Owner, Wm. Fox, New York. Architect, C. Howard Crane, Detroit. Pictures. Site not selected.

Syracuse, N. Y.—(Vanderbilt theatre) \$450,000. S. Salina street. Owner withheld. Architect, M. J. Deangelis, Rochester, N. Y. Pictures.

RAW "LIFT" ON COAST OF "PENNSYLVANIANS"

Harry Shannon, Jr., Goes
Into Pantages With War-
ing's Title

Los Angeles, June 1.

The rawest "steal" in the stage show business for years around here occurred last week at Pantages when "The Pennsylvanians" were billed as a 10-piece band with Harry Shannon, Jr., featured.

Waring's Pennsylvanians, the established musical institution of that name, is well known on the coast as it is throughout the country. Waring's has been appearing in the picture houses and played the film theatres when out this way.

Both the theatre and Shannon, besides members of the band, knew they were participating in a deception when lifting "The Pennsylvanians."

Not only was the attempt a very bad one for the show business, but the band was even worse. It played and tried to do "business" of a comedy kind upon the stage as though the members had just been thrown together out of honky tonks.

Anatole's Act in Cafe; Doubling Also for K-A

Finding not enough in straight vaudeville to attract, Anatole Friedland and his revue from the Club Anatole, New York, opens June 28 at Joe Moss' Beaux Arts, Atlantic City, for at least 10 weeks.

The first week at the shore, the Friedland show will double into the local Keith house, in itself a departure in view of the K-A objection to "doubling" of night club attractions.

Bee Palmer With Loew's

Bee Palmer has been booked by the Loew presentation houses at Boston, Cleveland and St. Louis, opening some time in June. The William Morris office arranged the tour.

Miss Palmer is scheduled to sail for Europe in August.

James Madison in L. A.

Los Angeles, June 1.

James Madison, vaudeville writer, has arrived here and is staying at the Hollywood Plaza for the summer.

LOEW'S 21 WEEKS IN SOUTH BESIDES NEW YORK AND EAST

Vaude and Picture Houses Only Figured—More Consecutive Than Any Vaude Circuit in Country—Going After "Names"

The Marcus Loew houses in which vaudeville and pictures will be played next season exclusive of the presentation and picture houses will be in a position to offer vaudeville acts more consecutive bookings than any other circuit in the country.

According to present plans, which may be elaborated, Loew's southern tour alone will include 21 full weeks. In addition an act can play the many Loew houses in New York, Boston and Providence.

The shows playing the southern tour will travel intact and will play 21 weeks on the initial route. If Boston and Providence are included it will be a 23-week route, starting at Washington and ending at Providence, after playing Boston.

The route will include, in addition to the houses currently playing Loew vaudeville and pictures, Houston, Fort Worth, Terre Haute, Evansville, Baltimore, and Richmond, Va.

In addition Loew will go into Columbus, O., where a new 3,500 seater is now under construction; Detroit (probably Mies houses); Evansville, Ind., and Pittsburgh.

The Loew booking chief, Jake Lubin, has instructed his agents to go after "names" and attractions for the augmented bookings are expected to prove attractive to all acts in view of the conditions existing on former formidable circuits now unable to offer an act consecutive bookings.

The chaotic condition of the picture houses playing vaudeville in regard to consecutive bookings is also expected to react favorably to the Loew Circuit.

WALKOUT OF ASS'N

Chicago, June 1.

The association is beginning to feel the reaction of independent vaudeville houses to its dictatorial policy. The two latest houses to refuse to yield themselves to the whims of the czars are the Apollo, Janesville, Wis., and the Orpheum, Kenosha.

Their bookings are now being handled by the Gus Sun-Billy Diamond offices here.

2,500-Seat Vaude-Pict Theatre in Syracuse

Syracuse, N. Y., June 1.

Construction of the proposed new \$450,000 Vanderbilt theatre in the "900" block of South Salina street will commence about June 15, according to plans announced by Dennis K. Vlassopoulos of this city, behind the project. The site passed to Vlassopoulos and his associates today.

Plans prepared by Michael J. De Angelis, architect, of Rochester, N. Y., call for a four-story theatre and business structure, the playhouse seating 2,500 people. The theatre is to be ready for operation by winter. It will have a combination vaudeville and picture policy.

This is the second theatrical venture of Vlassopoulos. He recently took over the new Palace theatre in Eastwood, a neighborhood picture house with large seating capacity. Vlassopoulos is one of five brothers with varied business interests in this city and Rochester. In addition to operating seven stores, they control the Oriental Products Importing Company and the Purinoli Bakery.

HIP, PORTLAND, NOW 30c

Portland, Ore., June 1.

The Ackerman-Harris Hippodrome, running for three months at a 25c. top, had boosted the scale to 30 cents. Business is big at all shows.

People's will close July 1 for remodeling. It is rated as a loser, operated by J. J. Parker in conjunction with the North American Theatres.

SIGN OF WEST COAST CASTING OUT JR. VAUDE

Booking Into Opposition House at Fresno—Orpheum and Ass'n May Go Out

Los Angeles, June 1.

The possibility of the West Coast Theatres, Inc., throwing out Orpheum Junior vaudeville from their houses looms, as that same brand of entertainment is announced next season for an opposition house in Fresno.

The opposition house is the Wilson, operated by the Golden State Theatres, an organization financed by the North American Theatres, Inc. It closed last week to reopen in the fall with Orpheum Junior vaudeville and pictures supplied by P. D. C.

If this happens it is believed that the West Coast Theatres, using both Orpheum and Association vaudeville, may balk because of their own house.

In Long Beach, the Capitol is operated by Far West Theatres, Inc., another subsidiary of North American. It has been using first run pictures and presentation vaudeville, plus legit and Will King revue policy in its seven months' career. It becomes a second run next week.

'Names' on M. P. Routes From 10 to 16 Weeks

Chicago, June 1.

Within the last two weeks Phil Tyrell, of Tyrell Attractions, in the Gus Sun-Billy Diamond offices has booked a great number of recognized artists in picture houses for engagements of from 10 to 16 weeks.

Included in the list are Eva Tanguay, Sissle and Blake, Frances Renault, the Bennett Twins, the Darling Twins, the Barr Twins, Cogert and Motto, Nick Lucas, Don Bestor and his orchestra, Bennie Kreuger and his orchestra, Isham Jones and his orchestra, Colletta and her Jazz-O-Mania Revue, Wells and Brady, Vera Amazar, Walwright sisters, National Male Quartet, Kerenoff and Marco, Monk Watson, and Huston Ray.

Tyrell is Alf T. Wilton's western representative.

Wigwam, Frisco, Cuts Scale

San Francisco, June 1.

The Wigwam, neighborhood picture Theatre and vaudeville house, playing 40c. top for a number of years put in a drastic change of policy last week cutting the top night rate to 25c. and matinees to 15c. The change was broadcast widely in a billboard campaign and thus far has resulted favorably.

Business is said to be greatly increased with every indication of permanency.

K-A Scale Cuts

K-A. neighborhood houses are cutting prices and bills for summer. The 81st St., New York, is playing five acts instead of six and with the last half of main floor reduced to 75c. week nights.

The Bushwick, Brooklyn, has also cut its week night prices, but is still playing eight-act bills.

K-A in Bay Ridge?

From reports Keith-Albee are said to have purchased a theatre site around 5th avenue, 52d and 53d streets, Bay Ridge, Brooklyn, N. Y.

If confirmed, the location will bring the DIRECT into competition with the theatre (vaudeville).



HARRY COE'S NEW ACT

Out in Los Angeles, Cal., where Harry Coe "Coe's" for hits, is the place where the above picture was taken. He is at Hollywood, where they are taking pictures of a horse race, singing "HORSES" through a window of a flivver. His next stop will be at the baseball park, where he will sing "Sympathy Waltz" to the losing team. Then to the Fair Grounds, where he will yodel "You Talk About My Sweetie."

Harry is in charge of the Leo Feist, Inc., office in Los Angeles. He is always ready to meet all comers who happen to visit that great city. Harry's favorite hobby is to make Feist songs hits out his way. Harry likes everybody and everybody likes Harry.

STOCK IN UPSTATE SPLIT AS EXPERIMENT

Cohen's Newburg and Poughkeepsie (N. Y.) houses switch from vaudeville to dramatic stock next week. Two separate stocks will alternate between both houses giving each two bills a week. The stocks will be operated by Al Luttringer, who is currently operating a similar policy at the Westchester, Mt. Vernon, N. Y.

The Cohen houses had been playing independent vaudeville booked through the A. & B. Dow Agency.

Double Contest at Pan's

Los Angeles, June 1.

Amateur banjoists and diving girls of Los Angeles are this week afforded an opportunity by Alexander Pantages to demonstrate their ability in either line in dual contests being conducted at the local Pan house.

During the week a series of banjo elimination contests are being held with the finals set for Friday night, and on the same night there will also be a local diving contest for young women in connection with the appearance on the bill of Madeleine Berlo and her Diving Girls.

Artist Awarded \$650 Against Phonoflms

Bobby Randall was awarded \$650 damages by Judge Panken against the DeForest Phonoflms, Inc., for breach of contract arising from an agreement to "can" a "talking movie" for the DeForest Co.

The DeForest company's defense alleged that the two girls in support of the comedian were unsatisfactory, although this did not stand up in refutation of Randall's claim that the defendant was to have prepared a special script for his DeForest filming.

Kendler & Goldstein represented the plaintiff.

Gus Sun Booking Fox's in Detroit

Detroit, June 1.

William Fox's Washington has been added to the list of houses booked by the Gus Sun agency here, giving the office three full weeks in Detroit. Each theatre plays five acts.

The local Sun office is booking 10 weeks in Michigan, Ohio and Canada, and have contracted for a number of new houses to be opened next season, including the Fort theatre now in construction at Detroit, which will seat 4,000.

Going in Production

Max Hart has signed Eddie Nelson and Dick Keene (Keene and Williams) for a forthcoming Aarons and Friedley production.

Keeney Bklyn. Houses Taken Over by Loew's

Marcus Loew has taken over the Frank Keeney houses, Bedford, Bay Ridge and Keeney's, Brooklyn, N. Y. The deal was consummated this week and is understood to be a leasing and percentage of the profits proposition.

The Bedford will play vaudeville and pictures, Bay Ridge vaudeville and pictures and the Brooklyn, on account of its proximity to Loew's Metropolitan, Brooklyn, will play straight pictures.

The houses have been playing vaudeville and pictures with the vaudeville supplied through the Sun-Keeney Agency in New York City.

K-A BIG TIMER CUTS SCALE FOR SUMMER

The Keith-Albee big time house Philadelphia, is slashing its prices to weather the summer.

In Baltimore the Maryland, one of the few two-a-day stands, will close within a month for the summer, this being the second year that this house has been compelled to put up the shutters over the heated spell, last year being the first time in nine years that it had not remained open.

In Philadelphia, the night prices will be at a \$1 top, while the matinees will be 55c. in the orchestra. Large three-sheets throughout the city herald this scale slash.

This action means that the consistent placing of big acts in both the Fox and the Stanley has had its effect on the city's big time vaudeville trade and that the big house, run by Harry Jordan, feels unable to play high scaled opposition to the low priced movie places, which often spend as much as \$5,500 a piece, or even \$7,000 (occasionally) for the stage end of their entertainment.

The Earle, owned by Sablosky & McGurik, but booked by the Keith office, is also figured to have knocked big time business sky high, as this combination house has done consistently big business all season, using feature acts all the time.

In Baltimore about the same condition exists.

Loew's Premier, Bklyn.— Wash. Heights House

The Premier, Brooklyn, one of the largest neighborhood vaudeville and picture houses in the borough is to be taken over by Marcus Loew.

The house will play Loew vaudeville and pictures and probably split with another house to be taken over from the Sutter Avenue Corporation, operators of several Brooklyn stands.

The Premier has been playing a policy of independent vaudeville booked by Fally Markus and pictures.

In addition to expanding in Brooklyn, Loew is reported to have secured a site between the Audubon (Fox) and Coliseum (K-A) houses on Washington Heights upon which he will build a modern large capacity vaudeville and picture house.

Houses Closing

The State, Utica, N. Y., has discontinued vaude for the summer, resuming in August.

Howard Smith is house manager at the Columbia, Rockaway, L. I. Smith quit the show business some time ago to join the Brooklyn "Eagle" from which he resigned last week.

The City, Irvington, N. J., was badly damaged by fire last week, with the damages estimated at \$5,000 covered by insurance. The house has closed and will reopen when the required alterations due to the fire are completed.

Vaudeville has been sidetracked at the Lafayette, New York, indefinitely with musical tabs expected to be the house policy throughout the summer. This week Barrington Carter offers a new show with Gertrude Saunders engaged as a special attraction. Others in the revue are Mason and Henderson, Billy Mitchell, late of "7-11," Horton and Robinson and Sterling Grant.

The Strand, Bayonne, N. J., closed for the summer.

Majestic, Jersey City, dark for summer.

INDE. 3-A-DAYERS CHOP SALARY BY 2-A-DAY

Trying to Go Through Summer—Acts Don't Object—Relief of "Supper Show"—L. I. Circuit

Independent vaudeville houses attempting to brave the summer are cutting the number of shows and also salaries pro rata to make the savings work both ways.

This schedule has already gone into effect in a number of neighborhood houses which have dispensed with supper shows and are now operating on a two-a-day schedule. Performers booked in are at the two-third salary of the former rate in these houses with few registering kicks on the change of operation. Many are glad to escape the supper show usually played.

The idea of the two-a-day arrangement for three-a-day houses originated with the Small-Strassberg Circuit which adopted the policy at the Republic, Brooklyn, and Steinyard, Astoria, L. I. last week. Others have since followed and still others will adopt it before real summer sets in.

In many of the neighborhood stands the two-a-day schedule may continue even in season since most of these spots have not attracted business to mean anything at the supper shows and would not be missed if dropped.

Bookers figure the economy angle of price cutting on the acts is but a temporary condition for summer and that the regulation salary with lesser performances will obtain in autumn. The only change may be three shows on Saturdays, Sundays and Holidays in season.

Those dropping the supper shows claim there has been no decrease in gross with most figuring they are getting the supper show crowd in at the night performance and losing nothing by the new schedule.

WEEK END'S 3-A-DAY

Chicago, June 1.

The Orpheum Circuit's new Palace theatre, ready about August, may run two shows a day with reserved seats Monday, Tuesday, Wednesday, Thursday, and Friday. A three-a-day policy is scheduled for Saturday, Sunday, and holidays.

Act Replacement At Picture House

Bailey and Barnum, who closed with the "Greenwich Village Follies," replaced Salt and Pepper at the Rivoli (pictures), New York, this week at the last moment following the Shuberts' complaint, claiming a prior contract for Salt and Pepper's services. Max Hart, accordingly, booked in the B-B combination.

"Ukulele Ike" Cliff Edwards is the second Broadway picture house attraction out of the Hart office, this week at the Strand. It is the first time Hart has had dual features in two Broadway picture houses, and indicates the extent his office is going after picture house bookings.

"Names" Easing Up

The closing of the legit season is releasing "names" back to the vaudeville and picture houses. A few returns who will play vaudeville or picture houses during the summer are Russel Mack of "Square Crooks," in "Let's Get Rich," a five-people sketch; Emily Stevens in "The Clock," by Jane Cowl; Marlon Sunshine and Max Hoffman, Jr., of "Captain Jinks," in a two-people singing and dancing act; Rita Owin in a sketch, and others.

Lancaster-Wilson Act

Dick Lancaster has formed a vaudeville partnership with Bobby Wilson, former burlesque eccentric comedian.

Lancaster and Shorty McAllister dissolved several weeks ago when McAllister went into the Olympic, New York, burlesque stock for the summer.

ENGAGEMENTS

Connors Twins, "Palm Beach Girl."

COLTON'S NAME UNAUTHORIZED AS MILDRED HARRIS' AUTHOR

Merely Held Conversation with Film Actress' Latest
but Departed Husband — Slipshod Booking
Methods by Association on Coast

Los Angeles, June 1.

John Colton, author of "Rain" and "Shanghai Gesture," did not write "If Husbands Only Knew," the vaudeville sketch in which Mildred Harris, former wife of Charlie Chaplin, appeared in at the Broadway Palace, an Association house here, recently.

Mr. Colton says he does not know Miss Harris and that at no time had he ever written anything which could be turned into a sketch for vaudeville for her.

Last winter he met Terry McGovern, husband of Miss Harris, in Jacksonville, Fla., and at that time McGovern asked him for his New York address, Colton states.

A few months later McGovern came to New York, called Colton on the phone and requested an audience. He came to Colton's house and there inquired if the latter would write a vaudeville sketch for his wife, whom he explained, had unusual talents. Mr. Colton says he answered he could not think of doing any such thing for Miss Harris or anybody else.

McGovern then, according to Colton, requested the author to read a sketch he had written for Miss Harris and inquired if he had any suggestions to make or any corrections, he would appreciate it.

Colton said the sketch was delivered to him and he read it. He stated that he could not see anything in it, the playlet was childish and hopeless and something he could not criticize, as it had no dramatic structure, which he would consider feasible for entertainment purposes.

The matter passed out of his mind, said Mr. Colton. The next he knew of it was when reading Variety of May 19. He saw in it a New Act review on Miss Harris' playlet, which gave him credit as the author. At the time the act played here, Colton was in a local hospital receiving treatment for his teeth.

No Inquiries

Up to that time he said he had no cognizance of the fact that Miss Harris was even on the Coast and contemplated vaudeville, as he had never met Miss Harris. Unfortunately, Colton says, McGovern is not here as the latter left Miss Harris, prior to her vaudeville debut. Colton has been unable to get in touch with him to ascertain the use of his name. He was also unable to ascertain the address of Miss Harris to inquire why she had used his name.

The act was booked by Ben Piazza of the local Association agency for the "death trail" house here, as well as theatres in Stockton and Fresno, where it closed, as no use for it could be found on the circuit.

In the booking of the act the Association people at no time made any inquiries as to Colton's connection and followed their general slipshod manner of booking anything which comes from anywhere, as long as it takes up certain time allotted on the program at the small time houses, which are playing their vaudeville.

EDEN-MARION TURN

Hope Eden and Sydney Marlon have been booked for a tour of the Loew presentation houses, opening at the Columbia, Boston, the week of June 6 for an indefinite engagement at that house.

Miss Eden is the mind reader and former half of the Hope Eden and Prescott (vaudeville) team.

Dorothy and Eleanor DUEL

Featured in
"The Great Temptations"
WINTER GARDEN, N. Y.
Exclusive Management
Ed Davidow & Rufus LeMaire
1500 Broadway, New York

LeBLANG ALWAYS WANTED

A Broadwayite in commenting upon the opening of Rahman Bey the Fakir observed: "They may bury him alive but it will be Joe Le Blang who'll dig him out."

BATHTUB GIRL STARTS AS BALLROOM DRAW

Joyce Hawley, the Carroll "bathtub girl," is a feature prospect for ballrooms. Saturday and Sunday nights of last week she appeared at Danceland, Coney Island, under an arrangement of an \$850 guarantee with 25 per cent. of the receipts for both nights.

Arthur Henry (Henry and Moore) is acting as Miss Hawley's manager with negotiations now on to place her in four Ohio ballrooms. She remains in each emporium for a week.

Miss Hawley made but one appearance nightly in the Coney Island room, doing a straight "ballroom dance."

Henry has dissolved his vaudeville partnership with Leah Moore, the latter temporarily retiring.

Mayhew-Pandolfi Part; 15 Years as One Team

Mayhew and Pandolfi have dissolved partnership after being together for 15 years.

Joe Pandolfi has retired from the show business, opening a cabaret at 10 West 17th street, New York, while Art Mayhew will shortly do a new act with Annette Collins.

O'Neil Sisters Working

"The Gingham Girl," in miniature form, has become a definite picture proposition through Gus Edwards putting the former show into rehearsal.

It opens at the Rivoli June 6 with other bookings to follow through the Public offices.

One of the latest acquisitions to the cast is Marjorie O'Neil, a sister of Peggy O'Neil, the tap dancing expert, who joined the "Bunk of 1926" as a principal Monday night.

Maud Raymond's Return

Maud Raymond contemplates a return to vaudeville as a singing single.

That there is something in it comes out through Miss Raymond having in mind William Brode for her pianist. Mr. Brode frequently played for Miss Raymond when she appeared at Tony Pastor's many years ago. Bill is no chick either.

Miss Raymond is living at Jamaica, L. I.

6-FOOT SPANISH BEAUTY

A six-foot Spanish beauty, Maria del Villar, a standard in the continental music halls, is coming over under Arthur Spizzi's management for the picture houses.

The senorita is famous for her pretentious wardrobe which will be a feature of her offering. She is a dancer, despite her height.

PEARL REGAY IN FLOOR SHOW

Chicago, June 1.

Pearl Regay, lately featured in the "Rose Marie" New York company, is appearing for a limited engagement in the Moulin Rouge cafe before sailing for Europe. She opened with a new floor show Monday.

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Kuhns' Marriage Annulled

Los Angeles, June 1.

Mrs. Ina G. Kuhn has been granted an annulment of her marriage to Robert R. Nash by Judge Harry A. Hollzer in this city.

Mrs. Nash is with the Kuhn Sisters in vaudeville. Her husband is a member of the Three White Kuhns, also vaudevillians.

Moran and Wiser Apart; Partners for 20 Years

Moran and Wiser, vaudeville partners for 20 years, are separating.

Moran will do a single turn. Wiser will team up with his brother, Sam Wiser, who has been running a New Jersey trolley and winning Charleston cup contests at night.

HILDA SPONG AND RICHMAN

Hilda Spong and Charles Richman are teaming for vaudeville this summer. They will appear in a sketch by Rupert Hughes called "Next."

Marie Bates and J. Arnold Daly will be in the supporting cast.

SUMMER SUBSCRIPTION

to "VARIETY"
\$1.75—3 Months

Send remittance with name and address

Mother-in-Law Gag Official

Washington, June 1.

The old tried and true mother-in-law joke has at last been recognized by the government, though not necessarily as a joke.

The Department of Interior has sent out a bulletin telling the Indians when marrying to establish their homes away from the influence of any and all relatives.

TED WILDE DIRECTING; STARTED AS 'GAG MAN'

Former Vaudevillian Went Into
Pictures With Harold
Lloyd

Los Angeles, June 1.

Ted Wilde, with Harold Lloyd three and one-half years, and head of the latter's scenario department for the past year, has been appointed co-director with Louis Milestone, to make the next Lloyd starring vehicle. It is to be a story of a fighting mountain family.

Wilde was formerly a vaudevillian having acted and produced. The first picture he worked on with Lloyd was, "Why Worry," as gagman. When Lloyd made "For Heaven's Sake" he was elevated to head of the scenario department.

Wilde is still head of the scenario department besides handling the megaphone.

IN PICTURES

Ann Greenway and Neville Flessan are slated for the picture houses via Max Hart.

The team has been in vaudeville.

Houses Opening

A new film house at Nutley, N. J., opens shortly, direction Maurice Brookie.

The new Star, Knickerbocker avenue, Brooklyn, management J. Hoelson, opened May 31.

The new Bergen theatre, Newark, N. J., opens this month.

The new Bronxville theatre, New York, opens this week.

The Casino, South Beach, Staten Island, will inaugurate a vaude policy for summer next week playing five acts on a full week booked by Walter Plimmer.

The new Astec, San Antonio, Tex., opens June 4.

RAW "LIFT" ON COAST OF "PENNSYLVANIANS"

Harry Shannon, Jr., Goes
Into Pantages With Waring's Title

Los Angeles, June 1.

The rawest "steal" in the stage show business for years around here occurred last week at Pantages when "The Pennsylvanians" were billed as a 10-piece band with Harry Shannon, Jr., featured.

Waring's Pennsylvanians, the established musical institution of that name, is well known on the coast as it is throughout the country. Waring's has been appearing in the picture houses and played the film theatres when out this way.

Both the theatre and Shannon, besides members of the band, knew they were participating in a deception when lifting "The Pennsylvanians."

Not only was the attempt a very bad one for the show business, but the band was even worse. It played and tried to do "business" of a comedy kind upon the stage as though the members had just been thrown together out of honky tonks.

Anatole's Act in Cafe; Doubling Also for K-A

Finding not enough in straight vaudeville to attract, Anatole Friedland and his revue from the Club Anatole, New York, opens June 23 at Joe Moss' Beaux Arts, Atlantic City, for at least 10 weeks.

The first week at the shore, the Friedland show will double into the local Keith house, in itself a departure in view of the K-A objection to "doubling" of night club attractions.

Bee Palmer With Loew's

Bee Palmer has been booked by the Loew presentation houses at Boston, Cleveland and St. Louis, opening some time in June. The William Morris office arranged the tour.

Miss Palmer is scheduled to sail for Europe in August.

James Madison in L. A.

Los Angeles, June 1.

James Madison, vaudeville writer, has arrived here and is staying at the Hollywood Plaza for the summer.

THEATRES IN CONSTRUCTION

Barrington, Ill.—\$35,000. Owner, Geo. Atkins, Main street. Architect, E. N. Braucher, 10 N. Clark street, Chicago. Pictures.

Beacon, N. Y.—Main street. Owner, B. J. M. Realty Corp., M. Ginsberg, president, Beacon. Architect not selected; value and policy not given.

Brooklyn, N. Y.—Flatbush avenue and Nevins street, through to Livingston street. Owner, Wm. Fox, New York City. Architects, Crane & Franzheim, New York City. Value and policy not given.

Buffalo, N. Y.—\$150,000. 887 Broadway. Owner, Jacob Rosing, president. Architect, Henry Spann. Pictures.

Chicago.—(also stores, apartments) \$2,000,000. N. E. corner Lawrence and Lippis. Owners, Balaban & Katz-Lubliner & Trintz. Architects, C. W. & G. L. Rapp. Policy not given.

Detroit.—\$350,000. Grand River avenue and Joy road. Owner, Riviera Annex Theatre Co., Chicago. Architect, John Ebersson, Chicago. Policy not given.

Detroit.—(3,000 seats; also apartments) \$2,000,000. W. Adams avenue, west of Kark. Owner, Charles H. Miles. Architect, P. R. Pereira. Policy not given.

Detroit.—(also stores) Fort & Ferdinand streets. Owner, A. Cohen. Architect, Chas. N. Agre. Value and policy not given.

Detroit.—(1,200 seats) Linwood avenue, near Philadelphia avenue. Owner, C. E. Waggoner. Architect withheld. Value and policy not given.

Homewood, Ill.—(Homestead theatre) \$650,000. S. E. corner Main street and Dixie Highway. Owner, Irons-Clamage Amusement Co., Chicago. Architects, Lowenberg & Lowenberg. Policy not given.

Indianapolis.—(also stores) \$150,000. 3432 N. Illinois street. Owners, Oscar Markum & Son. Architect, Geo. V. Bedell. Pictures.

Jamaica, L. I., N. Y.—(also stores) \$100,000. S. W. corner 87th street and Jamaica avenue. Owner, David Skolkin, 2 W. 46th street, New York City. Architect, Wm. Doyle, New York City. Policy not given.

Milwaukee.—(also stores, offices) \$500,000. N. Lisbon, 49th and 50th streets. Owner, Saxe Amusement Co. Architects, C. W. & G. L. Rapp, Chicago. Policy not given.

New York City.—44-54 Suffolk street. Owner, M. & S. Theatre Co., 154 Delancey street. Architect, Harrison G. Wiseman, 25 W. 42d street. Value and policy not given.

New York City.—(also offices) \$1,500,000. 213-19 W. 53d street and 1697 Broadway. Owner, Arthur Hammerstein. Architect, Herbert J. Krapp. Policy not given.

Racine, Wis.—(also stores) \$100,000. 16th street, near Franklin. Owner, Stephen Dorec. Architect, J. Mander Matson. Policy not given.

St. Louis, Mo.—\$5,000,000. Owner, Wm. Fox, New York. Architect, C. Howard Crane, Detroit. Pictures. Site not selected.

Syracuse, N. Y.—(Vanderbilt theatre) \$450,000. S. Salina street. Owner withheld. Architect, M. J. Deangelis, Rochester, N. Y. Pictures.

LOEW'S 21 WEEKS IN SOUTH BESIDES NEW YORK AND EAST

Vaude and Picture Houses Only Figured—More Consecutive Than Any Vaude Circuit in Country—Going After "Names"

The Marcus Loew houses in which vaudeville and pictures will be played next season exclusive of the presentation and picture houses will be in a position to offer vaudeville acts more consecutive bookings than any other circuit in the country.

According to present plans, which may be elaborated, Loew's southern tour alone will include 21 full weeks. In addition an act can play the many Loew houses in New York, Boston and Providence.

The shows playing the southern tour will travel intact and will play 21 weeks on the initial route. If Boston and Providence are included it will be a 23-week route, starting at Washington and ending at Providence, after playing Boston.

The route will include, in addition to the houses currently playing Loew vaudeville and pictures, Houston, Fort Worth, Terre Haute, Evansville, Baltimore, and Richmond, Va.

In addition Loew will go into Columbus, O., where a new 3,500 seater is now under construction; Detroit (probably Mies houses); Evansville, Ind., and Pittsburgh.

The Loew booking chief, Jake Lubin, has instructed his agents to go after "names" and attractions for the augmented bookings are expected to prove attractive to all acts in view of the conditions existing on former formidable circuits now unable to offer an act consecutive bookings.

The chaotic condition of the picture houses playing vaudeville in regard to consecutive bookings is also expected to react favorably to the Loew Circuit.

WALKOUT OF ASS'N

Chicago, June 1. The association is beginning to feel the reaction of independent vaudeville houses to its dictatorial policy. The two latest houses to refuse to yield themselves to the whims of the czars are the Apollo, Janesville, Wis., and the Orpheum, Kenosha.

Their bookings are now being handled by the Gus Sun-Billy Diamond offices here.

2,500-Seat Vaude-Pict Theatre in Syracuse

Syracuse, N. Y., June 1. Construction of the proposed new \$450,000 Vanderbilt theatre in the "900" block of South Salina street will commence about June 15, according to plans announced by Dennis K. Vlassopoulos of this city, behind the project. The site passed to Vlassopoulos and his associates today.

Plans prepared by Michael J. De Angelis, architect, of Rochester, N. Y., call for a four-story theatre and business structure, the playhouse seating 2,500 people. The theatre is to be ready for operation by winter. It will have a combination vaudeville and picture policy.

This is the second theatrical venture of Vlassopoulos. He recently took over the new Palace theatre in Eastwood, a neighborhood picture house with large seating capacity. Vlassopoulos is one of five brothers with varied business interests in this city and Rochester. In addition to operating seven stores, they control the Oriental Products Importing Company and the Purinoll Bakery.

HIP, PORTLAND, NOW 30c

Portland, Ore., June 1. The Ackerman-Harris Hippodrome, running for three months at a 25c. top, had boosted the scale to 30 cents. Business is big at all shows.

People's will close July 1 for remodeling. It is rated as a loser, operated by J. J. Parker in conjunction with the North American Theatre.

SIGN OF WEST COAST CASTING OUT JR. VAUDE

Booking Into Opposition House at Fresno—Orpheum and Ass'n May Go Out

Los Angeles, June 1.

The possibility of the West Coast Theatres, Inc., throwing out Orpheum Junior vaudeville from their houses looms, as that same brand of entertainment is announced next season for an opposition house in Fresno.

The opposition house is the Wilson, operated by the Golden State Theatres, an organization financed by the North American Theatres, Inc. It closed last week to reopen in the fall with Orpheum Junior vaudeville and pictures supplied by P. D. C.

If this happens it is believed that the West Coast Theatres, using both Orpheum and Association vaudeville, may balk because of their own house.

In Long Beach, the Capitol is operated by Far West Theatres, Inc., another subsidiary of North American. It has been using first run pictures and presentation vaudeville, plus legit and Will King reeve policy in its seven months' career. It becomes a second run next week.

'Names' on M. P. Routes From 10 to 16 Weeks

Chicago, June 1.

Within the last two weeks Phil Tyrell, of Tyrell Attractions, in the Gus Sun-Billy Diamond offices has booked a great number of recognized artists in picture houses for engagements of from 10 to 16 weeks.

Included in the list are Eva Tanguay, Sissie and Blake, Frances Renault, the Bennett Twins, the Darling Twins, the Barr Twins, Cogert and Motto, Nick Lucas, Don Bestor and his orchestra, Bessie Krueger and his orchestra, Isham Jones and his orchestra, Collette and her Jazz-O-Mania Revue, Wells and Brady, Vera Amaze, Walnwright sisters, National Male Quartet, Kerenoff and Marce, Monk Watson, and Huston Ray.

Tyrell is Alf T. Wilton's western representative.

Wigwam, Frisco, Cuts Scale

San Francisco, June 1.

The Wigwam, neighborhood picture Theatre and vaudeville house, playing 40c. top for a number of years put in a drastic change of policy last week cutting the top night rate to 25c. and matinees to 15c. The change was broadcast widely in a billboard campaign and thus far has resulted favorably.

Business is said to be greatly increased with every indication of permanency.

K-A Scale Cuts

K-A. neighborhood houses are cutting prices and bills for summer. The 81st St., New York, is playing five acts instead of six and with the last half of main floor reduced to 75c. week nights.

The Bushwick, Brooklyn, has also cut its week night prices but is still playing eight-act bills.

K-A in Bay Ridge?

From reports Keith-Albee are said to have purchased a theatre site around 5th avenue, 52d and 53d streets, Bay Ridge, Brooklyn, N. Y. If confirmed, the location will bring the K-A theatre into competition with the recently acquired Keeney's Bay Ridge theatre (vaudeville) by Marcus Loew.



HARRY COE'S NEW ACT

Out in Los Angeles, Cal., where Harry Coe "Coe's" for hits, is the place where the above picture was taken. He is at Hollywood, where they are taking pictures of a horse race, singing "HORSES" through a window of a flivver. His next act will be at the baseball park, where he will sing "Sympathy Waltz" to the losing team. Then to the Fair Grounds, where he will yodel "You Talk About My Sweetie."

Harry is in charge of the Leo Feist, Inc., office in Los Angeles. He is always ready to meet all comers who happen to visit that great city. Harry's favorite hobby is to make Feist songs hits out his way. Harry likes everybody and everybody likes Harry.

STOCK IN UPSTATE SPLIT AS EXPERIMENT

Cohen's Newburg and Poughkeepsie (N. Y.) houses switch from vaudeville to dramatic stock next week. Two separate stocks will alternate between both houses giving each two bills a week. The stocks will be operated by Al Luttinger, who is currently operating a similar policy at the Westchester, Mt. Vernon, N. Y.

The Cohen houses had been playing independent vaudeville booked through the A. & B. Dow Agency.

Double Contest at Pan's

Los Angeles, June 1.

Amateur banjoists and diving girls of Los Angeles are this week afforded an opportunity by Alexander Pantages to demonstrate their ability in either line in dual contests being conducted at the local Pan house.

During the week a series of banjo elimination contests are being held with the finals set for Friday night, and on the same night there will also be a local diving contest for young women in connection with the appearance on the bill of Madeleine Berlo and her Diving Girls.

Artist Awarded \$650 Against Phonofilms

Bobby Randall was awarded \$650 damages by Judge Panken against the DeForest Phonofilms, Inc., for breach of contract arising from an agreement to "can" a "talking movie" for the DeForest Co.

The DeForest company's defense alleged that the two girls in support of the comedian were unsatisfactory, although this did not stand up in refutation of Randall's claim that the defendant was to have prepared a special script for his DeForest filming.

Kendler & Goldstein represented the plaintiff.

Gus Sun Booking

Fox's in Detroit

Detroit, June 1.

William Fox's Washington has been added to the list of houses booked by the Gus Sun agency here, giving the office three full weeks in Detroit. Each theatre plays five acts.

The local Sun office is booking 10 weeks in Michigan, Ohio and Canada, and have contracted for a number of new houses to be opened next season, including the Fort theatre now in construction at Detroit, which will seat 4,000.

Going in Production

Max Hart has signed Eddie Nelson and Dick Keene (Keene and Williams) for a forthcoming Aarons and Friedley production.

Keeney Bklyn. Houses Taken Over by Loew's

Marcus Loew has taken over the Frank Keeney houses, Bedford, Bay Ridge and Keeney's, Brooklyn, N. Y. The deal was consummated this week and is understood to be a leasing and percentage of the profits proposition.

The Bedford will play vaudeville and pictures, Bay Ridge vaudeville and pictures and the Brooklyn, on account of its proximity to Loew's Metropolitan, Brooklyn, will play straight pictures.

The houses have been playing vaudeville and pictures with the vaudeville supplied through the Sun-Keeney Agency in New York City.

K-A BIG TIMER CUTS SCALE FOR SUMMER

The Keith-Albee big time house Philadelphia, is slashing its prices to weather the summer.

In Baltimore the Maryland, one of the few two-a-day stands, will close within a month for the summer, this being the second year that this house has been compelled to put up the shutters over the heated spell, last year being the first time in nine years that it had not remained open.

In Philadelphia, the night prices will be at a \$1 top, while the matinees will be 55c. in the orchestra. Large three-sheets throughout the city herald the scale slash.

This action means that the consistent placing of big acts in both the Fox and the Stanley has had its effect on the city's big time vaudeville trade and that the big house, run by Harry Jordan, feels unable to play high scaled opposition to the low priced movie places, which often spend as much as \$5,500 a piece, or even \$7,000 (occasionally) for the stage end of their entertainment.

The Earle, owned by Sablosky & McGurk, but booked by the Keith office, is also figured to have knocked big time business sky high, as this combination house has done consistently big business all season, using feature acts all the time.

In Baltimore about the same condition exists.

Loew's Premier, Bklyn.— Wash. Heights House

The Premier, Brooklyn, one of the largest neighborhood vaudeville and picture houses in the borough is to be taken over by Marcus Loew.

The house will play Loew vaudeville and pictures and probably split with another house to be taken over from the Sutter Avenue Corporation, operators of several Brooklyn stands.

The Premier has been playing a policy of independent vaudeville booked by Fally Markus and pictures.

In addition to expanding in Brooklyn, Loew is reported to have secured a site between the Audubon (Fox) and Coliseum (K-A) houses on Washington Heights upon which he will build a modern large capacity vaudeville and picture house.

Houses Closing

The State, Utica, N. Y., has discontinued vaude for the summer, resuming in August.

Howard Smith is house manager at the Columbia, Rockaway, L. I. Smith quit the show business some time ago to join the Brooklyn "Eagle" from which he resigned last week.

The City, Irvington, N. J., was badly damaged by fire last week, with the damages estimated at \$5,000 covered by insurance. The house has closed and will reopen when the required alterations due to the fire are completed.

Vaudeville has been sidetracked at the Lafayette, New York, indefinitely with musical tabs expected to be the house policy throughout the summer. This week Barrington Carter offers a new show with Gertrude Saunders engaged as a special attraction. Others in the revue are Mason and Henderson, Billy Mitchell, late of "7-11," Horton and Robinson and Sterling Grant.

The Strand, Bayonne, N. J., closed for the summer. Majestic, Jersey City, dark for summer.

INDE. 3-A-DAYERS CHOP SALARY BY 2-A-DAY

Trying to Go Through Summer—Acts Don't Object—Relief of "Supper Show"

—L. I. Circuit

Independent vaudeville houses attempting to brave the summer are cutting the number of shows and also salaries pro rata to make the savings work both ways.

This schedule has already gone into effect in a number of neighborhood houses which have dispensed with supper shows and are now operating on a two-a-day schedule. Performers booked in are at the two-third salary of the former rate in these houses with few registering kicks on the change of operation. Many are glad to escape the supper show usually played.

The idea of the two-a-day arrangement for three-a-day houses originated with the Small-Strassberg Circuit which adopted the policy at the Republic, Brooklyn, and Steinyard, Astoria, L. I. last week. Others have since followed and still others will adopt it before real summer sets in.

In many of the neighborhood stands the two-a-day schedule may continue even in season since most of these spots have not attracted business to mean anything at the supper shows and would not be missed if dropped.

Bookers figure the economy angle of price cutting on the acts is but a temporary condition for summer and that the regulation salary with lesser performances will obtain in autumn. The only change may be three shows on Saturdays, Sundays and Holidays in season.

Those dropping the supper shows claim there has been no decrease in gross with most figuring they are getting the supper show crowd in at the night performance and losing nothing by the new schedule.

WEEK END'S 3-A-DAY

Chicago, June 1.

The Orpheum Circuit's new Palace theatre, ready about August, may run two shows a day with reserved seats Monday, Tuesday, Wednesday, Thursday, and Friday. A three-a-day policy is scheduled for Saturday, Sunday, and holidays.

Act Replacement At Picture House

Bailey and Barnum, who closed with the "Greenwich Village Follies," replaced Salt and Pepper at the Rivoli (pictures), New York, this week at the last moment following the Shuberts' complaint, claiming a prior contract for Salt and Pepper's services. Max Hart, accordingly, booked in the B-B combination.

"Ukulele Ike" Cliff Edwards is the second Broadway picture house attraction out of the Hart office, this week at the Strand. It is the first time Hart has had dual features in two Broadway picture houses, and indicates the extent his office is going after picture house bookings.

"Names" Easing Up

The closing of the legit season is releasing "names" back to the vaudeville and picture houses. A few returns who will play vaudeville or picture houses during the summer are Russel Mack of "Square Crooks," in "Let's Get Rich," a five-people sketch; Emily Stevens in "The Clock," by Jane Cowl; Marion Sunshine and Max Hoffman, Jr., of "Captain Jinks," in a two-people singing and dancing act; Rita Owin in a sketch, and others.

Lancaster-Wilson Act

Dick Lancaster has formed a vaudeville partnership with Bobby Wilson, former burlesque eccentric comedian.

Lancaster and Shorty McAllister dissolved several weeks ago when McAllister went into the Olympic, New York, burlesque stock for the summer.

ENGAGEMENTS

Connors Twins, "Palm Beach Girl."

INSIDE STUFF

ON VAUDEVILLE

According to information some of the western members of the V. M. P. A. would like an accounting of what becomes of the reported \$300,000 yearly income the managers' association receives from its members in dues, etc. Unofficial estimates credit the association with more than 1,000 houses each of which pays \$5 weekly dues for every week remaining open.

Pantages, Loew, Commerford and others, all members, remain open all the year round thus bearing the heaviest burden. Many of the Keith-Albee houses close during the summer.

The salaries of the V. M. P. A. staff in New York and the salary of Pat Casey, its general manager, are nominal in comparison to the enormous income derived from the dues paid in, according to the story.

The V. M. P. A. is dominated by the head of the K.-A. circuit so much so that the annual V. M. P. A. dinner staged in New York, and costing \$20,000, is looked upon as "his party." One of the yearly dinner's features is a personal report from E. F. Albee on his charities of the N. V. A. He is also credited with over-seeing the lists of members and guests and to limiting the members as to the number of guests they are allowed, although such supervision occurs over the invitations of himself or associates. Charitable donations invariably are paid by the N. V. A., and never by the V. M. P. A.

Walter C. Kelly, "The Virginia Judge," is the artist who made "the stool pigeon" comedies during a verbal battle at the Friars as reported in Variety last week. It's understood the Judge is preparing a series of articles for the "Saturday Evening Post," virtually his memoirs. They are to contain from the report the real inside story of vaudeville, something Judge Kelly has been familiar with for 25 years. He's not going to miss anything or anybody. And Kelly can write—ask Jack Lait.

Will Vodery last week presented Billy Pierce, colored theatrical agent, the original contract that Bert Williams signed in 1913 when he played Hammerstein's old Victoria for \$2,000. The contract was issued for the Hammerstein's Victoria theatre and Paradise Roof Garden by the Hammerstein Amusement Co. and signed by Williams on Dec. 11, 1913. The week that Williams appeared in monologue for the "two thou" started Jan. 26, 1914.

A number of New York dance studios have received letters from outside cities and in other states asking if they have any placements for girls desiring to go upon the stage. One letter, signed by a Walter G. Silvernall, giving 16 South Church street, Pittsfield, Mass., as his address, states that there are many girls with stage aspirations that he would like to place with some New York producer.

It is to be surmised from his letter that Pittsfield has an unusual crop of stage struck girls.

Recently a nut and knockabout comic working on the Orpheum circuit with a five-people act was in Los Angeles and thought he would like to take a whirl at the pictures. He met a man who at one time had given a goat to some children who work in juvenile comedies. He told this man of his desire and the latter said, "Sure, I'll take you to the comedy lot and they will do anything for me."

A couple of days later this man took the comic stage actor to the studio and introduced him to the director who handles the megaphone for the kid comedies. He told the latter of the actor's errand and a test was immediately arranged for. This director who always makes the tests for his company started to instruct the actor as to what scenes he wanted played and how to play them.

The actor became indignant, telling the director he wrote all of his vodvil acts and knew how to play them and that he would do likewise with his screen stuff. The director let the actor do as he chose and shot about 250 feet of him.

Not having heard from the studio several days after the test, the actor and his pal decided they would go out and take a look. Very courteous the studio officials said certainly. The two men went into the projection room and the test was run off. All through it, the actor just laughed himself nearly to death looking at himself on the screen, while the friend who had obvious reasons agreed with his every thought and expression.

Suddenly the projection machine stopped grinding and the actor's friend said:

"You are a great bet, do not let those guys sign you up alone. Let

me talk business. I know how to handle it. and will get you a lot of money and all you will have to pay me is 10 per cent for bringing you out and putting over the deal." The actor turned to his mentor and replied:

"Where do you get off? Pay you 10 per cent! If they sign me up for five years you will be rich while I slave. I should say not."

The actor was real excited when he made his reply and talked in a high pitched voice. His friend retorted by telling the actor he was an ingrate. Then the operator in the projection room butted in and told them to get out.

They resumed the argument on the lot and were surrounded by some 50 people when suddenly the actor made a pass at his "pal" and a rough and tumble fight began. The studio policeman chased both men off the lot bodily, where they again resumed their argument and fight on the boulevard.

Meantime the studio heads were informed of what had happened and had a good laugh, as they had not cared for the test, had no idea of talking business to the man and just passed the thing up as a good joke as well as figuring it was a great gag for some forthcoming release. This studio is noted for giving every vaudeville actor who comes to the coast a test that asks for it, as in that way they were able to recruit several of their stars from the speaking stage to the screen.

A story of Marcus Helman, 30 new elevators and Mose Gumbinsky is another angle upon the current control of the Orpheum circuit, where Helman is now perched as president. Helman and some of his associates in the Orpheum control are reported also in control of the Elevator Company of America, not a bad side line in these days when theatres install elevators.

Upon Martin Beck retiring from the presidency of the Orpheum circuit, to be succeeded by Helman, Beck demanded that Helman or someone around him take over about \$1,000,000 worth of Beck's Orpheum stock. With the Beck stock Helman stood in line for Beck's job. Helman persuaded Oscar Gumbinsky, a wealthy man, it is said, to take over \$800,000 of the \$1,000,000. Later Oscar Gumbinsky died and his brother, Mose Gumbinsky, came into possession of the same stock.

Meanwhile Gumbinsky had projected several new structures and agreed to take the American Elevator Company's product for them, about 30 elevators in all.

After that the Orpheum circuit opened its new Orpheum theatre, Los Angeles. Mose Gumbinsky dropped into Los Angeles about the time of the premiere and phoned Helman for four seats. Helman answered, it is said, asking what was the idea, bothering a busy man on a busy day, etc.

Then, although also later, a cancellation from Gumbinsky to the side liner's company for the 30 elevators, with an ensuing panic in the side line group, besides which they are said to be fearful now that with Gumbinsky still "sore," he may throw his Orpheum stock on sale or be persuaded by the Lee Shubert coterie to cast it with that side.

Either way the story says it's a "jam."

Five "sister acts" are in the new "Scandals." Two pairs, Fairbanks Twins and the McCarthy Sisters, are principals, and the other three "sisters" are in the chorus or in minor roles.

Henry Stoddard recovered a "verdict" from the joint complaint committee for \$1,300, for a week lost by him at Peoria and Joliet, through a booking placed by Sammy Tishman in the association (Chicago). Stoddard has the "verdict" but can't collect, again bringing out what a flimsy fabric the vaudeville structure has been erected upon.

Stoddard had a "play or pay" contract but the best he has been able to obtain under the decision of a just cancellation is that he will be taken off of the Junior Orpheum's (Circuit) Association's "blacklist" and given a couple of weeks at \$1,300 if he will forego the Joliet-Peoria gyp. Stoddard had reported at Peoria prepared to open when informed he was cancelled. Someone had discovered he was on the Orpheum's "blacklist" after he had been booked. Tishman slid out of it by blaming a stenographer for sending a wire in error and weicheing on his own mistake (if it were a mistake).

When the bandman demanded a show down of the Orpheum-Association people, they called in Stoddard's agent and told him he would have to pay the \$1,300 "verdict" to his act. Stoddard would not permit his agent to pay it. Stoddard and everyone else understood it was not the agent's fault in any particular. Besides, Stoddard's agent holds a clean record and is a careful handler.

"Blaming the agent" has been a playful pastime for quite a while, east and west, of those higher vaudeville moguls who get themselves into annoying situations with acts. Either the agent is informed he must be the goat or the pay off.

Just another of the many items that have made their contributions to

ILL AND INJURED

Jenkins and Reed (colored), playing vaudeville with a musical act, were in a wreck on the Chicago & Northwestern railroad May 21 outside of Chicago. Anita Reed of the two was the worst injured. She dislocated her shoulder, sprained an ankle and suffered spinal shock.

Burton Aubrey underwent a second major operation in the Astor-pathic Hospital, Los Angeles, for double hernia, performed by Dr. H. B. K. Willis. He will recover.

George Harris, business manager, "By the Way" (Jack Hulbert revue), ill for several weeks with pleurisy, is improved.

Lew Weed (Gus Hill office), recently operated upon for hemorrhoids and who two years ago was laid up with blood poisoning, had further misfortune last week when he broke his left arm. He was walking at the time when he was knocked down by another man, the fracture caused when he made an effort to maintain his balance.

Dorothy Chadwick ("A Night in Paris") convalescing from an attack of measles.

The wife of Paul Dulzell, Equity's assistant secretary, is seriously ill with asthma.

MARRIAGES

Mortimer M. Infield, one of the best known independent theatrical agents in Chicago, recently married to Christine Elfisher, non-professional, of Milwaukee.

May Rozella (Merritt and Rozella) to William Browning, April 19, at City Hall, New York. The groom is the character actor.

Daisie Bay (Bay Sisters) to Charles Butterfield, trombonist with Vincent Lopez's orchestra, May 26, in New York.

Hank Durnell (broncho buster), Marland, Okla., to Myrtha Yenson (Russian dancer), both with Miller Bros., 101 Wild West, in Washington, D. C.

Albertina Rasch to Dimitri, in New York, last week. Miss Rasch is the ballet mistress and her husband the pianist.

Gover C. La Rose, formerly of La Rose and Lane, to Jerry La Marr of Minneapolis, at Granite City, Ill., May 25. Mr. La Rose has been with the States Theatrical Exchange for the past three years.

Frances Dean Wilcox, legit actress, to G. Carleton Brown of Syracuse, May 31 at midnight. Miss Wilcox has appeared in several Broadway productions. The groom is secretary to Mayor Hanna of Syracuse.

JUDGMENTS

Porter Grainger; N. Y. Tel. Co.; \$68.37.
Rush Jermon; same; \$26.52.
Hote America, Inc.; B. Perez; \$16,007.32.

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—Minneapolis Journal.

"For humor and characterization, Rawls and Von Kaufman top the bill with their dialog." Memphis Press.

"A departure in negro comedy is supplied at the Capitol theatre when Rawls and Von Kaufman unload a line of chatter that isn't snappy, but is quaint. Facial expressions and a squeaky voice make the negro impersonator the target for all eyes and all faculties."—Regina (Oak.) Post.

"Other acts include Rawls and Von Kaufman in Minstrel comedy." Los Angeles Express.

"Rawls and Von Kaufman, in a minstrel comedy, 'The Willing Workers,' have absolute control of all the verbal mirth in the house. Fussy Animsa, the negro character, has a witty retort for every word used by his feminine partner."
—Long Beach (Calif.) News.

"Rawls and Von Kaufman are a man and woman, dark and fair, who appear on the stage with quiet and

unassuming manner. Nothing exciting about this act except out in the audience where they gasp for breath between laughs. This pair certainly got a lot of laughs and were appreciated."
—Saskatoon (Can.)

"The blackface member of the team of Rawls and Von Kaufman capitalizes laziness in the tune of hearty laughter. His desire to sidestep the heavy chores of the farm,

and only be on hand when meals are served, results to much amusement."
—Los Angeles Examiner.

"Rawls and Von Kaufman have a team act in which droll dorkie humor is the successful keynote. The feminine member of the team talks at the male and he just answers—dryly and sincerely. The result is truly worthy of every laugh it receives."
—San Diego (Calif.) Union.

Concluding Tour of Pantages Circuit. Thanks to Alexander Pantages, Chas. Hodgkins, Sam Roberts

MURK-KEATON (Meh) FOR THE NUMBER

YEAR IN SMALL TIME

Past year developments in small-time vaudeville in general and the standard circuits in particular has thinned the dividing line between big and small-time shows to a hair-line, with a prediction that the time is not far distant when variety bills will drop their previous classification of big time and small time and will parade under the former and single heading of vaudeville.

Not that the cheap shows will ever pass out, but they will be relegated to community houses in neighborhoods boasting higher priced theatres and will be used as a half-way medium in educating patrons to the better bills.

The line of differentiation between big time and small time has become a tougher nut for the booker and manager during the past season than in previous ones. Acts that have flatly refused routes in the three-a-day are now perfectly willing to play them so long as the money is there. The change and additional plunging proclivities of the heads of the small-time standard circuits are responsible.

Most of the pop circuits that have in the past held vaudeville secondary to pictures have gradually seen the error of their ways and are now giving their bills as much if not greater attention than the pictures. This change may have been precipitated through patronage dropping off when bills were not so good despite an expensive film feature on the card.

Standard Turns on Small Time

The decision of big time to hold up routing longer than usual this season gave the small timers an opportunity to skim the cream of those available. In the campaign for better grade shows and "draw" names the small timers met big time salaries and had a number of acts sewed up for routes before the big timers had set their season. The result has been that more standard acts are now listed in the three-a-day than ever before and those doing the plunging seem thoroughly gratified with the result.

The acts, too, are thoroughly satisfied, since the renewed interest in vaudeville by the small timers has not only provided additional employment, but has created a sense of competition for demand acts. Turns have been selling to the highest bidder regardless of classification. Probably the greatest coup of the

small timers was that of Loew's garnering Daisy and Violet Hilton, "Texas Siamese Twins," who broke all records twice around. The graduates of a circus sideshow accredited the greatest draw in years topped even Jack Dempsey's draw record on the Loew Circuit. They have been signed for a tour of the Orpheum. The Four Mortons also have swung over to Loew as a headline feature once around. Other standard big time turns are also swinging to Loew.

The small time attitude has lifted the hopes of producers and performers alike with both feeling now that they have an even break in landing their wares if not getting proper action from the big time.

Producers and Productions

Producers who have been reticent heretofore in plunging on productions suitable only for big time because of high running expense have found a profitable outlet in the above circuits since their change of attitude toward vaudeville bills than they had when it was a case of big time or nothing.

Time was when \$500 to \$600 was limit money for a flash act on the small time. Under current regime it is the act that counts, and if it measures up the money is there for it.

Small timers have also gone in as heavily in exploiting vaudeville as the larger circuit and feature acts that have previously shied at engagements on the former time because of lack of publicity build-ups have nothing to worry on that score through being just as heavily exploited. Pictures which had been hogging publicity heretofore are still getting a good play, but are not being played up at the expense of a feature act when the act is a real feature.

Should small time quicken its pace during the new year or even keep up its present sprightly gait the time is not far distant when all vaudeville once again will be just vaudeville.

'Variety' Called It "Small Time"

Vaudeville was just vaudeville for a long while after the Loew Circuit started coming along. Back in those days were the Sullivan-Considine Circuit, Gus Sun's, mid-western time and small coast houses with the big time circuits of now then having actually more big time houses than there are at present.

But a fresh paper called "Variety," with its fresh critics, who thought they knew it all when reviewing bills, decided that they had to divide the vaudeville or they couldn't indicate where a new act might be desirable. For their convenience and without regard to anything else that fresh paper com-

menced mentioning "big time" or "small time," referring to where acts might or could play. In fact, one of its critics in those days, Jolo, became somewhat famous through his continuous dismissal of an act he did not deem advisable for the big time, with a brief notice, always ending the notice with "Good for the small time. Jolo."

Later the same Variety critics commenced to mix it up again until one not conversant reading a review in that paper needed a guide book to determine what was referred to. From the small time Variety derived the "four-a-day," "three-a-day," "smallest time" and "intermediate time," besides the big time and small time. Some of Variety's critics still think they can indicate in a notice what time an act should not only play upon but what would be its best position on the bill on any time.

Those Variety critics ran so far away with themselves that not so long ago in this office a notice went up on the bulletin board for the vaudeville critics to hold themselves in a little more, not to chance so much knowledge.

Legit Reviewers Also

At the same time the Variety reviewers catching new legit plays were cautioned not to state the exact length of time they thought a new play would run, which they had been doing with such success they had reduced the run-length to weeks on a hazard.

In fact a couple of the Variety legit reviewers coming back from a show here and there would comment:

"A flop. No notice. It will be off by the time we're out again."

So it would hardly be wondered fresh guys like that divided vaudeville into big and small time. Maybe Variety in the near future will make it all one vaudeville once more.

Edna.

PRIEST ON STAGE

(Continued from page 1)

Catholic Church, also approved of Father Goodwin's theatrical move.

At the present the American Catholic Church has no church here as the Archbishop recently arrived. He is attempting to establish one.

No one in Variety's Los Angeles office recalls having met Father Goodwin in Los Angeles, as he has stated.

The Rev. Father Phil A. Goodwin and Company opened the last half of last week at Loew's American, New York, in a playlet, authored by the priest, called "The Double Cross." In Father Goodwin's support are Robert Ireland, Alice Ford, Percy Ballinger and Earl Ford. No member of his company, said Father Goodwin, is a member of his church, the American Catholic Church.

Father Goodwin appears on the street in priestly vestments. He had been living at the N. V. A. club since reaching New York, three weeks ago, until lately when he moved uptown.

Father Goodwin explained that the American Catholic Church has 29 churches throughout the country and that he had received a special dispensation from the Archbishop of his parish at Los Angeles (known as Saint Mary and Saint John) to appear in vaudeville with his playlet. The net proceeds of his earnings, said the Father, are to be donated to the Church with the understanding that two men, on the coast, will give to the Church \$1 each for every dollar he (The Father) turns in. That is equiv-

INSIDE STUFF ON VAUDEVILLE

(Continued from page 22)

the decline of straight vaudeville; also another instance of the emptiness of all of that "for the actor" stuff when a manager wants to protect or save himself.

Texas Guinan and Sophie Tucker, both night club directresses, have the country bug, but on the coin getting side. They want to sell something. With Sophie it's a lot of lots over in New Jersey and with Tex it's a lot of camps around a park that has a spring. Both are operating independently of one another, but you know those girls! They may consolidate if there's anything in it. Between the Playground and the 300 Club there should also be a lot of new property holders shortly.

Sophie really has the best gag but she picked wise birds for it. Laying out her lots and splitting them into pretty streets and "boulevards" (on the map), she has named them after people who should fall for at least one lot just to hold their name on the map. If they don't fall, Sophie changes the name. A "boulevard" now many only be an alley after a while.

Tex's gag is a country club to be named after her. Her announcement cards have a blank space for a signature and on it is printed:

"Sign and hand personally to Texas Guinan."
* That's a fair sample of night club trust.

alent to tripling his net earnings, stated Father Goodwin.

Non-Papal Catholics

The American Catholic Church is of non-Papal Catholics (not under the dominion of the Pope), said Father Goodwin.

Informed he was speaking to a non-Catholic, the Father was advised his interviewer had never understood that any but of the Roman Catholic Church was recognized as a Catholic. Father Goodwin stated that this was an error and mentioned the Greek Catholic Church as another example.

Father Goodwin mentioned that previous to entering the priesthood he had been a dramatic actor, having appeared with Sir John Martin Harvey, May Roberts and Victor Gillard and the Mildred Page Players, among others. This was over seven years ago, added Father Goodwin. He was professionally known as Phil A. Goodwin, Father Goodwin said.

A review of Father Goodwin's playlet, the first ever played by a regularly ordained priest on the

stage, appears in this issue in the New Acts department. Father Goodwin spoke glibly of the show business and especially vaudeville.

BIRTHS

Mr. and Mrs. Hugh Morton at Detroit, May 22, daughter. The mother is professionally, Helen Flynn. The father is the musical director.

Mr. and Mrs. Louis E. Waters, May 19, daughter.

Mr. and Mrs. Allan Foster, son, at their home in New York Decoration Day.

NEW ACTS

William Hence, former partner of Adeline Estee, and Gracia Bewley, 2-act. Miss Estee is recovering from a recent illness. She will do a "single."

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COLUMBIA PRODUCERS PREY FOR ACTS' AGENTS

**Columbia Booking Office, Disbanded, Leaves Opening—
Two Agencies After Work**

The abolition of the Columbia Booking Office has again placed Columbia attractions as common prey for the various agents, who claim to have been discriminated against during the regime of the agency.

Before the adoption of the agency Roehm & Richards and Nat Morton had figured as leaders in the field of making burlesque talent placements. Both hold a small portion of the business after the establishing of the Columbia's central booking agency, with Morton possibly having the shade on the other firm through having been a former burlesque performer and having a large acquaintance among the performers.

Last season Morton, although considered an outside agent, was called in direct by Columbia Circuit producers to make replacements and in some instances cast entire shows.

It is understood that this situation created somewhat of a controversy between the Weber, head of the Columbia casting exchange, who insisted that he should receive commissions as well as Morton. The performers failed to recognize or remit to Weber, but sent in regularly to Morton who had really gotten them their engagements.

Cuffed Commission

In some cases where controversies waxed hot managers agreed to pay the commission to the Columbia Agency but most "cuffed" it through the season and then claimed they were broke. This nicked the revenue of the office to such an extent that it was no longer found profitable.

Another angle from the producer's standpoint is that the office did not extend itself to scout new talent for burlesque but kept on submitting the same list all around with

few variations figuring that the producers could take it or leave it and be up a tree in organizing casts.

Both Morton and Roehm Richards loom up as possibilities of getting the burlesque agency stuff exclusive during the coming season.

WEST COAST STUDIOS

(Continued from page 13)
play the comedy relief and Malcolm St. Clair will direct. (F. P.-L.)

James O. Sparring, having completed his contract with U, will do free lance directing.

"John Ford is preparing to start making "The Devil's Master" for Fox. It was adapted from the Gerald Beaumont novel, "The Lord's Referee." Principals so far include Janet Gaynor, George O'Brien, William Russell, Leslie Fenton, Hobart Bosworth and Lou Tellegen.

Alan Sears has been added to "Into Her Kingdom," with Corinne Griffith.

Jeremy Clarke, musical comedy gag man, has been added to the editorial staff of Fox Films.

Carroll Nye is with "Her Honor, the Governor," with Pauline Frederick, for F. B. O.

Vera Lewis signed to play in "Take It from Me," which Reginald Denny is starring in for Universal.

Seven new directors are now working on productions for Metro-Goldwyn-Mayer. Will Nigh, Reginald Barker, Maurice Tourneur, Clarence Brown, Edward Sedgwick, Harry Millarde and John Robertson are the new members of the directorial staff.

Emil Jannings' first picture in this country for Famous Players-Lasky will be "The Feeder," which will be released as "The Man Who Never Missed." Jannings will arrive in November to make the picture under the direction of Dimitri Bouchouretski.

Garrett Graham, former newspaper and publicity man, with gag men at Sennett studios.

"The Voice With a Kiss," the new title given "The Cat's Pajamas," P.-L picture by Ernest Vajda, with Betty Bronson, Ricardo Cortez and

Theodore Roberts, has been changed back to the original title at the request of exhibitors.

Pauline Garon for title role in "Christine of the Big Tops" (Banner).

J. Stuart Blackton's spectacle picture for Warner's will be titled "The American."

Madge Bellamy will play in "The Monkey Talks" for Fox upon her return from Europe. Raoul Walsh will direct. Jacques Lerner, who created the role on the stage, will play the monkey.

Jules Furthman will write two scripts for F. P.-L. The first is "You'd Be Surprised," which Arthur Rosson will direct, with Raymond Griffith and Clara Bow in the cast.

Cecil B. De Mille will take 15 weeks to shoot "The Deluge."

Alan Brooks has a six months' contract with Cecil B. De Mille.

Julian Josephson has signed a long-term contract to write for F. P.-L. His first will be the film version of "The Gallant Lady," by Margaret Widdemer. It will be a Florence Vidor production.

Norman Bel-Geddes will design sets for "The Sorrows of Satan," which D. W. Griffith will direct for F. P.-L.

Bob Custer's latest western for F. B. O. is "The Dead Line." Jack Nelson is directing and Jesse Goldberg supervising.

J. Stewart Woodhouse has adapted George W. Ogden's novel, "The Cow Jerry" for U.

Milton D. Gardner, production manager for Fred Thompson's unit, has sold "Hello Bill," an Elk story, to F. B. O.

Trixie Friganza and Ruth Stewart for "Almost a Lady." E. Mason Hopper is making it for Metropolitan, with Marie Prevost and Harrison Ford featured.

Zasu Pitts, Mathew Betts, Cesare Gravina, George Fawcett and George Nichols have been cast by Eric Von Stroheim for "The Wedding March" (F. P.-L.).

Alf Goulding has returned to the Sennett lot to direct "The Smith Family" series, with Raymond McKee, Ruth Hiatt and Baby Mary Ann Jackson.

Columbia Lobby Photos Of Nude Women

The Columbia, New York, this week has a lobby display of nude photos and a large sign with a picture of a girl in a bath tub in it top-lined, "Who lied like a gentleman." The balance of the advertisement concerns the merits of the all-colored "Lucky Sambo," summer run attraction playing currently at the burlesque house.

The display of nude photos in the lobby is construed as the Columbia's attitude toward exploitation for the coming season. The burlesque stock houses have been using nudes for lobby display for the past two seasons, as have the \$5.50 musical comedies.

The Columbia Circuit, until the Columbia's circuit display, has been conducting a clean burlesque campaign, which has been the cause of considerable agitation among the producers, who alleged they couldn't compete with the high-class musicals which were using undraped forms as a lure at the box office.

"Hurry Up" Renamed

Otto Klive's "Hurry Up" (Mutual) will be recaptioned "Ginger Girls" next season.

Stock Burlesque at Grand; Opposition to Minsky

The Harry Blindermann interests have taken over the Grand, New York, from Ravenger & Schulman, taking possession last week. The house will be closed two weeks for renovation and reopens with stock burlesque.

The new policy here will give the Minsky's the first burlesque opposition they have had in this territory since establishing their stock at the National Winter Garden some blocks further east and on Houston street.

The Blindermann syndicate which controls the 125th Street, New York, and several other uptown theatres, will branch out this season and extend their holdings in several other spots. The 125th Street has been primarily successful since switching from vaude to stock burlesque and a similar policy will prevail at the other houses for which the syndicate is negotiating.

STOCK AT IRVING PLACE

Charles Burns has taken over the Irving Place, New York, for summer, and opened stock burlesque this week.

The company includes Harry Bentley, Al Martin, Jack Gibson, Buster Sanborn, Peggy Gilligan and Frank Scannell.

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ACTION

RESULTS

BURLESQUE TEMPEST STIRS SYRACUSE

Wm. Rubin, Shubert Attorney, Says City Doesn't Want "Clean" Shows

Syracuse, N. Y., June 1.

An aftermath of the storm caused by the inauguration of Jack Singer's stock burlesque season at the Savoy a controversy over unclean plays in Syracuse and what Syracuse playgoers demand in the way of theatrical offerings, developed between the Rev. Dr. Bernard C. Clausen, pastor of the First Baptist Church, and Attorney William Rubin, local counsel for the Shuberts, at a dinner of the Men's Federation of the First Baptist Church.

Dr. Clausen, the liveliest wire in Protestant circles in Syracuse and reputedly friendly toward the theatre, attacked unclean theatrical presentations. Attorney Rubin countered with the charge that Syracuse will not attend a "clean, wholesome play."

Rubin pointed out that Robert B. Mantell played at the Wieting a season or so ago for one week, and was greeted by small crowds.

"There has been much criticism of the burlesque at the Savoy by dramatic critics, but how many seats are vacant there tonight?" Rubin demanded. "It does not pay a producing company to send a clean, wholesome show to Syracuse, as the people will not patronize it."

Rubin's picture of Syracuse theatrical tastes was challenged by the dramatic critic of "The Herald," who pointed out that the season's best business at the Wieting was done by a "clean, wholesome play," while the few pieces with unpleasant material offered during the season were decidedly flops from the boxoffice viewpoint.

\$700,000 in Season

As for Syracuse's support of the legitimate theatre, "The Herald" pointed out that the charge the city was a poor show town was mostly bunk, and that the Wieting played to \$700,000 during 1925. The season of 1925-26 is said to have netted the Shuberts a profit increase of bet-

ter than \$15,000 over the season of 1924-25.

The Singer burlesque at the Savoy was quickly cleaned up by the management. Police gave it the once over on two occasions and, after the second inspection, officially reported that it could be given with safety in any church parlor. The theatre did a landoffice business as a result of the publicity it received.

Mutual Wheel representatives, in Syracuse during the week, took occasion to deny that the show was a sample of their attractions, or that it had been on their wheel during the last season.

Long Sentence Given Louise Ross—Heroin

A sentence of not less than six months nor more than three years in the penitentiary was imposed on Louise Ross, claiming to be a former burlesque actress, of 19 West 133rd street, in Special Sessions, following her conviction of possessing heroin.

Miss Ross was arrested Jan. 24 at her home by Policeman Schmucker of the Narcotic Squad. She was tried and convicted in March but was granted a new trial.

The penitentiary sentence was imposed after it was learned she had been previously convicted of the same offense.

OPPENHEIMER, DES MOINES

Des Moines, June 1.

Negotiations for the Berchel theatre are being made by Joe Oppenheimer, directing manager, Lyric theatre, New York, organizer of the new popular price circuit, which plans to include Des Moines, Omaha and Kansas City as its farthest points west, it is claimed.

The Berchel was dark all last year, account of labor troubles. Mutual burlesque again plays the Garrick next season.

CAN'T REACH TERMS

It doesn't look as though there will be any "Mutt and Jeff" versions on the Columbia Circuit, as Gus Hill and Bud Fisher have been unable to reach satisfactory terms.

Negotiations have not been dropped, Hill anticipating an understanding before early fall.

CHELSEA RAIDED AGAIN

Detectives under Lieut. William Keller of Inspector Lyons' staff raided the Chelsea theatre (burlesque), 8th avenue, near 26th street. The raid was made on 11 warrants issued by Chief Magistrate McAdoo on complaint of detectives that they witnessed an indecent performance at the theatre.

It is the second time the theatre has been raided. Nine members of the cast were fined \$100 each after the raid 10 weeks ago. Those arrested in last week's raid were Arthur Smith, treasurer, Harry Seymour, Edward Miller, Morris Levine, Emily Clark, Thomas Bacchi, Pet Bedford, Lee Hickman and Sylvia Pearl. Two of those for whom warrants had been issued could not be found.

Previous to the arrests a mass meeting had been called by clergymen of the neighborhood with resolutions passed protesting against the type of performance given by the Chelsea stock burlesque company.

The members of the stock were discharged in Jefferson Market by Magistrate Brodsky. The court said the 8th avenue burlesque house charged an admission of only \$1.10 for what Broadway shows got \$5.50.

WAINSTOCK'S 'POWDER PUFF'

Jimmy Cooper will not operate "Powder Puff Frolics" on the Columbia Circuit as previously reported. Instead Morris Wainstock will have it next season operating over the Sam S. Scribner franchise the same as the late Arthur Pearson had done before his death.

Cooper will operate two other shows on Columbia, a black and white outfit and a regulation burlesque show next season.

TRYING PICTURES AT H. & S.

After trying stock burlesque and then an all colored attraction, Hurlig & Seamon's has gone into a picture policy.

The ancient "The Birth of a Nation" opened on a grind. 40c. top.

ENGAGEMENTS

Norma Noel has been re-engaged as soubrette with Sam Raymond's "Red Hot" (Mutual).

CHORUS GIRL'S DEATH COST BOOTLEGGER CASH

Revival of "Sonny" Hopp's Wild Auto Ride Around Milwaukee

Milwaukee, June 1.

It cost Henry Hopp, sometimes called Milwaukee's "rum king," every cent of his fortune, he told Federal Judge Geiger here, to defend and free his son, William "Sonny" Hopp, all-around sportsman and amateur ball player, from jail after a chorus girl had been killed in his car.

Hopp was arraigned in the Federal Court on a liquor charge. In pleading he told the judge that though he had been a rich man, he had spent all his cash on his son's trial and later to free him, when a jury had found him guilty of manslaughter. The "poor man's" plea did not save the father from sentence, however, for Geiger gave him the usual six-month stretch.

"Sonny" Hopp's case was a sensation here about three years ago when he met Margie Thomas, burlesque chorister, in a restaurant and took her for a ride in his speedster. As dawn was breaking a milk man saw the car speeding down the wrong side of the road on a county highway and crash into a light pole.

The Thomas girl was almost instantly killed but Hopp escaped with but minor injuries. He was arrested and it was claimed a bottle of gin was found in his car. A warrant charging manslaughter was obtained and he was released on bail.

The case dropped from sight until a newspaper man became inquisitive and began probing a newly elected district attorney about the case. It was dug from a pigeon-hole and Hopp arraigned for trial. His lawyers made much of the fact that the girl killed was "only a chorus girl" and that she had asked for a ride while they were sitting in a restaurant. A sympathetic jury thought that while Hopp was guilty, he should not be handled harshly and asked the judge to go easy. Hopp was given a one-year sentence, the minimum beside parole.

TRYOUTS FOR NEW TALENT

Burlesque Casting Agents Adopting Idea

The "talent mart" idea employed from time to time by night clubs and cabarets has now reached burlesque.

Showing nights where talent unknown to burlesque may do their stuff, are being conducted at the Willis and Chelsea theatres, New York, in conjunction with stock burlesque.

Talent available for burlesque next season is spotted in the programs with invitations to burlesque producers of the Columbia and Mutual circuits to look them over. The showing nights are conducted at the Willis on Friday and the Chelsea Saturday.

The tryouts are not to be confounded with the amateur opportunity contests. They are being conducted by a burlesque casting agent.

Jamboree Sunday

The ninth annual Jamboree of the Burlesque Club will be held at the Columbia, New York, Sunday night, June 6. The program will include well known artists from musical comedy and vaudeville as well as burlesque.

The Jamboree is an annual affair given to raise funds for the Burlesque Club, official organization of burlesque performers.

He was pardoned, however, after serving a little more than a month.

The pardon came as a surprise to most Milwaukeeans except those in on the know. Now the father has "spilled the beans" by asserting that his fortune which he made by booze deals had gone to buy his son's liberty.

The same newspaper man who became inquisitive when the case was pigeonholed now is said to be displaying interest into where the cash that Hopp spent went.

Featured with
HURTIG & SEAMON'S

"LUCKY SAMBO" COMPANY

New Playing
COLUMBIA, NEW YORK
Management MAX MICHAELS

BILLY

HIGGINS and BYRD

JOE

FEATURED

THE TALK OF NEW YORK

ERNEST R. WHITMAN
Straight and Baritone

AL F. WATTS
Character and
Stage Manager

3 DIXIE SONG BIRDS
BIRLEANNA BLANKS—AMANDA RANDOLPH
HILDA PERLENO

JIM VAUGHN AND HIS "LUCKY SAMBO" ORCHESTRA

CORDY WILLIAMS, Violin and Sax
ARTHUR BOYD, Violin
RUDY JACKSON, Clarinet and Sax
WILLIAM B. JACKSON, Sax and Clarinet

ELMER MOORE, Cornet
CHARLES SAUNDERS, Cornet
EDDIE DAYE, Trombone
W. BRAND, Bass, Violina and Tuba

HUGHIE WALKER, Piano
FRANKLYN BLACKBURN, Banjo
ALLEN PORTER, Drums and Timpani

JULIA MOODY
Ingenu
"DOING THE VAMP"

PERCY and CORA WINTER
DANCER PINT SIZE SOUBRETTE

ARTHUR D. PORTER
Characters
"KEEP ON DIGGING"

JOE A. WILSON
Charleston Instructor
Teacher of Bee Jackson
Princess White Deer
and others

SHERMAN DIRKSON
Specialty Dancer and
Versatile Entertainer

GEORGE PHILLIPS
of CASSIDY and PHILLIPS
"The Dancing Marvels"

"RED" CASSIDY
of CASSIDY and PHILLIPS
"The Dancing Marvels"

JOHN ALEXANDER
JUVENILE
and CHORUS DIRECTOR

5 CRACKER JACKS

HARRY IRONS RAYMOND THOMAS MADELINE BELT CLIFFORD CARTER TASH HAMED

GREATEST OF ALL ACROBATIC AND DANCING ACTS

SEE OUR ACROBATIC CHARLESTON

PRESENTATIONS—BILLS

THIS WEEK (May 31)
NEXT WEEK (June 7)

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 June

PARIS
Champs Elysees
Saint-Granier
Rebilla
Griffith Bros
Albino
A Klein Fam
3 Shabaz
Revue by Rip
George
Robert Darthes
Signoret
Jane Marnes
Therese Dorny
Morton Fords
Yvonne Legay
Mrs Walker Girls
Empire
I. A. Pia
Jenny Golder
O'Connor
Mignott & Maxie
Allister
Torino
9 Licia
Lord Aln
Bertie Arnalnia
Chapelle
Olympia
Yvonne George

NEW YORK CITY
Capital (Pc) (30)
Gladys Rice
Doris Niles
Waldo Mayo
A Vitak Ballet
"Paris"
Celesty (Pc) (30)
P. Leni Prologue
Jack Savage
Jerry De Rosa
"Outside the Law"
Rialto (Pc) (30)
Gilda Gray
"Aloma"
Rivoli (Pc) (30)
Salt & Pepper
J. M. Anderson Pres
Ivan Bonhoff
Beth Cannon
Irwin Sia
Jacques Rabinoff
"Unknown Soldier"
Strand (Pc) (30)
Strand Frolic
Cliff Edwards
Kitty McLaughlin
Strand 4
Henry Kelly
Mile Klemova
"Ransom's Folly"

American (L)
1st half (7-9)
LaSalle & Mack
Jantion Sia
Verdi & Glenn
Vaudeville Ltd
Sherman & Ryan
Norton & Melnoite
Stewart & Lash
(One to fill)
2d half (10-13)
Richard Wally
Muriel & Fisher R
Cooper & Rodello
Renard & West
(C & M Dunbar
(Three to fill)
Avenue B (L)
1st half (7-9)
Louis Leo
LeVan & Bolles

Coliseum (K)
2d half (3-6)
Stroude 2
Laby & Mercedes
Haunted Mysteries
(Three to fill)
51st St. (K) (31)
Kannasawa Japs
Sheld & Duneey
W & J Mandell
Galla-Rini Sia
Brwn & Whitlark
Parisienne Art
5th Ave. (K)
2d half (3-6)
Evelyn Bargett
Sargent & Lewis
Krugel & Robles
4 Camerons
Jack Donnelly Rev
(One to fill)
58th St. (K)
2d half (3-6)
Foley & Walton
B Evans & Girls
(Others to fill)
Fordham (K)
2d half (3-6)
Florence & Arnold
Geo Broadhurst

Janet of France
Charlot & Tortoni
Bob Sherwood Bo
Frank Richardson
Tom J Ryan
(Two to fill)
Riviera (K)
2d half (3-6)
Fred Hildebrandt
Solly Ward
Andreiff 3
(Three to fill)
Royal (K)
2d half (3-6)
Avon
Melville & Stetson
Nible Spencer Co
Jogner & Foster
(Two to fill)
BROOKLYN
Fulton (L)
1st half (7-9)
DeVries 3
P & E Rose

DELL CHAIN
EARL BRONSON
AND PAUL JACOBSON
OPEN JUNE 14
LOEW'S NORFOLK
STATE
SUMMER TOUR OF 10 WEEKS
Booked by
WILLIAM MACK
ALF T. WILTON
1550 B'WAY
Phone Bryant 2927-8

Van Buren & T
Johnny Hyman
(One to fill)
Franklin (K)
2d half (3-6)
Patty
Jack Ryan
Mayo & Bobby
5 Mounters
Glenn & Jenkins
Flirtations
Hamilton (K)
2d half (3-6)
Genaro Girls
T & A Waldman
Shore & Lee
Lady in Red
(Two to fill)
Jefferson (K)
2d half (3-6)
Samson & Dellah
Foley & La Tour
Medley & DuPre
Nick Huford
Cunningham & B
Rome & Gaut
125th St. (K)
2d half (3-6)
Fred Weber
Smith & Hart
McManus & Harris
(Three to fill)
Palace (K) (31)
The Youngers
Sydell & Spotty
The Sherwoods
Barry & Whitledge
Toto
Violet Hemming
Frank Fay
L Stoutenberg
(7)
Seed & Austin
Pasquell Bros
Hert Ergol
(Others to fill)
Regent (K)
2d half (3-6)
Seville & Phillips
Tom Howard
Kew Taki & Yoki
Levan Putnam & B
Alma & Duval
Riverside (K) (31)
The Duponts
Lloyd & Russell
Hackett & Delmar
Dare & Wahl
Jerry & Granda
Anderson & Pony
Dr Rockwell
Meredittha
(7)
Ruth Budd

BOOKED
THIS WEEK
RAYMOND WILBERT
LING and LONG
RAYMOND and ROYCE
Direction, MARK J. LEDDY
226 W. 47th St. Suite 901

Local Follies
(One to fill)
2d half (10-13)
Peters & LeBuff
Armstrong & Gilbert
Lancaster & Wilson
Local Follies
Boulevard (L)
1st half (7-9)
Pierlet & Scofield
Billy Elliott
Vox & Talbot
Bell & Napies
D Kramer & M
2d half (10-13)
Arnold & Florence
Anna May
Kramer & Brown
Lubin & Lowrie
Delancey & Cleten
Murphy (L)
1st half (7-9)
Kodak & Sia
Walsh Daly & W
Willton & Weber
Trahan & Wallace
Kimball & Gorman
(One to fill)
2d half (10-13)
Texans
Jantion Sia
Herbert Ashley Co

Married Life
Fields & Fink
LaFantasie
2d half (10-13)
LaSalle & Mack
Walsh Daly & W
Brown & Rogers
Bert Walton
Lockett & Page
Gates (L)
1st half (7-9)
Selma Braatz Co
Ferry Brooks
Arthur Ashley Co
Letter Carrier's Bd
(One to fill)
2d half (10-13)
4 Phillips
Healy & Garmelia
Vox & Talbot
Dobby Van Horn
Letter Carrier's Bd
Metropolitan (L)
(7)
Reck & Rector
Farrall & Chadwick
Sandy Shaw
M & A Clark
Coscia & Verdi
Allyn Mann Co
Palace (L)
1st half (7-9)
Lohse & Sterling
Cooper & Berman
Renard & West
Bobby Van Horn
(One to fill)
2d half (10-13)
Gordon & Ricca
Uptown (Pc) (31)
Mile Modiste
Thornton & Seires
Hazel Kennedy
Benny Krueger Or
"Devil's Circus"
Rialto (L) (7)
Pickfords
Cliff Nasaror Co
Saxton & Farrell
Howard & Lind
Allyn Tyrell Co
N. Center (P) (7)
Perry
Jim Reynolds
Joe Fred Co
Briscoe & De Lorto
Laven & Cross
American (WV)
2d half (3-6)
Rev Mignoa

Casillon & Mack
Jack Norworth
Miss Patricia
Mel Klee
Ford Dancers
Greenpoint (K)
2d half (3-6)
G'd'na & K'garoo
3 McKennas
Robert Fulgore
Dooley & Sales
(Two to fill)
Orpheum (K)
2d half (3-6)
3 Reddingtons
Mary Duncan
Low Kelly
Cahill & Wells
Viola Layman Co
Prospect (K)
2d half (3-6)
Coscia & Verdi
Saxton & Farrell
Anderson & Graves
Harry Stepp
(Two to fill)
Riviera (K)
2d half (3-6)
Fred Hildebrandt
Solly Ward
Andreiff 3
(Three to fill)
Warner & Cole
Carm Storr
DeBell & Vine
Central Park (WV)
2d half (3-6)
Hip Raymond Co
Kennedy & Davies
Gerald Griffin
Jean Waters Co
Aurora 3
Englewood (WV)
2d half (3-6)
J & B Loster
Gordon & Day
Bradley & Stevens
Bender & Armstr's
Sailor Boy
Lincoln (WV)
2d half (3-6)
Clark & Donnelly
Indoor Sports
LaFayette & D Co
Majestic (WV) (31)
3 Golfers
Johnson & Bakgr
Villa & Strigo
Stanley & Patricia
Perry & Wagner
All Girl Rev
Bett Seals
Claire & Wilmet R
Dave Gardiner
Joe Rolley Co

BALTIMORE
Century (Pc) (31)
Clemons & Marcy
"That's My Baby"
Garden (Pc) (31)
Seminary Scandals
Norma Shirley
Cullen & Edward
Emma Earl Co
Bader & L'Veille Tr
"Tony Runs Wild"
New (Pc) (31)
George Lyons
"Unknown Soldier"
Rivoli (Pc) (31)
Fomen Ensemble
Nita Rosco
"Ransom's Folly"
Hippodrome (K)
(31)
Riva & Larsen
Gilbert & May
Hadgi All
Teider Mann
Billy Arlington Co
Perry & Wagner
Maryland (K) (31)
Lottie Atherton
Geeshan & G'reston
Rosa Wye 3
Deagon & Mack
Mildred Andree
Howard Nichols
3 Good Knights
Raines & Avery
Fred Bowers Rev
Howard & Norwood
Texas Chicks
Gordon's Olympia
(K) (31)
(Washington St.)
Mills & Shea
Griffiths & Young
On the Corner
McCarthy & Moore
Gypsy Idyl
Keith's (31)
Harry Holmes
Raymond Pike
Boyd Senter
Kokin & Galetti
Mack & Rosetter
Stal Look Hoy
Roger Williams
Olega Ricks
Hester & Perival
Kitty Doner
La Fleur & Portia
(7)
Patricia
Great Johnson
Joe Marks Co
Dave Appolon
Johnny Hyman
T & A Waldman
D'glas Charles Co
(Three to fill)

2 Senators
Wm Desmond Co
(One to fill)
105th St. (K) (31)
H Goff & Bobby
Brems Fitts & M B
V Rucker Co
Barber & Jackson
Power's Elephants
(7)
Bohemian Nites
Hamil Sia & S
Walsh & Ellis
(Two to fill)
Palace (31)
Fink's Mules
Burke & Durkin
Pepito
Du Callon
Temple (K) (31)
Dancing McD'naide
Stan Kavanaugh
Texas Com 4
Rose & Thorne
Arnold & Brown
Pompador Ballet
Hal Neiman
Harry Kahne
(7)
A & G Falls
The Lockfords
Shone & Squires
Naughton & Gold
3 Danubies
Harrison & Dakin Co
Covan & Ruffin
D'ROE'S, MASS.
Cedman (K)

OFFICIAL DENTIST TO THE N. Y. A.

DR. JULIAN SIEGEL

1550 Broadway New York

3rd Floor, Room 305

This Week:

FRANK MOULAN; THE RIANOS

Nell O'Brien
Olla Myra Co
(7)
Syll Van
Weston & Elina
Skelly & Helt Rev
O'Diva
Stan Kavanaugh
(Two to fill)
DALLAS, TEX.
Melba (L) (7)
Skatelles
Peronne & Oliver
Johnny's New Car
Bobby Henshaw
Pitter Patter Rev
BRADFORD, PA.
Bradford (K)
2d half (3-6)
Togo
Baker & Fry
Carlisle & Lamm
Paradise 2
(One to fill)
BRANDON, CAN.
Pantages (7-8)
(Same bill plays
Moosjaw 9-10; Re-
gina 11-12)
Dashington Doga
Jack De Sylvia Co
Mack & Stanton
Herae & Wallace
(Two to fill)
BRIDGEPORT, CT.
Palace (K)
2d half (3-6)
DeWitt & B'wn'n
Virginia Lee
Paul Remos M'd's
Bert Hanlon & C
10 Eng Rocketts
Polk (K)
2d half (3-6)
Musical Gerald
Mannie Norman
Eckert & Rolland
Anthony & Rogers
Lowe Sargent Rev
BROCKTON, MASS.
Brockton (K) (31)
Maid Br'ckton Rev
BUFFALO, N. Y.
Buffalo (Pc) (30)
Greelan Urn
Roy Smeeke
Charleston Contest
"Ella Cinders"
Lafayette Sq. (Pc)
(31)
R'y' Welsh Sing'r's
Mystic Garage
Jean Phillips Rev
Melville & Rule
Burnum
"Necessary Evil"
Shea's Hipp (Pc)
(30)
Vincent Lopez Bd
"Brewer's Millions"
State (L) (7)
Bee Starr
Goetz & Duffy
Jeffries & Sharkey
Young & Gray
Kilda Ballet
BUTLER, PA.
Majestic (K)
2d half (3-6)
5 Harmoniacs
(Others to fill)
CAMBRIDGE, MASS.
Central Sq. (K)
2d half (3-6)
Buddy Walker
Murray Girls
Lloyd Nevada Co
Lee & Cranston
(One to fill)
CH'LEST'N, S. C.
Kearse (K)
2d half (3-6)
Ross & Mayne
Bernard & Dale
Walter Walters Co
Ray's Bohemians
CINCINNATI
Palace (K) (31)
Gibson & Price
Sheldon & Daly
J Allen Shaw
Golden Violin
Klein Bros
Dance Tours
Kraft & LaMont
(7)
Murray & Charlotte
Brems Fitts & M B
Ben Welsh
H Goff & Bobby
Fantini Sia
Ellen Harvey
CL'KSB'G, W.VA.
Robinson Grd (K)
2d half (3-6)
VanLane & V'nicia
Tim Crane
J Speeder's Coeds
Permane & Shelley
H McQuarrie Co
(One to fill)
CLEVELAND
State (L) (7)
Francis & Wilson
Ja-Da 3
Beeman & Grace
Carson & Willard
50 Miles Fr B'way
Head's Hipp (KW)
1st half (7-9)
Birds of Paradise
Green & Gale
(Three to fill)
2d half (10-13)
Equillo Bros
Ada Brown Co

Easton, Pa.
Able O. H. (K)
2d half (3-6)
The Lumars
Francis Wally
Ex Wives
McCoy & Walton
The Digtanons
ELIZABETH, N. J.
Keith's
2d half (3-6)
Camilla's Birds
Romas & Moley
Cecilia Weston
Vet'n's Masq'ders
(One to fill)
ELMIRA, N. Y.
Majestic (K)
2d half (3-6)
3 Blossoms
Ed Nelson
Al's Hara & Kay
(Two to fill)
FAIRMONT, W.VA.
Fairmont (K)
2d half (3-6)
Henri & Sylvia
Edna Bennett
Janet of France
3 Vagrants
Delmar Rev
FL RIVER, MASS.
Empire (K)
2d half (3-6)
Harry Ellis
(Others to fill)
FITCH'G, MASS.
Lyrie (K)
2d half (3-6)
Marion Gibby
Wallace May
Jack & Jill
Wheeler & Potter
(One to fill)
FT. WAYNE, IND.
Palace (KW)
1st half (7-9)
Selbini & Albert
3
Chas Withers Co
(One to fill)
2d half (10-13)
Bobby McGoods Co
Chas Wilson
12 Jackson Girls
(One to fill)
FT. WORTH, TEX.
Pantages (7)
Lieut Thetion
DeDonalde & Onkes
Dancing Pirates
Smith & Sawyer
Iskivhaka Japs
Majestic (H) (6)
Alphonse
Empire Comedy 4
Herman Lind Co
V & E Stanton
Keller Sia & L
GL'NS FLS, N. Y.
Rialto (K)
2d half (3-6)
Cecil & Van
Edwards & Lillian
Colvin & Wood

NEWEST SPRING STYLES IN SUITS AND TOP COATS NOW ON DISPLAY
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

THE ABILITY TO PRODUCE ANY KIND OF A VAUDEVILLE PROGRAM ECONOMICALLY AND EFFICIENTLY IS THE KEYNOTE OF THIS AGENCY'S SUCCESS.
THE FALLY MARKUS VAUDEVILLE AGENCY
1579 Broadway LACKAWANNA 7676 NEW YORK CITY

CONNY ISLAND
New Brighton (K)
(31)
Klara Japs
Ramond & Grant
Ruth Budd
Billy Glason
Santley & Sawyer
Hasy & Cross
Williams & Keane
(7)
Dr Rockwell
Gallarin Sia
Mehlinger & W
Dormond & Part
(Others to fill)
Tilyon (K)
2d half (3-6)
Lytell & Fant
Dan Coleman
Lane & Barry
Yerks & Serenaders
(Two to fill)
FAR ROCKAWAY
Columbia (K)
2d half (3-6)
Dancers fr Cl'wn'd
Choo Dandies
Will Mahoney
Lang & Haley
Parisienne
(One to fill)
CHICAGO
Capital (Pc) (31)
Al Short & Boye
Eddie Cox
Red Carter
Shannon 3
Jimmy Ray
Abbott Girls
Chicago (Pc) (31)
Southern Memories
"The Bat"
Harding (Pc) (31)
Synopation Week
Rome & Dunn
Peggy Bernier
Delano Dell
Stanley & Birnes
Jimmy Dunn
Rose Wyan
Doree Leslie
3 Mad Caps
Ben Paley Orch
"Cohens & Kellys"
M'Vick's (Pc) (31)
Peggy English
George Givot
Art Linick
Sunny & Eddie
"Miss Nobody"
Oriental (Pc) (31)
Paul Ash
3 Browns
C Fredericks
Arthur Kluth
Geo Washington
"Reckless Lady"
Senate (Pc) (31)
Hello Summer
Art Kahn Orch
"For Heavens Sake"
Stratford (Pc) (31)
Maurice Hibdon Bd
Hugh O'Donnell
Marie Hilton
Abbott Girls
Tivoli (Pc) (31)
Bridal Veil
Ann Ludmila
"For Heavens Sake"
Uptown (Pc) (31)
Mile Modiste

Regent (K)
2d half (3-6)
Alf Ripon
Oliver & Crangle
Del Ortos
(Two to fill)
BIRMINGHAM, ALA.
Bljoe (L) (7)
Harriett Naurott Co
Elsie Clark Co
ALBANY, N. Y.
Prector's (K)
2d half (3-6)
Osaka Boys
Johnny Murphy
Block & Dunlop
Muller & Francis
L Massett & Boys
ALBANY, N. Y.
Howard (Pc) (31)
J M Anderson Pres
"Wat Paint"
Loew's (7)
Dallas 3
Ross & Edwards
Loew & Gorman
F & T Sabin
Carson & Kane R
Forythe (K)
2d half (3-6)
Purdy & Payne
Ingles & Wilson
Oleott & Maye

NEWEST SPRING STYLES IN SUITS AND TOP COATS NOW ON DISPLAY
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

H J Conley Co
Ford & Cunningham
3 Orontes
State Lake (O) (6)
Clayton & Lennie
Herman Berrens
Mile P'd
D & V Hilton
Pat Daly Co
(Others to fill)
Tower (O)
2d half (3-6)
H Santrey Bd
H & A Seymour
Lloyd & Bruce
Santrey & Seymour
AKRON, O.
Keith's (31)
John Regay
Hilton & Chesleigh
Chevalier Bros
Lulu McConnell
Bob Hall
O'Diva
ALBANY, N. Y.
Prector's (K)
2d half (3-6)
Osaka Boys
Johnny Murphy
Block & Dunlop
Muller & Francis
L Massett & Boys
ALBANY, N. Y.
Howard (Pc) (31)
J M Anderson Pres
"Wat Paint"
Loew's (7)
Dallas 3
Ross & Edwards
Loew & Gorman
F & T Sabin
Carson & Kane R
Forythe (K)
2d half (3-6)
Purdy & Payne
Ingles & Wilson
Oleott & Maye

Taylor Howard & T
Calvin & O'Connor
Sarnoff Cal & N
Lyrie (H) (6)
El Cleve
Stone & Ioleen
Authors & Comps
York & Lord
T Lorraine Co
Lyrie (K)
2d half (3-6)
Traver & Douglas
Joe De Lier
Rub' Norton
Gold & Edwards
Angel Bros
1st half (7-9)
(Nashville split)
El Cleve
York & Lord
Lorraine & Minto
Stone & Ioleen
Authors & Comps
B'LOHAM, WASH.
Everett (P) (7)
Le Dora & B'kman
Jack Sidney
Broadway Flashes
Barrett & Cunnesh
5 Lams
BOSTON
Loew's State (Pc)
(31)
Vera Fokina Bal
Spitalny Orch
Horton Spurr
Downey & Owens
Frosini
John Pardy
"Early to Wed"
Metropolitan (Pc)
(30)
Take a Chance Wk
"Volcano"
Orpheum (L) (7)
Braminos
Ergotti & Herman

JACK L. LIPSHUTZ
TAILOR
908 Walnut St. SATURDAY

WHEN PLAYING PHILADELPHIA
Thornton & Seires
Hazel Kennedy
Benny Krueger Or
"Devil's Circus"
Rialto (L) (7)
Pickfords
Cliff Nasaror Co
Saxton & Farrell
Howard & Lind
Allyn Tyrell Co
N. Center (P) (7)
Perry
Jim Reynolds
Joe Fred Co
Briscoe & De Lorto
Laven & Cross
American (WV)
2d half (3-6)
Rev Mignoa

Broadway Whirl
Gerardo & Wynn
Great Leon Co
Boston (K) (31)
Naida Miller Co
Rome & Wood
Leon & Dawa
Robbins Balton
O'Neill & Plunkett
Danny Dugan Co
Bowdoin Sq. (K)
(31)
Clayton & Clayton
Strobel & Merton
Jos Griffin Co
Gordon's Olympia
(K) (31)
(Reclay Sq.)
Vee & Tully

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MARYLAND
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Murray & Mackey
The Vanverburgs
"Yellow Fingers"
Madison (Pc) (30)
Madison Fam
"Widmores Fan"
State (Pc) (30)
Fred Stritt Co
Mack & Long
Stove Savane
Jeanne Alondria
Morrey Brennan
"Wid'n's Woman"
Miles (P) (7)
Chandon 3
Gouter & Rose
Macron & H'ru
Guy Voyer Co
(One to fill)
Regent (P) (7)
McBanns
Burt & Lehman
Bohemian Flappers
E Ford & Whitley
Lottie Mayer Co
Gr'd Rivera (KW)
(7)
Macagon Billet
Haynes Hannon K
Phil Seed Co
Royal Pekin Tr
(One to fill)
HAMILTON, CAN.
Pantages (7)
E Raymond Co
Snow & Sigworth
J Kay Girls
Emerson & B'dwin
Herbert Crowley Co
HARRISBURG, PA.
State (K)
2d half (3-6)
Rhoda & Broshel
Levan & Doris
Old Hometown
Willie Solar
Vivian & Walters
HARTFORD, CT.
Capitol (K)
2d half (3-6)
Helen Bach 3
Antrim & Vale
7 Collegians
Claude & Marlon
Vilsons
HAVERH'LL, MASS.
Colonial (K)
2d half (3-6)
3 Tammans
Armstrong & DeVore
Anita Sault

HAZELTON, PA.
 Feely's (K) 1d half (3-6)
 Violet & Partner
 Gaffney & Walton
 Harry Lee
 Gladys Darling Co
 (One to fill)

HOBENELL, N. Y.
 Shattuck O. H. (K)
 1d half (3-6)
 Jean Carpenter
 Clifton & Brent
 Johnny Howe Co
 (Two to fill)

HOUSTON, TEX.
 Majestic (IT) (6)
 Van & Tyson
 Ideal Ames
 The Wager
 (Two to fill)

INTOTON, W.VA.
 Orpheum (K)
 1d half (3-6)
 4 Clifton Girls
 Manette & Nina

MAX HART
 Books Picture Houses
 1500 Broadway New York

INDIANAPOLIS
 Lyrie (F) (7)
 Takeyas
 P & P Hansen
 Jan Rubini
 Eddie Hill
 Capeman Bros Co
 Palace (KW)
 1st half (7-9)
 Equille Bros
 Delbridge & Grm'r
 Wm Desmond Co
 Berman Farrar Co
 (One to fill)
 2d half (10-13)
 Cole & Snyder
 Flo Gast Co
 (Two to fill)

ITHACA, N. Y.
 Strand (K)
 1d half (3-6)
 Rose & Dell
 Bernard & Anne
 Lloyd & Lane
 Chas Martin
 E Fyann & Girls

JACKSON, MISS.
 Capitol (Pa) (31)
 Rondellein
 George Riley

JERSEY CITY
 Keith's (31)
 Buds & Blossoms
 Lawrence & Knight
 Valda Brown & K
 Nat Burns
 Rowie Haney
 Walton Kollins & G.

State (K)
 2d half (3-6)
 Geo D'Ormonde
 White & Tierney
 Joe L Browning
 (Two to fill)

JOHNSTOWN, PA.
 Majestic (K)
 Carroll Riley & O
 (Others to fill)

KANSAS CITY, MO.
 Pantages (7)
 Ann Schuler
 Boyne & Leonard
 C Ellisworth & M
 In China
 Sid Lewis
 Talbot Rev

LANCASTER, PA.
 Colonial (K)
 2d half (3-6)
 Jim Jam Jaws
 Sherri & Mathews
 Cecil Alexander
 The Teat
 (One to fill)

LEWISTON, ME.
 Music Hall (K)
 2d half (3-6)
 Fred Morton
 Little Yoshi Co

Carthay Circle (Pe)
 (Indef.)
 J Laughlin Prod
 Carl Elmer Orch
 "Volga-Boatman"

Egyptian (Pe)
 (Indef.)
 Grauman Prelude
 "Sparrows"
 Grauman Prelude
 "Black Pirate"

Figueras (Pe) (29)
 J Laughlin Prod
 "Unknown Soldier"

Forum (Pe)
 (Indef.)
 Ted Henkel Orch
 Presentation
 "La Boheme"

Loew's State (Pe)
 (35)
 Charlie Melson Bd
 Fanchon & M Idea
 Gattilone Jones
 Elsie Elliott
 Frank Stever
 Janora Delara
 Myra Kinch
 "Masked Bride"

Metropolitan (Pe)
 (33)
 Eddie Peabody
 Clemence & Sylvia
 Bert Darrell
 A & G Blum
 Clarice Gannon
 Johnny Dove
 Met Girls
 Edith Grimsith
 Drury Lenington
 "The Rainmaker"

Millon Dollar (Pe)
 (Indef.)
 Louella Lee
 Ross Hines
 Peggy Chamberlain
 Harry Hume
 Jack Joy
 Jack Blaine
 Bert Barber
 Johnny Dove
 "Kiki"

Pantages (7)
 Wanda & Seals
 Evans & Palmer
 Stanoff Dancers
 Marcus & Booth
 Berlo Diving Girls
 Hill St. (O) (31)
 Miller & Mack
 Wilbur & Adams
 Bob LaSalle
 Hector & Holbrook
 Boyle & Della
 Tad Tleman Bd
 Orpheum (31)
 Danny Dare
 Whiting & Burt
 The Flemings
 Marion Harris
 Harry Hines
 Zelma
 Avon Com 4
 Don Valerio
 (7)
 H Carroll Rev
 Frank Devos

WATCH FOR US
 Wm. H. Sadie J.
FARRELL and CHADWICK
 Comedy, Piano and Songs
 Keith-Albee, Rose & Curtis
 Independent, Arthur J. Horwitz

Judge & Gale
 Palmer & Houston
 (One to fill)

LITTLE ROCK, ARK.
 Majestic (K)
 1st half (6-8)
 Hall Ermine & B
 Dalton & Craik
 Darmond & Hunt
 Warren & O'Brien
 (One to fill)
 2d half (9-13)
 Sweeney & Stewart
 Allen T. Huston
 (Three to fill)

LOCKPORT, N. Y.
 Palace (K)
 2d half (3-6)
 Wilbur & Lyke
 Webb & Hall
 M'Carthy & Sternad
 Dwyer & O'Neil
 Harry Keesler Co

LONDON, CAN.
 Loew's
 1st half (7-9)
 Joe DeKoe 3
 Knox & Inman

Brewster P'm'y R
 1d half (10-13)
 Raymond & Mason
 Potter & Gamble
 (One to fill)

L/G BEACH, CAL.
 State (F) (7)
 Santiago 3
 Bayes & Specks
 Glee Club
 Julia Keely
 Lydell & Mason
 Gorton Girls

L/G BRANCH, N.J.
 Broadway (K)
 1d half (3-6)
 John LeClaire
 Murray & Douglas
 McCormack & W
 Ernie & Ernie
 Swift Gibson Rev

LOS ANGELES
 Boulevard (Pe)
 1d half (3-5)
 Fanchon & M Idea
 Walter Werna
 "Beverly Grunt'rik"

Howitt & Hall
 Maker & Redford
 Ann Suter
 Evelyn & Daisy
 Mitchell & Dove

LYNN, MASS.
 Olympia (K)
 2d half (3-6)
 Gainer & Ross
 Capt Ray Rev
 Henderson
 Chase & Collins
 (One to fill)

MAIDEN, MASS.
 Mystic (K)
 2d half (3-6)
 Miles & Oliver
 Bristol & Belle
 Achilles & Newman
 (Two to fill)

MEMPHIS, TENN.
 Loew's (7)
 France & LaPell
 Francis Ross & D
 Jack Janis Co
 Angel & Fuller
 Sid Hall Bd

Pantages (7)
 C & V Winters
 Love Nest
 Jarvis & Harrison
 Belleclair Bros
 (One to fill)

MILWAUKEE
 Alhambra (pc)
 (30)
 Margery Maxwell
 "Peacock Feathers"

Wisconsin (pe) (30)
 George Billings
 Lorraine Evon
 "Let's Get Married"

Miller (L) (7)
 Claude DeCar Co
 Sammy Duncan
 Cook & Shaw Sis
 Pianos & Landauer
 Mabel Walker Co

Palace (O) (31)
 Jean Joyson
 Naughton & Gold
 Theo DeLoach
 Fred Ardath Bd
 Nervo & Knox
 Vardoll Bros

MINNEAPOLIS
 Pantages (7)
 Armand & Peres
 Bert Chadwick
 Berceles Nichols
 Kirby & Duval
 Haney Rev

Orpheum (31)
 Dora Maughn
 3 Lordens
 Berceles & Fin
 Clark & McLaugh
 Jerome Mann
 Elliot Dexter Co

MOBILE, ALA.
 Lyrie (K)
 1d half (3-6)
 Raymond Bond
 Remond Troupe
 Kene San
 B Kenny & Nobody
 Anthony & M'celle
 1st half (7-9)
 (N. Orleans split)
 Berceles Nichols
 Lewis & Ames
 (Three to fill)

MT. CARMEL, ALA.
 Keith's
 1d half (3-6)
 Broadway Romeo
 Marion Ford
 Jinks & Ann
 Groh & Adonis
 Berk & Sawm

MONTREAL, CAN.
 Loew's (7)
 Paul Nolan Co
 Howard & Bennett
 Alexander & Palmer
 Eclair 3 & Wells
 Casper & Morrissey
 Willie Creager Bd

Imperial (K)
 2d half (3-6)
 Goss & Barrows
 Schwartz & Chiff
 Ben Light
 Paula Ayers
 3 Armstrongs
 Earl Hall

M'ERISTOWN, N.J.
 Lyrie's Pk. (K)
 1d half (3-6)
 Ervel & Dell
 Spencer & Williams
 Hicksville Com 4
 Moran & Wiser
 (One to fill)

MT. VERNON, N.Y.
 Proctor's (K)
 2d half (3-6)
 Dorothy Brennan
 Kramer & Boyle
 (Three to fill)

N'HVILLE, TENN.
 Keith's
 2d half (3-6)
 Barr & La Marr
 Allen Taylor & H
 Sumers & Hunt
 Hall Ermine & B
 Bragdon & Morrissey
 1st half (7-9)
 (Pittsburgh split)
 Monroe & Grant
 Purdy & Layne
 Ingalls & Wilson
 Mildred Andrea Co
 Chas Olcott

NEWARK, N.J.
 Branford (Pe) (3)
 Bruno Steinbach
 Ziegfeld Folies 4
 Gracia & Thdore
 "Ransom's Folly"

Mosque (Pe) (29)
 M Vadio Dancers
 Ota Gyl
 "The Rainmaker"

State (L) (7)
 B & L Gillette
 Traps
 Marie Sabbert Co
 Hobby Lamall
 Bob Larry's Co

Pantages (7)
 Veronica & Falls

Emmett Omeara
 Jolie Junior
 Anthony & Rogers
 5 Pasha

Proctor's (K)
 1d half (3-6)
 Carl McCullough
 Linda Sear & N
 Adler Well & H
 Cannon & Lee
 Gilfoyle & Lange
 (7)
 Singer's Midgets
 Geo Broadhurst Co
 Chas Rogers Co
 Paul Lydell Co
 (Two to fill)

N. BEDF'D, MASS.
 Olympia (K)
 2d half (3-6)
 Filip & Fiapper
 The Zeiglers
 Archi Orr
 Fisher & Hurst
 (One to fill)

N. BRITAIN, CT.
 Capitol (K)
 2d half (3-6)
 Seror & Gilrie
 Ray Robbins
 Chas Rogers Co
 Raymond & Royce
 Variety 6

N. BR'NSW'K, N.J.
 Rivoli (K)
 2d half (3-6)
 Nano 2
 (Others to fill)

NEWBURG, N. Y.
 Proctor's (K)
 2d half (3-6)
 Davis & McCoy
 Chas DeRoche
 Dixie 4
 (Two to fill)

NEW HAVEN, CT.
 Palace (K)
 2d half (3-6)
 Willie Bros
 Rogers Sis
 Benna & Dean
 Bill Robinson
 Juvenile Frolics

N. LONDON, CT.
 Capitol (K)
 1d half (3-6)
 C & L Earl
 Helen Moretti
 Corse Payton Co
 McLoughlin & E
 Arnolds & F Rev

NEW ORLEANS
 Crescent (L) (7)
 Alvin & Kenny
 Hazel Crosby Co
 Nielson & Warden
 Milo
 Masterpieces

Majestic (It) (6)
 Footsteps
 Kelso Bros Rev
 (Others to fill)

Grace Dore
 Alaska
 You Gotta Dance
 Trovato
 5 Maxellos

OKLAHOMA CITY
 Orpheum (33)
 1st half (6-3)
 Snell & Vernon
 Smith & Strong
 Marie Stoddard
 York & King
 (One to fill)
 2d half (9-13)
 Wilfred Dubois
 Moore & Free

We have just completed 40 successful weeks on the Keith-Albee Circuit
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 Permanent Address:
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Pat Henning
 (Two to fill)

OMAHA
 Bialto (Pe) (31)
 Cogert & Motto
 World (7) (F)
 El Rey Sis
 Rives & Arnold
 Fletchett Jeffrie
 (Two to fill)

OTTAWA, CAN.
 Keith's (31)
 Wigginsville
 Helen Romaine
 Stephens & H
 Harry Downing
 Douglas & Claire
 Prince Wong

PITTSBURGH, N.J.
 Loew's (7)
 5 Pettles
 (Two to fill)

PASADENA, CAL.
 Bard (7) (F)
 Howard Sis
 Montana
 Stanioff Dancers
 (Two to fill)

PASSAIC, N. J.
 New Montank (K)
 1d half (3-6)
 Laurie & Rayne
 Louise Wright
 Mr & Mrs Phillips
 Norton & Melnotte
 Al Travis Rev

PATERSON, N. J.
 Regent (K)
 2d half (3-6)
 Worden Bros
 Ryan Sis
 Fox & Curtis
 (Two to fill)

PHILADELPHIA
 Fays (pe) (30)
 Thelma Deonzo Co

Amelia Allen Co
 Bryson & Jones
 B Hall & Girls
 Wm Geo Wood
 4 Karryes

ST. LOUIS, MO.
 G. Central (Pe)
 (23)
 Russell Kammerly
 Harry Philwin
 Raines & Cady
 Harry Barris
 Hurm
 "Ransom's Folly"
 (31)
 Slasie & Blake

Missouri (Pe) (29)
 Slasie & Blake
 Kids in Kandyland
 "Palm Beach Girl"

Melodies Eternal
 "Volga Boatman"

State (Pe) (29)
 The Canisinos
 Eddie Miller 3
 Rudy Wiedoft
 "Paris"

(5)
 Night at Pole
 Elsie & Paulsen
 Clarion Trump
 Kendall Capps
 Hecstrest Sing
 "Enchanted Hill"

St. Louis (O) (31)
 Sully & Houghton
 Clayton & Lennie
 Snow & Columbus
 Chas Green
 Chapman Orch
 (One to fill)

ST. PAUL
 Capitol (Pe) (31)
 Ruth Glanville

UTICA, N. Y.
 Gaiety (K)
 2d half (3-6)
 Tom Lane
 Droll Sis & McO
 Vale & Goss
 Birmingham & Meyers
 Hardner & Boyer

V'NCOU'V, CAN.
 Pantages (7)
 Florence Seely
 O'Donnell & McK

WILKESB'RE, PA.
 Poli (K)
 2d half (3-6)
 The DeGriffa
 Cart & Mathews
 Karty's Komedies
 Barry & Malone
 Dave Aronson

WINDSOR, CAN.
 Capitol (KW)
 1st half (7-9)
 Debee & Weldon

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Landers Stevens
 Russian Singers
 Uyeno Japs

WASH'GTON, D. C.
 Metropolitan (K)
 (30)
 Breekin Sym Orch
 "Ransom's Folly"
 (6)
 Oklahoma's Orch
 "Reckless Lady"

Wichita (Pe) (30)
 Esther Cutchin
 Sheila Blaine Co
 "Outside the Law"

Earle (K) (30)
 Tom Brown Orch
 Wesley Harry
 Mae Francis
 Joe Darcey
 Dare & Yates
 (6)
 Raymond Wilbert
 Ray Conroy & T
 Bobby Heath Rev
 Herbert Faye Co
 Sun Fong Lin Co

Keith's (30)
 Gintaro
 DeMar & Lester
 Jack Clifton Co
 C'ntess Modena Co
 Haynes & Beck
 Alleen Stanley Co
 Trevor & H Orch
 2 Harlequins
 (6)
 Belle Baker
 Mr & Mrs J Barry
 G Wash Glee Club
 Karavief
 Herbert Clifton
 Walter Brown
 Seebacks
 Schneck & Bro

WATERBURY, CT.
 Palace (K)
 1d half (3-6)
 Racko & Partner
 Benteil & Gould
 Going Straight
 Benson & Baird
 Tommy Reilly Rev

WATERLOO, IA.
 Plaza (Pe) (31)
 Smith & Hines

CALM and GALE
 Direction ROSE & CURTIS

Orpheum
 1d half (3-6)
 Reed & La Vere
 Whirl of Sync
 (Others to fill)

SALEM, MASS.
 Federal (K)
 1d half (3-6)
 Morgan & Sheldon
 Chinko & Kaufman
 2 Andor Girls
 Lyrie LaPine Co
 (One to fill)

SALT LAKE CITY
 Pantages (7)
 Medini 4
 Dorothy Lewis
 Eleanor Jackson 3
 Gibson Navigators
 Rawie & Van H

ST. LOUIS, MO.
 1d half (3-6)
 Francis & Atkins
 Hayes Marsh & M
 Ernest Hatt
 Woodland Rev

STAMFORD, CT.
 Strand (K)
 1d half (3-6)
 Eric Phillips
 Baby Henderson
 Demarest & Doll
 Buds & Blossoms

SYRACUSE, N. Y.
 Keith's
 1d half (3-6)
 Laura Ormsbee
 Jean & Clair
 Frank Sinclair Co
 Walsh & Ellis
 Lottie Mayer Co
 Loomis Sis
 Bernard & Ann
 Harry Thurnom
 Tom Davies Co
 Paul Rahn Co
 (One to fill)
 2d half (10-13)
 Lane & Golden
 (Others to fill)

TACOMA, WASH.
 Pantages (7)
 H & M Scranon
 Angel City 4
 Society Scandals
 Hibbert & Hartin's
 Little Lily

TOLEDO
 Rivoli (F) (7)
 4 Clovelly Girls
 Felm & Tennyson
 Cosmopolitan Rev
 Welch & Norton
 Happy Harris's Cir

Keith's
 2d half (3-6)
 Al Libby
 Griffin 3
 Shabot & Tortoni
 Charles & Casley
 Bralibo & Pado R

1st half (7-9)
 East & Dumke
 Rose & Thorne
 Tulip Time
 Chas Withers
 (Two to fill)
 2d half (10-13)
 Johnny Barry
 Ruby 3
 Flo Gast Co
 Pantheon Singers
 Cromwell Knox
 Edgar Bergen

TORONTO, CAN.
 Yonge St. (L) (7)
 McDonald 3
 Zeldi Stanley
 Rich & Chas
 Hobby O'Neill Co
 Franklyn D'Amore

Pantages (7)
 Frank Wilson
 J & E Farrell
 Spanish Folies
 Ward & Hart
 The 6 Bonhairs

TRENTON, N. J.
 Capitol (K)
 2d half (3-6)
 Walter Gilbert
 Charles & Shields
 Punch & Pado R
 Johnson & Johnson
 Eunice Miller Co

TULSA, OKLA.
 Orpheum (33)
 1st half (6-3)
 Wilfred Dubois
 Pat Henning
 Tulsa Folies
 Moore & Freed
 2d half (9-13)
 Operatic Tid Bits
 Marie Daxon
 Pepito
 Harr & Lamarr
 Tulsa Folies

UNION HILL, N.J.
 Capitol (K)
 1d half (3-6)
 Davis & Nelson
 Mary Haynes
 (Three to fill)

Special Summer Offer
H. TARR
 Corner 5th St. and Broadway, N. Y. C.
 100 S x 10-5 Positions
 Finished, \$25.00.

Keith's
 1d half (3-6)
 Lewis & Smith
 Evelyn Phillips
 Monroe & Grant
 McLellan & Sarah
 Lorin Raker

1st half (7-9)
 (Mobile split)
 Groh & Adonis
 Broadway Rose
 Marlon & Ford
 Berk & Dawn
 Geo Jenks

NEWPORT, R. I.
 Colonial (K)
 2d half (3-6)
 T J Ryan Co
 Hathaway Co
 Bird & Julie
 Gerard & Lillian
 Frozini

NIAGARA FALLS
 Strand (F) (7)
 Martin & Martin
 Potter & Gamble
 Ernest Pollock Co
 Henry Regal Co
 Harry Girards Co

Bellevue (K)
 2d half (3-6)
 V & P Hines
 Elsie Huber
 Donovan & Lee
 Dotson
 Alexander Tr

NORFOLK, VA.
 State (L) (7)
 Johnny Clark Co
 Wyeth & Wynne
 Murray & Maddox
 Shean & Carson
 Surprise Rev

Colonial (K)
 2d half (3-6)
 Orville Stann
 Hawthorne & Cook
 Great Danto
 (Two to fill)

N. ADAMS, MASS.
 Empire (K)
 2d half (3-6)
 Chester & Devere
 Freeman & Lynn
 4 S'ing Hill Hops
 Jones Morgan & R
 Leach LaQuinlan 3

NORWICH, CT.
 Broadway (K)
 2d half (3-6)
 Gold & Goldie
 Bell & Manning
 Wilson & Godfrey
 Redford & Wallace
 (One to fill)

OAKLAND, CAL.
 Orpheum
 2d half (3-6)
 Small & Mays
 Herbert Denton Co
 4 Thelma & N
 (Three to fill)

OGDEN, U.
 Orpheum (7) (F)
 Summers 2

Cupid Close Up
 Barr Mayo & R
 Josephine Dunfee
 W & H Brown
 "Secret Orders"

Fox (pe) (30)
 Moran & Mack
 Oscar Taylor
 Synce Ingenues
 "High Steppers"

Stanley (pe) (30)
 Karnavief
 Al Moore Orch
 "Wet Paint"

Broadway (K) (31)
 Singer's Midgets
 (Others to fill)

Cross Keys (K)
 (31)
 Moonline
 (Others to fill)

Keith's (31)
 Bee Jung
 Murray & Irwin
 Fraley & Putnam
 Adele Verne
 Hamilton Sis & F
 Walter Brower
 Long Tack Sam
 Belle Baker
 Hart & Le Roy
 Burns & Callan
 (7)
 Albertina Rasch
 Ed Clark
 Ed Dennis
 Morris & Baldwin
 Benteil & Gould
 Etal Look Hoy
 Mack & La Roe
 (Three to fill)

Nixon (K)
 2d half (3-6)
 Leonard & Colver
 Billy Collins Co
 Roome & Ray
 Dave Harris Co

PITTSBURGH
 Aldine (pe) (30)
 Brook Johns Orch

BILLY GLASON
 Keith-Albee Circuit

Ward Whitney
 "Brown of Harvard"

Davis (K) (31)
 Gordon's Dogs
 Covan & Ruffin
 Edgar Bergen
 Jack Joyce
 Skelly & Holt Rev
 Blossom Seely
 Weston & Elsie
 Zella Sis
 (7)
 Long Tack Sam
 Hal Niman
 Cervo & More
 Allison Stanley
 (Others to fill)

Zelda Santley
 "Flying U"

Regent (Pe) (30)
 Marlos & Welsh
 "That's My Baby"

SCRAMTNO, O'L.
 State (F) (7)
 Murand & Lee
 Tack & Toy
 Jane Courtthope
 Al Bernivied
 Mahon & Cholet
 Cyclone Rev

Orpheum
 1d half (3-6)
 Ann Cooes

L. A. CONVENTION
 (Continued from page 5)

cial dinner for that purpose Thursday night. It is understood that he just wants some coaxing to remain as chairman of the board and will consent to remain. The Steffes group is reported grooming Jack Miller for the job. While Woodhull is said to want re-election, if they have not the strength to put over Miller, they might try to get Woodhull to take Seider's job and compromise by giving Miller the presidency.

There seems now to be no chance of drastic action on the music tax proposition. The body will recommend and support the Vestal bill in Congress and might ask the Authors and Composers to regulate the tax proportionately instead of taking different amounts for the same seating capacity. The picture house owners would also like to have it arranged so that they pay only for the A. S. C. A. P. compositions they use instead of paying tribute to composers whose numbers are extinct insofar as the picture houses are concerned.

Charles C. Pettijohn of the Hays office is out here, but he disclaims any business intention, saying that he is in California to improve his golf game and his health—and not to listen in on exhibitor matters. Pittsburgh, St. Paul, St. Louis, Toronto and Miami are in the field for next year's convention. It is likely that the Pittsburgh crowd, headed by Harry Davis, will draw down that plum.

The convention will continue through the week.

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BENNY DAVIS
JOE GOLD

The Equ

"HOR

The Most Charming
Of All Waltzes!

"SYMPATHY WALTZ"

TOM FORD
IRVING BIBB

Hor - ses, horses, hor
by Byron Gay and

Let's Tak

"MY SW

The Dance
Floor
HIT!

"Pretty Little Baby"

BEN BERNIE PHIL BAKER
SID SILVERS

You talk a - bout . y
by GUSKAHN and

The Fox Trot

What Can

"After I Say

Still The Big Laugh Hit!

"JUST A SAILOR'S SWEETHEART"

by JOE BURKE

What can I say, dear, af
by WALTER
ABE

"You Can't Go Wrong
With Any 'FEIST' Song"

711 SEVENTH AVE.,

SAN FRANCISCO
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TORONTO
193 Yonge St.

LEO F

PHILADELPHIA
1228 Market St.
DETROIT
1020 Randolph St.

ne Rage!

"What Good Is 'Good Morning'"

LEWIS ^{by} YOUNG
HENRY SANTLY

SES"



ses Nut-ty ov-er hor-ses, hors
Richard Whiting

The Sentimental Fox Trot Ballad

"I NEVER KNEW HOW WONDERFUL YOU WERE"

JOE BURKE
DOROTHY TERRISS

k About

EETIE"



ir sweet-le, stop talk-in
ALTER DONALDSON

She's A

CORN FED INDIANA GIRL

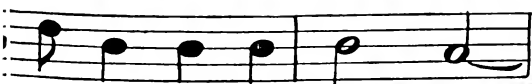
Ballad HIT/

n I Say —

y I'm Sorry"

A Fat Laugh Song

FRAN FREY
EDDIE KILFEATHER
GEORGE OLSEN



ter I say I'm sor-ry?
DONALDSON and
LYMAN

Isham Jones's best Fox Trot

"MY CASTLE IN SPAIN"

featured in By The Way

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AUSTRALIA, MELBOURNE
276 Collins St.

Dance Orchestration

50¢ FROM YOUR DEALER OR DIRECT/

NEWS FROM THE DAILIES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago and the Pacific Coast. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

The first chapter of Joyce Hawley's "life" story, running daily in the New York "News," appeared in that tabloid yesterday (Tuesday). Despite that at Carroll's perjury trial it was shown that Joyce is 21 and not 17 as she had testified, the "life" tale gives her a break in quoting the age at the shorter end.

Stephen Samuel Henle, dress designer of 322 W. 72d street, was haled into West Side Court on a charge of promiscuously kissing Joseph Downey, special policeman. It happened on the 50th street subway platform. Steve hailed the cop as "Sweetheart, here's a kiss for you," and planted one on Joseph's pan. Little Stevey then ran. A friend of Steve's paid the required \$25 fine.

A jury in Kings County Court acquitted Joseph Whalen, manager of a dance hall in Brooklyn, of the charge of assault preferred by Policewoman Kathryn Kallish. Whalen threw her against the wall and threatened her with an iron pipe when she attempted to make an arrest on the dance floor, the policeman charged. Denying the charge, Whalen contended that the policeman drew a blackjack and threatened him when he refused her permission to use the phone. The identity of the dance hall, other than that it is on Flatbush avenue, Brooklyn, was not revealed in the newspaper account.

Mrs. Eugenia Kelly Davis, heiress and former wife of Al Davis, dancer, and Clement Ballen, Peruvian vice-consul, obtained a license to wed in New York.

Maria Jeritza was granted an interlocutory injunction by Federal Judge Thatcher to restrain Cohen Brothers, cigar dealers, from using her name for advertising purposes.

An investment of \$20,000,000 is purportedly involved in an announced "extensive building program" of the Keith-Albee and Orpheum vaudeville circuits. The announcement says the Keith circuit will have new houses in Rochester, Detroit, Richmond, Columbus, Schenectady and in New York, where theatres will be located in Flushing, Bronx and East 88th street. Also houses in unspecified locations in Michigan, Ohio, New Jersey and on Long Island.

Marcus Helman reports that new Orpheum theatres are in Chicago, Seattle, Omaha, Madison, Wis., and Sioux City, Ia., "either completed or under construction."

The second annual Victor Herbert Memorial Concert was held at the Ritz-Carlton last week under the auspices of the American Society of Composers, Authors and Publishers.

The Metropolitan announced that it has extended the contract of Gatti-Casazza, "artistic and administrative" manager of the Metropolitan Opera house, for five years, or until May 31, 1931. Mr. Gatti-Casazza's previous contract would have run out in two years.

Election of officers and reading of the financial report occupied the 13th annual meeting of Equity. Frank Gillmore reported \$864,251.62 for income and expenditures for the 11 months ending March 31, 1928. Assets were quoted at \$287,955 and a surplus over liabilities of \$246,759, an increase of over \$55,000 in 11 months.

The "regular ticket" was elected without opposition. It includes John Emerson, president; Ethel Barrymore, 1st vice-president; Bruce McRae, 2d vice-president; Grant Stewart, recording secretary, and Frank Gillmore, secretary-treasurer.

Having finished with the Carroll perjury trial, U. S. Attorney Buckner is proceedings with trial of Charles H. Duell on a similar charge. Duell was indicted on complaint of Judge Mack following his losing action against Lillian Gish for breach of contract.

Fay Atkins was taken into custody by Federal officers, charged with violation of the dry law in transporting liquor. Miss Atkins was arrested near Plattsburg, N. Y., when prohibition agents stopped the car she was driving and found two cases of alleged liquor in the back seat. Miss Atkins was en route to the camp of Jack Clifford at Chateaugay Lake when stopped. Lewis A. Deamon and Edgar Wallace, both of New York, were in the car with the actress-writer.

Joyce Hawley is barred from appearing in Northampton, Mass. The bathing girl was scheduled to appear in a dance hall there June 2-3, but Mayor Welch declined to issue a permit.

The Convent Theatre Corporation will erect a combination theatre and apartment house on the south side of 48th street, near 8th avenue. It is announced construction will begin in about six weeks, though the exact location for the theatre has not been revealed. The theatre will be called the Irving. The Convent Theatre Corporation is newly formed. Officers are Earl House, president; Clifford Brooke, vice-president; and Fred W. Proctor, secretary and treasurer. Mr. House is an actor and Mr. Brooke a stage director. Willy Pogany will be art director.

Shirley Kellogg and Tom Douglas may wed in Paris, it is said. Miss Kellogg is the former wife of Albert De Courville.

Renee Adoree denies that she and Gaston Glass will wed.

CHICAGO

The Avalon café, 519 Diversey Avenue, was served with a temporary injunction last week after prohibition agents testified they had purchased liquor there.

A Hollywood picture producer is said to be negotiating with Walker Whiteside for film rights of his play, "The Arabian," now playing at the Studebaker here.

Edgar Selwyn, owner of "Gentlemen Prefer Blondes," arrived here last week. He says he plans to give Martha Lorber, former Follies girl, a role in the play.

Balaban & Katz' Norshore, the newest of the B. & K. chain, at Howard and Clark streets, is to open June 10. The house will seat 3,500.

Harry Keeler, principal of Lindblom high school, threatened to place two teachers in every cabaret in the southern section of town to check up on students who visited these places after the annual prom. He complained that students failed to go home directly after the dance last year. The students protested and declared they would visit the cabarets if they wished.

As a pacifier the principal extended the prom time until 11 p. m., and most of the students cancelled cabaret reservations.

The mother of Joyce Hawley of both tub fame described her daughter as "that lazy girl who no want to work" to a newspaper man in her home at 3953 South Rockwell street. The girl's parents are Mr. and Mrs. Tony Daugelas, Lithuanians, who run a small meat market and grocery. There are four other children in the family. Papa Daugelas expressed little concern over the girl's escapade. "What if she bathe naked?" he asked. "Should she bathe in her clothes?"

The Orpheum circuit announced last week that contracts have been signed with a Vancouver, B. C., capitalist stipulating that he erect a large modern theatre immediately, which the circuit is to lease for a long term of years. The Vancouver theatre is to operate 52 weeks a year and will seat about 3,000. Full week policy.

The Trilanon ballroom on the south side will again select a "Miss Chicago" to represent the city at the Atlantic City beauty tournament in September.

On exhibit last week at the La Salle street station was a "recreation" Pullman—a combination coach containing dance hall, movie theatre, gymnasium, barber shop and library. As a "Little Theatre" the car can accommodate 50 people. A radio supplies dance music when the car is converted into a ballroom.

A \$1,000 bracelet mystery here is baffling quite a few people. Paul Ash, it seems, bought the \$1,000 bracelet from Jack Irving, theatrical man. Some time later Attorney Harry Markheim, said to be representing Gordon Thorne, wealthy clubman, claimed the bracelet as belonging to Thorne. Upon promise of reimbursement Paul Ash handed over the bracelet, he said. Then an attorney representing Mrs. Thorne, the clubman's wife, demanded the bracelet and threatened to have him charged as a receiver of stolen property if he did not deliver it. Ash explained that he had already given the bracelet to

Thorne, but the attorney was unsatisfied.

Ash now says he has neither the bracelet or the \$1,000. Jack Irving is quoted as telling Ash he won the trinket in a game of chance when the musical director bought it.

Over-exertion in executing the Charleston is believed to have caused the death last week of Bernice Plath, who has won several prizes through her adeptness in the dance. She had enrolled in another theatre contest which took place the night of her death.

Milton Watson and Peggy Bernier, singers connected for some time with Paul Ash shows, deny that they are to be married. No one has been found who had heard a rumor about the marriage, but the dailies played the denial up strong.

LOS ANGELES

Frank C. Kingsley, associated with Guy Coburn, Inc., screen artists' representative, arrested on peace disturbing charges when Cathleen Calhoun, picture actress, told Hollywood police that he gave her a black eye, was found guilty. He has been given a 90-day suspended sentence and put on two years' probation.

Karl Dane, whose wife, Mrs. Emma K. Dane, entered suit for separate maintenance, saying that she was working as a domestic while he earned \$500 a week, brought a suit for divorce from his mate. Mrs. Dane charged non-support and asked for her share of \$10,000 community property. Dane said in his action that a property settlement had already been made.

Lee Ashton Dearholt, known on the screen as Richard Holt, was cited in divorce court on contempt proceedings for failure to keep up alimony payments by his former wife, Mrs. Helene Rosson Dearholt. Legal controversy has resulted, since he agreed to pay \$75 a week alimony in a contract signed out of court and the jurisdiction of Judge Harry Holzner in the case is still in doubt. Dearholt asked for a reduction in the weekly payments, since at the time he made the agreement, he was making \$300 a week; while his present salary is \$100, he stated.

Frances Anthony, scenario writer, obtained a divorce from Charles Anthony, her husband and Los Angeles business man. They separated after married five days.

Judge Harry Holzner will decide whether John Chain, of Chain and Aroher, should pay alimony to Helen Chain, known on the screen as Oleta Otis. Mrs. Chain alleged that she was sick and unable to work. Physically (Continued on page 32)

Ed. Harrison Dead

Los Angeles, June 1. Ed Harrison, 37, holder of deep sea diving records and in recent years performing most of his underwater work at Catalina Island for the benefit of glass bottom boat tourists, died here May 30 of intestinal trouble.

Harrison was taken ill after having been diving for more than a week in quest of the body of Almee Semple McPherson, missing evangelist.

M. P. Games Saturday

Six of the seven teams of the New York Motion Picture Baseball League will continue with the schedule Saturday (June 5).

Warner Bros. and Metro will hook up at Catholic Protective Oval in the Bronx First National and Fox at Clifton Point Military Academy, and Famous and Universal at Bennett Oval, 183d street. Pathe remains idle until the following week.

At the league meeting last week the admittance of an eighth team was voted down.

COURTNEY HERALDED AS CHAMP MATERIAL

Looked Very Good Against Moody—McGraw Loses—Slim Crowd Sees Card

BY JACK CONWAY

Phil McGraw lost to Eddie Kid Wagner in one 10; George Courtney whipped Frank Moody in another, and Lew Hurley ditted over Arnold Ryan in the third 10-rounder, at the Garden last Thursday night. The Courtney-Moody bout replaced the Benny Bass-Honey Boy Finnegan go which was called off when Finnegan reported sick. A lot of them are reporting sick on Bass these days. He's poison.

The sub bout, however, uncorked a young man who will just about knock the middleweight crown off the classical brow of Tiger Flowers, provided he can inveigle the Deacon into the same ring. Moody, fresh from a knockout victory over Tony Marullo, and one of the toughest middleweights in the world, was figured a two to one shot over the inexperienced Courtney.

Courtney, a handsome, clean cut kid, has everything including one of the most wicked right crosses seen around. He sank Moody for a nine count in the second round and dropped him again in the ninth. Moody's ring generalship and the kid's inexperience were the only things that saved the Wales pug from a knockout. Courtney is just about ripe for the best in the world. He gets a bit wild with a left hook once in a while and has one bad habit of chasing a jab but he has so much other stuff he can step right in there as is.

McGraw Outboxed

Phil McGraw, a great little warrior with a very limited repertoire, was outboxed and outpunched at long range by Wagner. Eddie Kid refused to allow the Greek to labor at his favorite trade, namely inside. He speared Phil away with lefts and crossed a million rights on the button. The Greek tried and everlastingly punched but only missed and soaked up a corking shellacking. McGraw is a great fighter on a card for he is bound to give the fans action, whether he wins or loses. His two great draws with Loayza have made him a local favorite, which explains but does not justify the four to one they laid against Wagner. McGraw lacks class but loves to fight.

Lew Hurley looked like an easy winner by the kayo route with Arnold Ryan, a recent graduate of the armories, but Ryan got off the floor and gave Hurley a whale of a battle. Hurley knew too much and punched too hard for Ryan to have a chance although the latter made a big hit with the wolves by his game stand in the face of overwhelming odds.

Nick Quagrelli knocked out Roy Taylor of New Orleans in the second round of another prelim.

One of the silmest crowds of the season turned out. New Yorkers like "names," and as a result missed one of the best cards of the year in point of action. Every bout was a hummer.

Dempsey Forfeits Bail

Los Angeles, June 1.

After Jack Dempsey failed to appear to face trial on a speeding charge at Madera, Justice Leroy Bailey issued a bench warrant for the arrest of the champion.

Dempsey sent a telegram from North Carolina, where he is training, asking for a delay until June 10. The delay was denied and \$100 bail was declared forfeited.

INSIDE STUFF ON SPORTS

Boxers and Night Club Training

Harry Greb held Tiger Flowers lightly and was a frequent visitor to the night clubs. He lost his middleweight title in about as complete a reversal of form as could be imagined. After the bout, Harry's lack of condition became generally known and he did not deny it. And now another boxer has had his crown lifted and the same explanation applies. It is Mickey Walker whose welterweight title was copped by Pete Latzo at Scranton last week.

Reports from the ringside were to the effect a draw would have been about right. Walker outpointed Latzo about a year ago. He was credited with being a real champion. However, it is to be assumed Mickey was not in true condition to go into a title match, for he has been seen in Broadway's night places. His favorite playground is said to be Tax Guinan's 300 Club, the same for Jack Kearns, Mickey's manager. Besides that Walker has not been fighting and it is no wonder he went back far enough to lose to Latzo.

Dan O'Leary, at 87, Disgusted by Flappers

Cleveland, June 1. The present-day flapper, with her indulgence in cosmetics, liquor and cigarettes, is making herself a middle-aged woman at 30, collegiate youths who shuffle along the avenue with their leather heels and obtain most of their exercise on the dance floor are a disgrace.

Those are the sentiments of Dan O'Leary, world's champion walker, who will be 87 June 29. O'Leary came to Cleveland from Toledo and walked 25 miles back to Elyria "just to keep in trim."

Dan doesn't look a day over 55 and he attributes this fact to walking. "I'll still be the world's champion walker when I'm 100 and then I expect to taper off a bit because by the time I'm 110 I may begin to get just a wee bit feeble," O'Leary said.

This "young" Irish gentleman, who was born in 1840 in County Cork, performed a stunt at Dunn field here that he has been doing for the past six years: Walking around the bases 12 times in 10 minutes or less.

Last Sunday he pulled the trick at Swayne field in Toledo and a collection among the fans netted him more than \$250.

"Young" Dan makes good use of his money. He is helping to put two grandsons and a granddaughter through college at Chicago.

69 Days of Racing at Cleveland—Starts June 28

Cleveland, June 1.

In this county at least, Attorney-General C. C. Crabbe has failed in his strenuous efforts to halt horse racing. The attorney-general last winter launched a state-wide crusade to end racing and wagering.

Announcement now is made here that 69 days of racing over local ovals will begin June 28.

On that date the trotters will appear at Cranwood. A week later Grand Circuit racing is slated for North Randall.

Two weeks of running races at Maple Heights follows and then 15 days of racing at Thistledown, the city's new \$1,000,000 oval which Crabbe attacked in the courts.

After this, Cranwood is to have another week of the trotters and the Brooklyn track is to chime in with the concluding meet, scheduled for 15 days.

Frank Brown, Pugilist, Held on Forgery Charge

Frank Brown, former feather-weight boxer, 28, who fought Johnny Kilbane in Philadelphia to an 8-round draw, received his first knock-out when he was locked up by detective Vincent O'Donnell of the West 68th street station who charged him with passing an alleged forged check for \$100. Brown received the money.

In West Side Court Brown requested of Magistrate John V. Flood an adjournment until Friday. Bail of \$1,000 was fixed.

Brown, according to detectives O'Donnell and Broderick of the Industrial Squad, has fought 239 battles and never been K. O'd. The former "pug" was arrested in front of the Palace theatre on the complaint of the manager of the Empire Hotel who charged Brown with tendering him an alleged forged check that bore the name of "Willie Cook."

This occurred March 29. Brown was quitting the hotel when he asked the check be cashed. The manager, Joe Hannigan, cashed the instrument and it was returned as "forgery" according to the sleuths. Brown said the check had been given to him.

Bookmaking in Utah

Salt Lake City, June 1.

Robert Howes, 40, and Al Taylor, 35, were arrested here recently on a charge of bookmaking upon the horse races. It is alleged that the two men were making bets for the Lagoon meeting.

According to the police, both men can be prosecuted under section 1205 of the city ordinance that defines horse race bookmaking as illegal in the city.

Each man was released on bonds of \$100.

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MORRIS REISMAN FREED; ACCUSED BY GIRL DANCER

Took Girl From Roadhouse to Apt.—Counter Charges on Loss of Money

Zena Scott, 21, a dancer, 14 West 49th street, and who said she was a former member of the Chicago opera ballet, was the complainant in West Side Court against Morris Reisman, 25, produce dealer, 233 West 77th street, and who gave his business address as 98 Gansevoort street. The latter was arrested in his apartment by Detectives James McDonnell and Bill McConachie of the West 68th street station.

Miss Scott testified that she was appearing at the Woodmanstein Inn, Westchester county, that she is a dancer and not a hostess, and never "mixed" with guests. She stated that when her "tour of duty" was over Reisman gave her a ride in his car because her home was in the direction of his.

When they reached his house, she said, he suggested that they go upstairs for just a minute. "I didn't want to go," she replied to Assistant District Attorney James Magee, "but he had my grips containing my costumes."

"I was only in his apartment a few minutes when he emerged from an adjoining room, nude. I arose and started to leave when he seized me, threw me across a bed and beat me. When my pleadings were to no avail he produced a revolver and menaced me with it. He also said he would prevent me ever obtaining further engagements."

"As I sought to flee from the apartment, he again seized me and beat me. Finally I made my escape. When I reached the lower hall I found out that I didn't have carfare."

"When I entered his apartment I had \$40. I feared to return and asked the elevator boy to go back to the apartment. However, the elevator boy loaned me a dollar for my fare home. When I reached my destination I told my girl chum what had taken place and then I phoned for the detectives."

Reisman denied the charge. When arrested he gave the name of Martin Sayer, a salesman. He said he did this to avoid publicity. He also produced a special deputy sheriff's badge for the Bronx which entitled him to carry the gun. Two revolvers were found in the well appointed flat. He said his home was in the Bronx.

Girl Furious
Reisman told Magistrate Rosenbluth that the dancer willingly accompanied him to his rooms. He testified he stepped into an adjoining room to change his clothing and as he emerged he saw her withdrawing her hand from a bureau drawer. She clasped \$500 of his, he testified, that he had placed in the drawer a few minutes prior together with other valuables. He then ordered her from the apartment.

The court heard his story and discharged him. Miss Scott was furious. She returned later with her attorney and stated to reporters that she intended to take the case before District Attorney Joab Banton.

Dolph Singer "Pinched"

Dolph Singer, who claimed that he wrote two song hits, "My Darling" and "Just Around the Corner," received a suspended sentence in West Side court from Magistrate Abraham Rosenbluth on the charge of disorderly conduct. Singer was taken into custody by Patrolman John O'Hare of the West 47th street station who charged the songwriter with striking him on the platform of the B. M. T. at 49th street and 7th avenue.

Singer's identity was made known through the expert hand reading of Aaron Blattman, fingerprint expert in West Side court. Singer used a fictitious name and occupation when his "prints" were being taken for a "record." Blattman quickly discerned from examining the prisoner's hand that Singer was concealing his identity.

Blattman explained to Singer that by further reading his hand he appeared to be a writer. Singer declared Blattman "wonderful." Blattman told him he believed him to be a song writer. Presently Singer revealed his identity.

HEALTH PROTECTION

Liquid Stand Must Keep Containers Sanitary

Health Commissioner Louis Harris has started a crusade against orangeade, lemonade and other dispensers of thirst quenching liquids along Broadway to compel them to keep the containers of the liquids covered and sanitary.

As a result Policemen Wertheimer and Frawley, of the Health Squad, paid a visit to the Times Square district and summoned 40 persons to West Side Court on charges of violating the Sanitary Code. All were fined \$3 and warned if they did not live up to the requirements of the Health Department, more drastic punishment would be meted out.

FAKE AUCTION SENTENCE —TIMES SQ. ADDRESS

Wm. Major Bid Up and Bought in Opera Glasses for \$3— Unusual Case

An unusual case was disposed of in Special Sessions when William Major, 46, of 342 West 42nd street, was sentenced to the Workhouse for 30 days after his conviction for taking part in a mock auction.

Major was arrested April 27 last at 1897 Broadway by Detective George Meyers, of the West 47th Street Station, who testified that he saw Major bid up and purchase for \$3 a pair of opera glasses. Meyers said that Major a little later took the glasses over to a man behind the counter, handing them over without receiving any money.

Assistant District Attorney Henry Alexander told the court that the district attorney's office had received many complaints of alleged fake auctions being conducted in the theatrical district and that the police were making an effort to break up the practice.

Pinching Waiter Walloped By Women Victims

Barney Billett, 27, waiter, 313½ State street, Brooklyn, was a happy individual when Policeman Henry Robinson, West 47th street station, rescued him from an infuriated crowd at Broadway and 42d street and brought him to the station house. There he was locked up on a charge of disorderly conduct.

Billett did not escape unscathed as was indicated by a bruised mouth, the result of a blow landed by a woman. Robinson said he first observed the waiter at Broadway and 44th street in a crowd of women who were trying to board a bus. A moment later he heard a woman scream and saw Billett dart away. He tried to catch him but the waiter was too elusive.

A short time later several other women complained they had been hugged and pinched. The policeman decided to secrete himself in a taxicab and await Billett's return. The waiter returned and pinched another woman. Robinson darted from the taxi and started after the waiter who ran south in Broadway with the crowd of angry women in pursuit.

At 42d street the officer overtook Billett. He was about to lead him away when the women crowded about him and began striking at the prisoner. Robinson tried to shield Billett but several women succeeded in landing effectively on the waiter's face, drawing the claret. The cop placed the frightened man into a taxicab and rushed him to the station house.

There, when Billett had regained his composure and readjusted his clothing, he denied he had pinched or hugged any of the women. The policeman, however, said he had seen two cases of misconduct and the man was held.

WRONG TURN—\$10

Refusing to make a "right turn" in his auto cost Robert Schubert, 25, vaudeville enterprises, 1452 Broadway, \$10 or several days in jail. Schubert paid his fine. He was arrested by traffic officer Tom Toolan (B), who charged the agent with giving him plenty of "guff" and refusing to obey his (Toolan's) instructions about a proper turn.

NICKY IS REARRESTED; FANNIE BRICE GIVES BAIL

Two Old Indictments Dug Up In Tombs for 3 Hours— Wife Was Rehearsing

Jules W. (Nicky) Arnstein, husband of Fanny Brice, re-arrested on two indictments filed against him in 1920 charging criminally receiving stolen goods and grand larceny. He was arraigned before Judge Mulqueen and held in \$5,000 bail pending trial.

After spending three hours in the Tombs bail was furnished by Miss Brice.

District Attorney Banton said he will place Arnstein on trial next week.

"The district attorney knows," said Arnstein, "that I have no bonds. They are just making a sucker out of me." Puffing a cigarette, he continued, "I am ready and will ask for a speedy trial. The trial now will prove whether I am guilty or not."

"They tried to say I had five million dollars worth of stolen stocks. The trial in Washington showed there was \$360,000 worth of bonds stolen not stocks. I never had anything to do with the theft of these bonds, in fact, I never saw any of these bonds. Through the efforts of Lieutenant Mayer and Sergeant Brown they made large recoveries of reported stolen securities."

"I have never said anything before about my troubles to anyone but I think this last arrest was very unjust. I am now in business and it may hurt my present plans."

Those who saw Arnstein when he gave himself up about five years ago and who saw him again today noted his somewhat changed appearance. He seemed to be heavier and somewhat grayer. He still carried himself in a straight, military fashion and, as in the past was well groomed.

While in the Tombs he was not visited by his wife who was rehearsing in a Belasco production.

\$50 Fine for Ticket Spec

Convicted of ticket speculating Samuel Friedman, coat operator of 1975 La Fontaine avenue, Bronx, was fined \$50 or given the option of spending 10 days in jail. He paid the fine.

Policeman Brizzolli, of the First Division, said in Special Sessions he had arrested Friedman, April 15, at Second avenue and East Houston street after Friedman had offered to sell him four tickets to the National theatre. The officer said Friedman has 21 other tickets in his possession when searched, that he admitted he was a speculator, and was selling them without a license.

Three People Held After "Stag" Raid

After a hearing in Tombs Court Magistrate John V. Flood discharged three women and two men charged with giving an immoral performance at a stag party held at 26-28 Park place on the evening of May 6. Two women and one man, arrested at the same time, were held for trial in Special Sessions in bail of \$100 each.

Those discharged were May Adams, 26, 139 W. 44th street; Rose Woods, 22, 13 3rd avenue; Helen Phillips, 30, 226 W. 52nd street; Louis Galzio, 40, 1276 Lexington avenue; and Joseph Morris, 64, 1811 Franklin avenue, Bronx.

Those held were Alkie Morgan, 27, 112 Throop avenue, Brooklyn; Lola Boynton, 23, Penn Hotel, West 42nd street; and Sam Leonard, 36, 28 E. 107th street.

Detectives of the First Division made a raid on the place. Seventy men spectators were charged with disorderly conduct and given suspended sentences by Magistrate Harry A. Gordon.

Harry Levey as House Mgr.

Harry Levey, formerly in the box-office of Jolson's, and this season assistant treasurer at the Casino de Paris, is now house manager at the Broadhurst.

He succeeds Arthur Nichols, who switched to the Times Square as treasurer.

Oldest Stage Hand

James Cobb, the world's oldest active stagehand, is a Civil War veteran. He has never missed a Memorial Day parade and marched Monday in the rain with a few other old vets.

Cobb is 80 years of age but is still handling scenery backstage. At present he is employed at the Knickerbocker, prior to which he was with the A. H. Woods crews at the Republic and Eltinge.

Colored Valet and "Lulu" Extra Must Explain Plenty

Gardiner Johnson, Negro valet and extra in "Lulu Belle," residing at 418 Waverly avenue, Brooklyn, was arraigned in West Side court before Magistrate Dreyer charged with robbing his employers, Percival Vivian and John Harrington in the same show.

Johnson was arrested after detectives George Ferguson and Clarence Gilroy of the West 47th street station threatened to shoot him as he sought to escape by a front window from his home in Brooklyn. He will be arraigned again Friday.

In court it is expected that there will be at least half a dozen complainants to appear against Johnson. Vivian charges Johnson with stealing a costly silver flask given to him by the cast of "Rivals," in which Vivian appeared last season.

Johnson is alleged to have "laid down" checks on many haberdashers on Broadway. Johnson is charged with going to Stern Bros. and obtaining a suit case in the name of David Belasco. Johnson is said to have obtained money from box offices on Vivian's name.

Johnson disappeared, Mr. Vivian declared, when government agents began seeking the valet to question him about a soldier's check that Johnson is alleged to have had something to do with. Johnson, when he learned "the government" was after him, said Mr. Vivian, he "blew."

When he left he took the priceless flask and other stuff belonging to Vivian. Johnson went to the Casino theatre, said Vivian, and obtained some cash there on the latter's name. The night preceding his arrest, Johnson went to a shoe shop in Times Square and asked for a pair of shoes for Mr. Vivian.

The management was skeptical. "Well," said the former valet when things began to look bad, "If you feel that way send them to the stage entrance, c. o. d." The shoes arrived and Vivian knew that it was the work of his former valet.

Ferguson and Gilroy stated to reporters that at least six checks amounting to approximately \$200 were passed by Johnson. Vivian at his home in Whitestone, L. I., promised he would be in court Friday to prosecute his former valet. Harrington, Stern Bros., and many others, will be on hand to make the show a success.

\$500,000 PLAGIARISM

(Continued from page 3)

Helen Hamilton who testified she was employed as secretary to John McCormick during the year Mrs. Greenwood says she sent the scenario and who said that if received, it was re-addressed and sent to Neilan.

Steeves, retained by Harold Lloyd and many others in piracy cases, stated on the stand he would receive \$2,000 and expenses for testifying in this case.

Judge Bourquin, who tried the case, was called in to sit for Judge E. H. Henning, and is from the Montana district. Minor Moore of Los Angeles and Judge Morris of Texas represented the plaintiff while Charles B. Hazelhurst for J. K. McDonald and I. B. Evans and Gurnsey Newlin for First National had charge of the defense.

Federal Judge George M. Bourquin is studying the mass of evidence and testimony in the case of Mrs. Maude Greenwood against First National Pictures and J. K. McDonald. The case was submitted to him after both sides presented their cases. Judge Bourquin is expected to hand down a decision this week.

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ODDS 10 TO 1 CARROLL ESCAPES PRISON TERM

Belief Producer's Penalty Tomorrow (June 3) Will Be Heavy Fine

The odds are 10-1 that Earl Carroll will not be sent to the Atlanta penitentiary tomorrow (Thursday) when Judge Goddard in the Federal District Court will pass sentence on the Earl of the bathtub. However, a heavy fine will be the most likely penalty according to the "dope." In either case, Herbert Smyth, the defense counsel will appeal.

Carroll's conviction was only on the perjury charge. He was absolved on the liquor allegation despite the newspapermen-witnesses' testimony.

Sidelights on the Carroll trial are detailed below.

A bit of news came out in the Carroll trial when John McCabe, an official of the "Gingeral" concern admitted to Buckner his company paid the Earl Carroll Theatre for the privilege of giving away "Gingeral" and that vaudeville acts on some of the circuits were paid each week for plugging it.

Herbert Smyth, the Carroll attorney who lost the case, remarked: "We got a 50-50 break." At his basis of figuring he can never count up for the Shuberts.

In the year 1925, the last words spoken by Carroll to Mark Hellinger, "I will see you in court." In 1926, the last words spoken to Carroll by Hellinger, "Well, I see we are here."

Al Jolson, will go a long way for a friend. Although not billed he appeared as a "Surprise Act" at one session.

Many of the people called to the postoffice building never were called to the witness stand. And the other feature was the jury's utter disregard for Coleman's testimony.

And now newspaper men may expect to be passed up for all nice parties for a longer term than Carroll will get.

Good titles for "Movies" "He Lied like a gentleman" by Herbert Smyth. "Protecting a Bootlegger" by Buckner.

Mabel Swor (some of the boys lost money betting on who she was) of "Vanities," was greatly interested, hardly missing a session.

The opinion of the wise mob was that Max Steuer, Freddie Goldsmith or Bill Fallon would have put on a much better show than Director Smyth, as these gentlemen are experts on staging Broadway revues.

Some one remarked the gross to date for Smyth was around twenty thousand.

Both companies are laying off until next Thursday, when Judge Goddard of the Federal Circuit will arrange future bookings for Earl.

McGraw's Sec'y Stopped Fred Easter of "Follies"

Because he resented a remark made as he passed a group of men at 44th street and Broadway, Fred Easter, 162 West 44th street, of Ziegfeld's "Follies," was struck a blow in the mouth which knocked out a tooth.

Following the assault Frank Sindell, 32, who said he was secretary to John J. McGraw, baseball manager, and who is said to be a relative of his, of 915 Edgewood avenue, Pelham Manor, was arrested on a charge of disorderly conduct.

Easter said he was proceeding home when someone directed a remark to him and he paid no attention. Suddenly Sindell approached him. When Easter declined to hold a conversation with him he received a blow in the face. Later when the case was called in West Side Court Easter was not present although he had been in court earlier.

It was said Easter, after receiving a private apology from Sindell, decided to withdraw the charge and left the court before a complaint was drawn.

THE DRESSY SIDE

By SALLIE

"Wet Paint" All Wet

"Wet Paint" is likely to dry out. This is Raymond Griffith's latest picture. It is purely silly nonsense, the sort that can't be laughed at or with.

Helen Costello is an eye-fall and her stylish frocks are very modish and worn most becomingly. She is attractive and pretty in her dinner dress of pink, full skirt, decollete, knee length and a daytime satin crepe with circular effect is good.

Gilda Gray's First Pictures

Kultane, played by Warner Baxter goes to the South Sea Islands to forget all women because his sweetheart has married his best friend, but finds a helpmate in little Aloma, played naturally and non-theatrically by Gilda Gray whose bronze make-up, grace and South Sea Island dances outlined against tropic trees, blue skies and water, suggests this native girl in her first screen attempt, "Aloma of the South Seas."

This picture can boast of beautiful photography, a stirring tropical storm with great results and a star who acquits herself for the first time in a sincere manner.

The story however, is stale, long drawn out with a cast, excepting Miss Gray, doing little to pep up a dull picture.

Miss Gray wears the usual native costume, hula hula, and a one-piece flowered bathing suit effect with a wild headdress held in place with a bead bandeau and many more beads decorating neck and arms.

Julanne Johnston is dressy. Coming to the islands, she is in a beige crepe, long sleeves and Jenny neck, worn with a stunning circular cape effect with tiny fur collar and small beige turban. In her home, her dinner gown is of white embroidered chiffon and in good contrast to her brunette type. The native women are screamingly funny in their Mother Hubbard checked clothes and the rural camps are true to type. The picture's best spot is Miss Gray's dancing.

CHORINES UNINTERESTED IN PROPOSED SOCIETY

Not Over 40 Girls at Any Meeting—Plenty of Offers of Assistance

Chorines have the co-operation of everyone but themselves in trying to establish a social club. Several meetings have been called with the number of chorists attending so small it was useless to proceed with any plans concerning an organization.

One of the most elaborate Fifth avenue mansions had been offered as a meeting place. Innumerable theatres said their doors would be open for benefits. A large amusement park offered a day's outing. Lawyers offered their service gratis.

But 40 girls have been the most attending any meeting.

This is such a small per cent the chorus promoters cannot go ahead. Teddy Dauer, Winnifred Beck and Phyllis Marron have worked hard, visiting theatres and sending letters trying to gain interest, but their efforts have been in vain.

NEWS OF DAILIES

(Continued from Page 30)

sicians will testify as to her physical condition.

Beatriz de Ortega, who styled herself the "Princess Beatriz de Ortega Braganza of Granada Spain," has finally given up her ambition to become a motion picture star and returned to San Francisco, where she will take up her old job as Western Union telegraph operator.

Donald Kortangen, ex-fighter, pleaded not guilty to slaying C. L. Blackmore in a quarrel over a traffic accident here last October. Kortangen was accused with Isadore Shaman who was captured in San Francisco and brought here.

Frederick Ward, veteran actor, was initiated as an honorary member of the Alpha Phi Epsilon Sigma fraternity of the University of Southern California. The fraternity is a national honorary literary organization.

Mrs. Dixie Russell was awarded a divorce from J. B. Russell on desertion charges. She offered for testimony a letter in which her husband advised her to get a divorce, saying that she was a business woman and he was only "a poor actor."

Norman Robison, picture actor, was rescued from drowning by Lew C. Bliz, radio operator, when he fell overboard from a ship in a scene being taken for "Old Ironsides" at Catalina Island.

Bliz jumped into the water from a nearby tug and saved the actor, whose pirate clothes hampered his swimming.

Pilot C. N. James of the Western Air Express set a new record of four hours and 37 minutes flying time from Los Angeles to Salt Lake.

Carl F. Horn, dance hall operator, scored first in his battle to secure a license for the ballroom he built

across from the Forum at an expense of \$75,000. A demurrer to his application for a writ of mandate was overruled by Judge Harley Shaw.

Horn has been fighting vigorously for a license since he secured the consent of 224 property owners in the neighborhood and had no protests against opening up, when without provocation, the board of police commissioners denied a permit.

Presiding Judge Albert Lee Stephens set aside default proceedings and granted a petition allowing Tom Mix to appear to contest suit brought against him for \$2,262 by Harry H. Whiteley, architect, for money alleged due him on plans for a home Mix intended to build.

R. F. Lakenam, Jr. entered suit for divorce against Leota C. Lakenam, known in film circles as Leota Lorraine.

Lakenam alleged cruel and inhuman treatment on the part of his wife and asked for the custody of Nancy Lorraine, their four-year-old daughter.

The second trial of the "Desire Under the Elms" cast, charged with presenting an immoral play, was postponed until June 24 by Municipal Judge Frederickson because of the exhaustion of the jury panel.

New jurors will be summoned at that date to hear the case. The first jury disagreed.

An unidentified co-respondent named "Sweetie," from letters addressed by Ove C. Fredericks, retired theatrical producer, caused Mrs. Hulda R. D. Fredericks to sue her husband for divorce. This was granted in Judge P. E. Keller's court.

Unforeseen circumstances were given as the reason for the cancellation by Mme. Schumann-Heink of her concert at the Philharmonic May 29. The singer will make her national tour, however, opening in Oakland June 5. Refunds were made on tickets purchased.

Fox Films will spend \$40,000,000 on production this year, according to an announcement by W. R. Sheehan. Screen rights to "Bertha, the Sewing Machine Girl," were purchased.

Stuart Paton, in private life Stuart Calncross, picture director and artist, was cited to appear before Judge Gates and show cause why contempt proceedings should not be filed against him for failing to keep up \$50 weekly alimony payments to his former wife, Lillian Calncross.

According to the citation, he owes her \$3,640, having paid her only \$480 since their divorce in November, 1924. Mrs. Calncross stated that he was capable of earning \$100 weekly.

Petitions are being circulated in Hollywood to change the name of Beechwood drive to California avenue, after the California Studios, which are located on that street.

Virginia Valli, screen actress, entered suit for divorce against Demmy Lamson, artist's representative. The couple were married in 1921 and separated a year and a half ago.

Lamson is still handling his wife's business affairs.

Clothes, jewels and gowns valued at more than \$1,500 were stolen by pass-key burglars who looted the home of Owen Moore, screen actor, in Beverly Hills. Moore and his wife, Kathryn Perry, were attending a theatre at the time.

LADIES OF THE ENSEMBLE

Dorothy is the most popular name in "Temptations." They boast of four. Dorothy Griffith, Weber, Drum and Phillips.

Demores Dore is at the "300 Club."

Julia Montez, recently with the Santley and Sawyer act in vaudeville, is appearing with Gilda Gray at the Rialto. Mildred Walford also assists as a Hawaiian dancer.

Dorothy Shepherd and Rubye Stevens don't get enough of night clubs working in one, when they get through they make the rounds.

May Clark hasn't been eating in any restaurant on Forty-eighth street recently. Wonder what's the matter?

Estelle Levelle has gone to Atlantic City with the Caravan Revue. Floasie Cryon also consented to spend the summer at the sea shore.

Mabel Olson has no limit to how high she beads those eye lashes at the Fifth Avenue Club.

Phyllis Marron is in the hospital, convalescing, after an appendix operation.

Theima Holliday is in the Strand Roof Revue.

Flo Watson has a new ring and his name starts with "H."

Peggy Hart had another birthday last week.

Marion Swords, "Sunny," is visiting her mother in St. Louis. She will resume in the show when returning.

Marguerite Settles is leaving the Providence Stock. She will be given a hearty reception by her roommate, Marcia Bell, who has been so lonesome.

Marion Stromick and Kathleen Crosby are with Ziegfeld's "Palm Beach Girl."

Diana Hunt has her first high heels and had her hair shingled. She sure is growing up.

Eileen Carmody is taking acrobatic lessons.

It won't be long now till Dorothy Brown is out of the merry merry, says everyone who saw her play Evelyn Cavanaugh's role in "The Girl Friend." Miss Cavanaugh has been ill. Dorothy has been taking singing instruction.

Dottie Gray has been attending the races and taking up golf. Going in for sports, don't you know.

Elizabeth Mears did very well in Sylvia Shawn's part in "The Girl Friend." Miss Shawn has been ill. Elizabeth also is understudy to June Cochran.

It's nothing to mention, but Ethel Maye has moved to Brooklyn.

Mary Williams, recently with the "Greenwich Village Follies," won second prize in one of those many beauty contests.

Teddy Dauer, Winnie Beck and Margy Bailey of "Tip Toes" are joining the Silver Slipper Revue.

Flora Watson has a new camera. Beware, for Flora is taking pictures everywhere she happens to be.

Pearl Eaton has left "Sunny." Myrtle Lane and Mary Brady are new to that show.

Peggy Carter, "Sunny," says she is a duchess and no relation to Duke's Mixture.

Being in the Silver Slipper Revue and the "Bunk of 1938" Maryon Dale and Imogene Coca have started picture work in their spare time.

Dottie May is going on a diet. It's a task but Dottie is brave.

Isabella Scott is working in a vaudeville act on tour.

Betty Knox, "Great Temptations," claims the wild west as her home but has reached the conclusion that

JUST PASSING ALONG

By Dorothy Paddack

Patrolman Edward Dark, who does his duty on Bleeker street, said "the spumoni man will soon be back on the job." He added that "It's a mite early and too warm for the spumoni business, but you never can tell." Which proved immediately true, for, sure enough, there came a spumoni man riding up Thompson street. He stopped at Bleeker, found no business, and rode away. But he's not as picturesque as he might be, for he rides a motorcycle, and has his business attached to a third wheel at the side. Alas, even spumoni has been ravaged by the dudes. Patrolman Dark was very particular about my not confusing "the home-for-down-and-outers" with what he called "the neighborhood's high class night club."

Uptown—and High

Cantaloupes in Sullivan street are 20 cents apiece; a half cantaloupe is priced at an atmospheric dugout on 47th street, near Fifth avenue, at 50 cents. Batik silk gowns, made in standard sizes, are \$22.50 around Sheridam square;—\$75 on 52d street.

Obliging and Wealthy Porter

A charming girl, who should have known better, hurried to Pier 19 in a taxi to catch the boat for Boston. About to pay the driver she had nothing less than a \$50 bill. The driver was unable to change it, but the porter who took her bags obliged.

Describing Margaret Larkin

Margaret Larkin, whose one-act play, "El Cristo," was a prize winner during the Little Theatre Tournament, is in a position to write of New Mexico and that secret fraternal order known as the penitentes, mentioned in her play. Her home is in Las Vegas, New Mexico, even if she is in New York now doing publicity for the Passaic strikers.

Miss Larkin is an interesting person, tall, slender, blonde, and full of energy. She is associated with "New Masses," a recent literary and "free" venture.

Florence Seder's Story

Florence Seder, doing publicity for the Queens' Community Chest, tells the story of an old maid librarian, prim and high-browish at home, but who spent her yearly vacations in New York doing the things she had always wanted to do. She attended all the radical meetings she could find and read all the down-with-everything literature she could lay her hands on.

For two weeks, Miss Prim was "free." Then, wrapping her conservative cape about her, Miss Prim returned to her shell, dreaming over those uninhibited days of radicalism in New York. She has been doing this for 11 years.

The Girl Who Likes Cats

She doesn't like men particularly but she does like cats. She is Rita Ross, a chorus girl, who has gained something of a local rep within Times Square through suing different people for damages and becoming her own lawyer in the prosecution of the actions.

Rita sued one man for slander, another for breach of promise, another for libel and is thinking of starting other actions at law, but meanwhile persists that her sphere is the stage, in the line as a chorus girl—but she does like cats.

Told that she should study for the bar, Rita said it couldn't be; she didn't know enough and that to become a lawyer it's necessary to have had at least a high school diploma. Rita didn't go to high school, she said; she had to go to work to earn her living, and she also says that her experience with men has not been the most pleasant—that some of them treated her rough—that's why she sued them and why she doesn't like them—but she does like cats.

That Miss Ross does like cats has been tested. She said if a jury gave her a verdict against the man she alleged to have slandered her, she would give one-half of it to the Society for the Prevention of Cruelty to Animals. The jury gave her a verdict but the upper court upset it. But the man she sued for breach of promise paid Rita \$375 not to go through with the trial. Rita wanted to give half of that to the Society.

And the Variety reporter who heard Rita plead her case in vain before the Appellate Division of the Supreme Court in Brooklyn was astounded by her knowledge of law and courts—the mite of a girl before the mighty judges, and though she pleaded in vain, Rita did not fail to leave an impression.

So here is this slip of a girl who is easily handled if handled easily, believing her talent lies in the chorus girl line and her love is for animals, but who might with her comeliness, knowledge and most valuable of all, experience, become a famous woman lawyer within a few years.

And another visual proof that she likes cats—Rita came into this office carrying a stray kitten she had found on the streets. They asked her to leave the cat here and she did, but came back the following day to make certain that the kitten was receiving proper attention.

There are some men in Times square that maybe have women "on their necks" because they don't care how they treat them when they are around their necks—and some women are not like other women, even on Broadway.

Rebuying Manhattan Island

The 300th anniversary of the purchase of Manhattan Island by Peter Minuit from the Indians for 60 guilders, was celebrated the last week of May with a pageant in Battery park given by members of the Greenwich Village Historical Society.

It was not a wildly exciting affair but it was picturesque and interesting. John L. C. Diemes, former Consul to the Netherlands, directed the brief pageant. It is said that Battery park is the near historic point where the scene of the purchase occurred in May, 1624. Various historical societies were represented on the program, and Chief Red Eagle directed the Indian ceremonies.

There were 14 Indians present. Chief Red Eagle said that since the original tract had belonged to the Algonquin and Iriquois tribes their native dances following the real estate transaction would naturally be given. There were also two visiting Cherokees who stood on the side lines during the dances of the two other tribes.

The Dutch costumes and the Indians' native garb were the most colorful part of the program on the grassy plot near the band stand.

New York is just as wild.

Bobby Decker is engaged to be married.

Marge Harlan acts as champion barber for the girls in "Great Temptations."

Lillian Thomas is rehearsing with the Selbourne revue at Brighton Beach.

Peggy Simmins is joining the "Bunk of 1938."

Sylvia Carol with the Fifth Avenue Club Revue is so happy because her mother has come to New York.

Dorothy Deeder is entertaining her dad, here from Denver.

\$25 Weekly Offer for London Razzed by Chorines

Chorines have ritzed a London offer but for a reason.

Aarons & Freedley, producers of "Tip Toes," have offered girls \$25 a week to appear in the London production.

Four weeks' rehearsal at half salary is one of the requirements. Looks like an all-English chorus.

Helen Wehrle Sailing
Helen Wehrle, late of George White's "Scandals," has gone to Atlantic City to work in a revue until July when she sails for Europe. She will be gone indefinitely.

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50 YEARS AGO

(From "Clipper")

Jarett and Palmer, two of the famous theatrical managers of the day, had just completed a trans-continental trip in three and one-third weeks, the whole thing being done by the most direct route and the suspicion went largely as a publicity stunt. So great was the wonder engendered by their feat that radical newspapers made the prediction it would not be surprising that some day the trip, by regular routes, might be made in as little as five days.

Young Sexton had won billiard honors in a match game at the Philadelphia Centennial. Kirafly Brothers were presenting their "Around the World in 80 Days" spectacle at the Alhambra Place, Philadelphia.

Harvard beat Yale in the championship baseball game of the college season, 4 to 3. It was noticeable in the old box scores that the listings carried the men who got as far as first base, probably a substitute now for the hits.

Jacques Offenbach, now rated as a famous composer, did a rather miserable flop on his advent here, the comment in "Clipper" being to the effect that he drew little to the box office.

Kin-a-boo-yae, a cannibal imported by Barnum some years back, had been so affected by his Occidental surroundings that he quit eating up people and was announced to marry a young German girl of New York.

Pat Rooney had been added to the show at the Olympic Theatre, his local popularity being depended upon to pull through a show which was flopping.

"Uncle Tom's Cabin" had been brought into the Park theatre, but the public this time was distinctly apathetic and it was announced to leave soon.

15 YEARS AGO

(From Variety and "Clipper")

Willie Collier was collaborating with James Montgomery on a new show "Take My Advice." Lulu Glaser has signed with Al Woods. The new opera "Siberia" in Paris was indifferently received, although Lina Cavalieri in the leading part scored a triumph.

"Pinafore" in revival at the Casino, had proven an immense success, grossing \$18,000 weekly. Marie Cahill and Louise Gunning were in the leading feminine parts.

Blossom Seeley had brought suit for divorce against her husband, William Curtin, in New Haven, Conn., alleging intemperance and cruelty. Curtin immediately filed a counter-suit, naming Mike Bernard as the correspondent.

C. B. Dillingham was preparing to present Jack Barrymore (now John) in "The Life of the Party."

An organ designed to swell the orchestral accompaniment for "Ben-Hur" was being attempted by Klaw and Erlanger in the New Amsterdam, where the veteran piece was scheduled for a revival.

The peacefulness of the White Rats Club was disturbed since Harry De Veaux received notice that he was ineligible for nomination in the Board of Directors. The significance of this was that the Actors' Union section of the White Rats Club was formerly presided over by Mr. De Veaux and this was the first opportunity he had had of finding out how he stood in the recently merged organization.

Mme. Rejane was asking \$9,000

THE SUGAR-BABY IN JOURNALISM

A string of magazines reporting and criticising films—not to the trade but to the lay million—has been shown up as thrown, hook, line and sinker, to a film-producing concern.

Simultaneously, a pretty girl whose liaison with the owner of the publications is of record and has become notorious through the news columns of the world, goes on the payroll of the producing concern as a principal player.

It is one of the most deplorable coincidences that the amusement and journalistic industries have suffered in the colorful histories of both.

For decades, the Babbits of barter and commerce, who look from the outside into the temptations of theatricals and publications, have viewed both with frank suspicion. It is hard to make persons of small imagination and smaller inspiration believe that a traffic in beautiful females can be clean of the sex factor, and that such an easy power to swing as publicity can be held to the straight line and off the detours toward the personal purposes of those who control it.

Now comes this glaring episode, and gives the bystanders proof of their generally erroneous contentions.

And it is not the first conviction, by any means.

One needs little tickling of the reflective apparatus to see in one nationally flagrant case and in several of minor proportions further evidence of inspired publicity to further or pay for furthering the audacious ambitions of some stage-struck or film-flammed cutie, through some infatuated editor or publisher.

Only recently, the managing editor of a mighty New York daily was unceremoniously dismissed because he was turning over too much of the paper to one of the most famous of international "vamps" with whom he was seen too often. These cases are quoted and commented upon because they are unusual. But it takes only a few to convince the outsiders that the condition is general.

For years it has been the set belief of the laity that advertising is the instrument of punishment and reward which enslaves the body and perishes the soul of the publisher. Unfortunately, that presumption is too frequently justified by a handful of corrupt and short-sighted editors and publishers.

But, perhaps even the nefarious and unethical practice of "selling out" for direct money returns is less subversive of decent and honest journalism than for men who have the confidence and the eye of the public to engage in raw deals to lie, suppress and plug in payment for the synthetic stardom or the unearned featuring of some acquisitive or "smart" girl.

It is an assault upon both professions to arm the mob with such weapons. It is a direct reflection on every girl who wins her way legitimately and upon every producer who weighs values honestly and upon every publication which tries to tell the unwarping truth.

Outsiders are too prone already to smile and put the tongue in the cheek when a good looking girl makes a legitimate success or a newspaper praises her for it.

INSIDE STUFF

ON LEGIT

George Lederer has turned author, explaining he figures it is much better for the b. r. to draw royalties than to chance producing. Lederer has two plays in preparation, one being a farce to be called "Sarah the Schatzshen." The other is a musical comedy, tentatively titled "Morning Glories," which has been a sort of pet show name with the manager for some time, also with Sam Scribner in the past.

* The Winter Garden for the first time is scaled at \$5.50 top for the entire lower floor, the attraction being "The Great Temptations." It is possible for the house to gross more than \$55,000 weekly, without the Sunday night concerts included. That is the biggest possible money capacity for any legitimate house in the history of Broadway.

Boxes are not included in the \$5.50 scaling. For the first time such seats are lower than the floor, boxes being priced at \$4.40 each. There are 990 seats on the lower floor, so that when sold that section grosses \$5,000 alone.

One or two shows at the Garden have had a \$5.50 top for the front sections and it is presumed, the rear portion of the house will later be reduced. Last week, the first full week, "Temptations" was credited with bettering \$47,000. The show is on a nine-performance basis (three matinees at \$3.30 top).

The grand opera company which will use the Polo Grounds this summer is called the Zimfrank company. Its principal backer is Matty Zimmerman, general manager of Joe Leblang's cut rate ticket office. Maurice Frank is associated with him in the enterprise and the Leblang office is the downtown ticket selling point for tickets.

The troupe opens Thursday night with the double bill of "Pagliacci" and "Cavalleria Rusticana."

The police visited "Sex" at Daly's 63d street again last week. Yesterday and today (Wednesday) persons connected with the management were requested to call at District Attorney Banton's office. Shortly after the show opened Police Commissioner McLaughlin sent officers to look over "Sex" but there was no further action.

The present official scrutiny is the result of a campaign against the show on the part of the "Graphic." At first the management thought the show's press agents had arranged that but later found out the error. The second police visitation came after communications between Charles Phillips of the "Graphic" staff and the British Embassy at Washington.

(Continued on page 36)

frances indemnity from the Moss Circuit in London for loss of time occasioned by her illness. She claimed that she had already engaged her support and although too ill to take up the booking, had to pay her engaged artists.

C. F. Zittel, critic of Hearst's "Evening Journal" for vaudeville, had been barred from the New Brighton theatre following Collier's exposure of that paper's method in giving free advertising

to theatrical people who advertised. The "exposure" was made by Will Irwin in a series of articles on the degeneracy of American newspapers.

The much touted booking combination between the Loew and the Sullivan-Considine Circuits was still in an "unfinished" state. . . . Maurice Shapiro, the music publisher, had just died.

Mistinguett was asking \$1,250 weekly for an American vaudeville appearance.

RIGHT OFF THE DESK

By NELLIE REVELL

Three shows, a wedding, three hospitals and a funeral constituted my itinerant last week, with the most far-flung excursion being that to the nuptials of Prudence Penny at her home in Douglaston, L. I. I drove out with Josephine Ober and we took our time. We had to, because we had two punctures on the way and then got lost in the Douglaston made famous by Wm. Collier.

We found upon arrival that the wedding was of the garden variety, held on the lawn, and not being used to that sort we did something that Emily Post would never have approved. We had to walk through the house to get to the garden where all the guests were waiting to see the bride party. Just as we stepped through the door to the porch, the orchestra struck up, "Here Comes the Bride."

Prudence Penny, as every good Hearst reader knows, is the editor of the woman's page of the New York "American" and particularly of that column that solves the problems of "Anxious Housewives." But her readers will have to get along without her for the next five weeks while she is on her honeymoon tour. It may do them good to have to use their own judgment on whether to use fried geranium for roast goose or if old inner tubes makes nice table decorations.

After the bride had been kissed, the groom congratulated and the punch passed around, we were piloted by Jane Dixon over to see Mr. Collier and congratulate him on his miraculous recovery. He was in an accident a few weeks ago, when a machine driven by our own Florence Moore and returning from a party at Andrew Mack's, skidded and got smashed up. Mr. Collier is out of bed and convalescing but he has enough stitches in his forehead to qualify him as exhibit A at any sewing circle. But the bump didn't break his funny bone or sprain his sense of humor (or his hospitality). Willie opines that now he ought to get a long route because he took a good cut.

Harry Fitzgerald was there and if the Friars' Frolic isn't a big success it won't be the fault of either Mr. Collier or Mr. Fitzgerald. Both are working hard on plans for it.

It would take more than an automobile smash up to disturb the serenity of the Collier home for their son "Buster" is back in the bosom of his family again after several years in the film world of the West Coast. Both Buster and his father are each other's best boosters. Buster told us about the accident—knowing that we had seen "The Hotentot" and were familiar with its lines—he insists that his adored father even in the jaws of delirium could not overlook a "cue" for a laugh.

A doctor who had been rushed to the scene and found Mr. Collier bloody and considerably bowed down asked: "Have an accident?"

"No, thanks," snapped Mr. Collier, "I just had one."

After leaving Mr. Collier's, we went over to Jane Dixon's house and called on the reason why the world bodas of such a good newspaper woman as Jane—the reason being her charming mother.

Contrasted with all this gaiety were two visits I had made earlier in the week. One was upon Mollie Fuller, who is at St. Elizabeth's hospital and the other was Dorothea Antel. Both were very lonesome, yet both were very cheerful. Don't forget to run in and visit them occasionally. They are both very close to Times square.

The St. Elizabeth hospital, where Mollie is, is on West 51st street, near 9th avenue, and Dorothea is at 316 West 72d street. If you cannot call, drop them a line or send them a flower. But let them know they are not forgotten.

Most of my friends seem to have read and believed the Navy's slogan "Join the Navy and See the World." At any rate the majority of those I've met lately have joined up with the Trans-Atlantic fleet for trips to most of the accessible places on the map.

William Grossman, my favorite and only attorney, sailed last week with his wife, two daughters (Ruth and Mrs. Littman) and his granddaughter, Hilda, to spend the summer abroad. Cornelia Skinner has sailed for a European vacation that will last until September, doing it incidentally on the money she has earned by her monolog on the Lyceum tours. She is again booked to do Lyceum engagements but frankly admits she would be glad to cancel the bookings for an attractive stage contract. Later on Mr. and Mrs. Otis Skinner, her father and mother, go abroad also, leaving in June for Norway where they will spend some weeks before going to France.

The sailing list grows larger, for I have just learned this minute that Catherine Dale Owens and Frances Robinson leave before very long for England where they will visit Cyril Maude at his country estate and afterward join Vivian Osborne, who is already over there, playing the title role of "Aloma of the South Seas." Miss Osborne had been scheduled to open the play in London but the strike prevented that and the first night was put on in Edinburgh where she is still playing.

Speaking of the Skinners, I have also heard from mutual friends that Mr. Skinner will appear next season in a revival of "The Servant in the House," under the management of Charles Frohman, Inc.

Some years ago Morrissey and Rich were among the leading teams of vaudeville, topping bills in many theatres. They separated and the theatre knew of them no more. I have just received the news that Tom Morrissey owns a shoe-repair business in Los Angeles while Ann Rich is running a beauty parlor with 15 operatives and has been extremely fortunate in real estate.

Here's good news for those who know John Toohey. He is recovering, slowly but surely, from what threatened to be a complete nervous breakdown. It came on two years ago. He is almost back to normal again, though he is still unable to return to business.

Friends of Sally Bergman, the widow of the late Henry Bergman, will be sorry to hear that she is ill again. Miss Bergman's last engagement was in "The Gold Diggers." Two years ago she suffered a stroke. After recovering she moved to the Somerset, but last week was stricken a second time and more seriously, and now is at the home of her sister.

George Jessel I had always known as a singer of jazz, a comedian, a man who brought to the stage the farce of life. But last week I saw him in "The Jazz Singer" and his performance was so moving, so sincere, so dramatic, that I shall never be able to think of him again as a "Jazz Singer." He is an interpreter of life.

Met in the lobby of the Somerset last week:

Mr. and Mrs. James McIntyre, Mr. and Mrs. Charles Evans, Mr. and Mrs. John Hyams, Kerr and Weston, Mr. and Mrs. Frank Matthews, Mme. Besson, Beverly Sitgreaves, Will Mahoney, Jack Benny, Princess Rajah, Coghlan and Holmes, Mr. and Mrs. Earl Bronson, Signor and Mrs. Friaco, Four Camerons, Mr. and Mrs. James K. Watson, Helen Gleason, Granville Bates, Ada Lumm, Mr. and Mrs. Harry Lang, Mr. and Mrs. Gordon Morris, Mr. and Mrs. Charles Mosconi, Mr. and Mrs. Bert Errol, T. A. Braden, Mr. and Mrs. Clarence Willets, Frank Hurst, Mr. and Mrs. Sam Harrison and Louis Harrison, Mr. and Mrs. George Anderson, Nell Twomey, Mr. and Mrs. James Savo, Herbert Ashley and Senator Francis Murphy.

WINS FINAL BOX SCORE

(Continued from page 1)

26 points at .800 while Winchell's is .765.

The current score is the third seasonal summing up by Variety. It is based upon all shows, exclusive of revivals, which have opened on Broadway since Aug. 3.

Of these there have been 193 and a division shows 136 failures against 57 successes for the legit theatre's active months.

This season's score clearly reveals the trend of legitimate show business as regards the chances a play has of success before it opens, especially when compared to the two previous final compilations. A grand total of Variety's complete box scores for each of the past three years brings forth that of the 555 new plays that have opened over that stretch 388 have left Broadway as failures (70 percent) and 167 have attained financial success (30 percent).

Statistics

Working backward, that summing up is divided into these statistics—during the past season of '25-'26 Broadway saw 193 premieres. Of these 136 failed (70 percent) and 57 are classed as "hits" (30 percent). The preceding season of '24-'25 gave the first nighters 192 opportunities with this list pigeonholed as 138 "flops" (72 percent) and 54 successes (28 percent). Bringing back '23-'24 turns up that of the 170 shows which opened that season 114 failed (67 percent) and 56 "got over" (33 percent).

The cold figures of three seasons against a show being a success in New York are a fraction more than three to one against before opening.

James Craig, then on the "Mail," led the parade in Variety's first final box score with a percentage of .877, while Arthur Pollock topped last year's list when he rang up .753. Gabriel's total of .826 seemingly signifies an accuracy advance by the newspaper boys in dissecting the plays for their readers.

A comparison between this final score and last season's grand total shows generally higher averages

instances of "dodging," 31-5 percent, much less than in former years. The "Times," which has been recorded under its name instead of its varsity reviewer, because it had no first string man until the season was well under way, leads all

"Yes" or "No"

"No opinion" reviews, long a bane to producers but an "out" for the dramatic men, show a marked decrease during the past season.

Of the 1,379 review comments by the first-string men of the New York dailies but 44 are tabulated as indefinite, only 31-5% of the total.

A year ago of 1,291 reviews, 93 were marked down as "no opinion," or 7%.

contemporaries in having omitted to specify with 14 of these indefinite verdicts.

Hammond's Fine Climb

Hammond's climb to second place has been a steady rise in that two years ago he finished next to last and a year ago his niche was fourth in a field of 12. Almost infallible judgment during the latter part of this season brought Hammond to the front. He is also the only morning daily critic among the first three; others are on evening papers. Winchell and Coleman ("Mirror"), both tabloid men, have been having it nip and tuck all season. In one bi-monthly score, based only upon the failures up to that date, Winchell was the actual leader. Mantle ("News"), the only other tabloid reviewer on the list, has moved ahead two places over last year. He is now sixth through improving his grand total by 119 points.

A paradox of the score is that although Woolcott ("World") has increased his percentage for the current year by 22 points he has dropped from seventh to 10th place. Another descent is that of Osborn ("Evening World") who has slipped from sixth to the 11th spot. Anderson has also dropped back, going from third to seventh.

Vreeland ("Telegram") is a newcomer to the box score this season and finishes eighth of the dozen with .877, a percentage which last year would have been good enough to rate him fourth.

Variety's Poor Showing

Variety's combined score of .840 while ahead of Gabriel is 20 points behind its '24-'25 final average. This is considered a fair showing and as regards a comparison between this paper and the leaders of the newspaper men is well nigh a moral victory for the daily boys.

Variety's advance information on the shows before they open is a natural "break" in favor of its reviewers, a fact, however, which the home team men have not analyzed any too well according to the results.

Jack Pulaski (Ibex) tops the Variety dramatic delineators, having been wrong but twice out of 47 chances for a personal percentage of .967, his highest in three years and making it the third time he has headed the staff men. Sisk runs second with .907, or 39 rights out of 43 shows reviewed while there is a wide difference between these two averages and the next in line, Green (Abel) who shows .808, followed by Lait at .697. No other single Variety reviewer has "caught" 10 or more shows, hence they are omitted from individual scoring.

The dropping of revival plays is explained through many of these projects opening for strictly limited engagements upon which it would obviously be unfair to rate the critics. Therefore to get away from splitting too many fine hairs it was decided to eliminate the revivals in bulk. Also it is pointed out that the holdover successes from last season such as "Rose-Marie," "Is Zat So?" etc., have no standing in this final score which is based upon all plays, whether successes or failures, that opened between the dates of Aug. Variety will resume the box score next season, again picking up the critics and their opinions starting in August.

Morning vs. Evening

In the first nine names listed in this season's finale recording are but three of the morning newspapers. The remainder are on the evening dailies.

This revives a question brought up a year ago in connection with the previous total for that season. It was that the men of the evening newspapers appeared to have an "edge" over those on the morning dailies through not being pressed by midnight press time of the same night the play is reviewed.

MIXUP ON DATES; NEW FOLLIES' NEW YEAR'S?

With Ziegfeld's summer revue definitely titled the "Palm Beach Girl," the annual "Follies" production will be held off until next season. One plan is to open Ziegfeld's new theatre, building at 54th street and 6th avenue, with the next "Follies."

The house is expected to be completed by the first of the year, the date set too for the opening of the new Erlanger theatre on West 44th street. The latter house is also mentioned as the future berth of the "Follies."

"Pam Beach Girl" is scheduled to open at the Globe, June 11, but the Frazee office states "No, No, Nanette" has yet to fall under its \$14,000 stop limit there. That would indicate the earliest "Nanette" could be forced out of the Globe would be the end of June, since the contract calls for two weeks under the stop, with two weeks' notice then applying.

The Ziegfeld office declares the Globe premiere date has been definitely arranged for however.

Renamed "Lonely Wives" With Russell Mack

Russell Mack has acquired the rights of "Diana of the Movies" from A. H. Woods. He will reproduce the piece under its former title of "Lonely Wives," with himself heading the cast.

Mack played the chief comedy role in support of Mable Normand when the piece was tried out last season as "The Little Mouse."

A supporting cast is now being assembled, with the production scheduled to go into rehearsal next week.

COMMONWEALTH P. A.

The commonwealth press agent has again come into show business. Two current attractions are being handled by a young man under an arrangement of one per cent of the gross after the first \$5,000 as remuneration.

The agent made his own terms with the producers of the shows. Both have been hovering around \$7,000 weekly, giving the publicity purveyor \$40 a week for the double assignment. With an assistant who does most of the work getting half of that figure the boys have little to split but are presumably satisfied with program billing as publicity directors.

The three morning daily men are Hammond, Mantle and Coleman. Coleman of "The Mirror" is not a daily contributor in reviewing the play of the night before. He apparently reviews at convenience. Hence his reviews are not successful immediately with the play and he is more susceptible of being classed with the evening men. Hammond and Mantle are on the spot reviewers, having no opportunity to record other than their first impressions of new plays.

Intimidation

Another point that enters into reviews by New York critics not previously touched upon and somewhat delicate in tenor is the near-implemented fear a certain legit producing firm in New York has managed to create with certainly two and possibly three reviewers of as many New York dailies.

This firm's tool is its general press agent. There is but little doubt but that the press agent is working under instructions and there is also but little doubt but that the firm's and its press agent's attitude is working indirectly against the firm's welfare, not only in New York but throughout the country.

This legit firm is notorious for attempting to intimidate newspapers and newspaper men. Using its advertising patronage as the black-jack, the firm has been successful with some of the New York dailies, to the extent that in preference to being "called" by the managing editor after a "squawk" by the press agent, always sure to follow a bad notice in the subservient dailies, the reviewers for these particular dailies try to balance their conscience and reviews to avoid "trouble in the office."

No allowance has been made for the semi-intimidated critics in the box office score.

FINAL BOX SCORE OF '24-'25

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

	SR.	R.	W.	O.	Pct.
POLLOCK (Brooklyn "Eagle").....	97	73	24	..	.753
GABRIEL ("Mail-Telegram").....	111	79	24	8	.721
ANDERSON ("Post").....	92	64	27	1	.696
HAMMOND ("Herald Tribune").....	90	60	22	8	.686
BROWN ("World").....	77	51	21	5	.662
OSBORN ("Evening World").....	125	78	40	7	.642
WOOLLCOTT ("Sun-Globe").....	105	67	26	12	.638
MANTLE ("News").....	149	88	57	4	.590
YOUNG ("Times").....	85	50	24	11	.588
RATHBUN ("Sun-Globe").....	49	27	20	2	.551
DALE ("American").....	100	87	52	21	.544
GRAPHIC (Public Opinion).....	151	66	71	14	.437

VARIETY'S OWN SCORE

	SR.	R.	W.	O.	Pct.
VARIETY (Combined).....	179	154	24	1	.860

	SR.	R.	W.	O.	Pct.
PULASKI (Ibex).....	52	48	4	..	.923
SISK.....	32	28	4	..	.872
GREEN (Abel).....	31	27	4	..	.871
BARRY (Edna).....	18	15	2	1	.833
SCHADER (Fred).....	11	9	2	..	.818
LAIT.....	18	14	4	..	.777
CONWAY (Con).....	9	5	4	..	.555

(This score based on 192 openings.)

FINAL BOX SCORE OF '23-'24

	SR.	R.	W.	O.	Pct.
CRAIG ("Mail").....	78	53	19	6	.877
DALE ("American").....	103	67	30	6	.856
RATHBUN ("Sun").....	94	61	30	3	.850
BROWN ("World").....	89	55	28	6	.573
MANTLE ("News").....	136	78	51	9	.569
CORBIN ("Times").....	100	52	40	8	.510
HAMMOND ("Tribune").....	105	54	38	13	.510
WOOLLCOTT ("Sun").....	114	57	47	10	.500

VARIETY'S OWN SCORE

	SR.	R.	W.	O.	Pct.
VARIETY (Combined).....	155	124	28	3	.800

	SR.	R.	W.	O.	Pct.
PULASKI (Ibex).....	39	36	3	..	.923
SCHADER (Fred).....	11	10	1	..	.909
GREEN (Abel).....	21	16	5	..	.762
LAIT.....	54	38	15	1	.704

(This score based on 170 openings.)

EQUITY'S ELECTION

At Equity's annual meeting and election the regular ticket of officers and councillors was voted into office. No change in the officials over the last two seasons. Less than 15 percent of the membership cast ballots, 963 votes for the straight ticket and 42 miscellaneous votes.

The report on membership showed a total of 9,900 members March 31, 1926, of whom 7,220 were paid up, the balance being delinquent in pay-dues, but not for a period long enough to incur suspension.

Covering a period of 11 months, the treasurer's report placed the total surplus at \$246,759. Included is Equity's building on West 47th street, purchased for \$115,000 a year or so ago. The surplus is \$46,546, a gain of over \$12,000 from the previous fiscal year. Total income for the year was \$206,900, and the total operating expense, \$147,707.

During the season Equity handled a total of \$864,251. That included moneys received from dues and guarantees deposited and paid out in salaries to players.

Council Members

At the last meeting of the Council, the names of the entire 50 councillors were placed on cards and a drawing held to ascertain the length of time to be served. Under the newly amended constitution, the council is divided into four groups for that purpose, 10 retiring each year.

Members of the council to serve five years are: Frederick Burt, Paul Harvey, Richie Ling, Grant Mitchell, Ralph Morgan, Tom Powers, Anne Sutherland, Charles Winniger and Robert Gleckler.

For four years: Albert Bruning, Pedro de Cordoba, Ernest Glendinning, Otto Kruger, Helen MacKellar, Florence Reed, Laurette Taylor, Peggy Wood, Billy V. Van, Robert T. Haines.

For three years: Lester Allen, A. G. Andrews, Berton Churchill, Jefferson De Angelis, Augustin Duncan, Clare Fames, Eugene Powers, Fritz Williams, Sam Hardy, Katharine Cornell.

For two years: George Arliss, Edmund Breese, Harry C. Brown, William P. Carleton, Jane Cowi, Katherine Emmett, Henry Hull, Robert Kelly, Frank McGlynn, Elizabeth Risdon.

For one year: Malcolm Duncan, Robert Elliott, William C. Fields, Robert Middlemas, Joseph Santley,

ART DIRECTOR'S UNION SCALE, \$250 WEEKLY

At a meeting of the Scenic Artists' Union last week a resolution was passed concerning art directors engaged in New York motion picture studios and picture theatres. The group numbers about 30 such directors, who joined the organization some time ago. Their function is the designing of scenic sets, handling of the lighting and other technical duties.

Under the new regulation all art directors must contract for not less than \$250 weekly. It will apply after the expiration of present contracts. Previously the minimum weekly salary was set at \$125, so that the new order calls for an increase of 100 per cent, although some art directors have been getting considerably over the former minimum scale.

Prof. Baker's Assistant at Yale Is Harvard Man

Yale University, in addition to taking Prof. George Pierce Baker from the Harvard "47" Workshop to occupy the Yale dramatic chair, has also signed a Harvard man, Philip Barber, to be Baker's assistant. His specific assignment is to work under Prof. Baker and to be technical director in the department of the drama.

Prof. Baker, since leaving Harvard, where his classes became nationally famous, is directing Yale's \$1,000,000 dramatic school and theatre. Besides Prof. Barber he has other assistants.

JOE CAWTHORN LEAVING

Joe Cawthorn will shortly leave "Sunny." It is said, when his contract expires.

He has been with the Dillingham show since it opened.

"PAY DIRT" OFF

Oliver Morosco's production of "Pay Dirt" wound up at the Hudson, Union City, N. J., last week. It will be shelved until autumn. Out two weeks.

Milton Sillis, Robert Strange, Charles Dow Clark, Minnie Dupree, Emma Dunn.

Increased Accuracy

Winners

'25-'26—GABRIEL.....	.826
'24-'25—POLLOCK.....	.753
'23-'24—CRAIG.....	.677

An evident increase in the accuracy of dramatic reviewing is brought out in this current box score through the winner needing better than a percentage of 800 to win.

A year ago the leading total was .753, while two years ago .677 took the honor.

throughout. An example of this is the "Times" percentage of .551 which takes last place this season and is the only instance where anyone dropped below .600. A year ago that .551 would have been good enough to be three from the bottom in a field which had five men on the under side of .600 with .437 marking the lowest rung in the critical ladder.

Gabriel's Achievement

Gabriel's achievement of having been wrong on only 18 plays out of 109 is likely to set a mark for some time. That only once he refused to definitely state whether a show was either good or bad is another outstanding item of his record, although in this respect he is superceded by Anderson ("Post") and Winchell who in a combined total of 205 reviews never failed to express positive opinion. The figures on Rathbun (Gabriel's understudy on the "Sun") also bring out this creditable attitude of always defining whether a play is good or bad and Dale ("American"), who tops all the reviewers in the number of shows reviewed at 160, has made a remarkable showing in but twice rehedding no decisions. A decided gain here is that although Dale "caught" the same number of shows as last year he increased his percentage by 125 points.

In regard to these "no opinion" reviews this score tells that of the 1,379 reviews by the first string dramatic men there were but 43

SUMMER SUBSCRIPTION

to "VARIETY"
\$1.75—3 Months

Send remittance with name and address

EQUITY GIVES POSITION ON SALARY INTERFERENCE

Explains How and Why It Wired Members of "Merry Merry," Suggesting "Cut" Acceptance for Boston Summer Run

Equity officials set forth their position in suggesting to two members of the "Merry Merry" company that they reconsider declining a salary cut by stating Lyle D. Andrews producer of the show called at Equity's offices, asking aid. He was informed that Equity had no right nor desire to interfere in salary matters.

Andrews thereupon stated all other players in the company had agreed to a 25 percent reduction, should the show's gross fall under \$12,000. He also said that the company would be enabled to continue through the summer, going into Chicago after Boston, where it is still running.

Bill Frawley and Virginia Smith who declined the cut were telegraphed by Equity, under the theory that it would be beneficial to the balance of the cast.

The rest of the company would not have to rehearse if new players were not engaged, said Equity. Frawley and Miss Smith left the show Saturday in Boston. That was after Frawley countered with a proposal that he would accept the cut should the gross not exceed \$11,000.

WM. JOHNSON, LEGIT, OFFERED TO PROVE IT

Wanted to Recite in Special Sessions—Pleaded Guilty to Shop Lifting

Describing himself as "an actor of the old legitimate," William Johnson, 52, of the Mills Hotel, West 36th street, asked the justices in Special Sessions that he be allowed the privilege of giving a recitation to demonstrate he was a member of the profession. He had pleaded guilty to petty larceny.

Sadie Tyson, an investigator for the Stores Mutual Protective Association, arrested Johnson May 25 after he had taken two shirts, a necktie and a box of razor blades all valued at \$12.38, from Macy's. She said he had tried to recite for her after his arrest and also when arraigned in the magistrate's court.

"Your honors," said Johnson, "I am not a thief but an actor of the old legitimate. I have played in repertoire companies all over the country. I recently got an engagement with a stock company in New Jersey and took the things for my wardrobe. I intended to pay for them later on. I can prove that I am an actor by reciting 'The Face on the Barroom Floor' or 'Dangerous Dan McGrew' if you care to hear them."

Justice Arthur C. Salmon told Johnson that the court did not have time to hear him recite and that they did not doubt he was of the profession. He said that inasmuch as he had been locked up in the Tombs for four days he would be given a suspended sentence.

Johnson smiled and left the courtroom in long strides.

Tryout With Amateurs \$600 in Eight Shows

A new idea of trying out a play with an amateur cast and auspices tie-up proved a bust in the instance of "A Man With Feeling," which followed the stock at the Rialto, Hoboken, N. J., last week. The piece grossed less than \$600 on the eight performances despite a tie-up with the Hoboken Chamber of Commerce.

The play was authored by Claude Haberstadt, author of "The Milk Kings" current at the Triangle, New York, and presented by amateurs conscripted from several of the neighboring little theatre groups.

All concerned were of the opinion that the show couldn't miss with locals and the Chamber of Commerce tie-up, but the meagre business fooled everybody.

ADVERTISING!

Here is a brand of advertising put forth in the interests of "The House of Usher."

In the cut rate office at Gray's Drug Store is a three-sheet painted board which reads:

"The Greatest Drama of SEX and PASSION
"The House of Usher"

That there is an attraction in town with the title of "Sex," which has caused sufficient discussion on its own account, means nothing to the management of the show at the Mayfair.

WALTER DAVIS SUES FOR \$50,000 FROM "IN-LAW"

Stock Manager Alleges Malicious Prosecution—Was Up on Insanity Charge

Pawtucket, R. I., June 1.

Walter Davis, managing the Davis Players, dramatic stock, at the Star here last season, has filed suit in Providence, seeking \$50,000 from his father-in-law, George Rand, on a charge of malicious prosecution. He further alleges that Rand, with malicious intent to hurt him (Davis) caused him to be imprisoned. The papers in the suit set forth that Rand charged Davis with being insane and that this is untrue.

Davis was arrested Feb. 18, last, and confined in the police station. He was examined by specialists, who said they were of the opinion Davis was suffering from a condition caused by overwork.

As a result of Rand subsequently withdrawing the charge, Davis was released.

Married Man Sued For Breach of Promise

Milwaukee, June 1.

Harris E. Daly, who gave his occupation as an actor and address as Chicago, was named in a \$20,000 breach of promise suit filed at Waupun by Mrs. Wilhelmina Brown. Both arrived in Waupun a short time ago from Chicago.

The suit is an aftermath of a trial in justice court where Daly was arraigned on a charge of assault and battery brought by Mrs. Brown. The jury found Daly guilty and he was given the alternative of a \$10 fine or a jail stay.

It was at this trial Daly admitted he was already married but refused to reveal where or when. Mrs. Brown came forth with the information that she had known Daly eight years and he had repeatedly asked her to marry him.

The breach suit followed.

"Gorilla," Film, \$40,000

First National last week purchased picture rights to "The Gorilla" from Elliott and Gallaheer. The price was around \$40,000.

Holdover Successes Season From '24-'25

"Abie's Irish Rose"
"Rose-Marie"
"The Student Prince"
"Is Zat So?"
"The Student Prince"
"Big Boy"
"Louis, the 14th"
"The Gorilla"
"Vanities"

"Abie," now in its fifth year, has never been included in any of the box scores.

DREISER'S 'TRAGEDY' AS PLAY BY LIVERIGHT

Also for Pictures—Story Based on Murder 20 Years Ago

Theodore Dreiser's "An American Tragedy" in line as a screen attraction will be dramatized as well and produced next season by Horace Liveright. Patrick Kearney has been assigned to make the dramatization.

"An American Tragedy" is based upon the Chester Gillette murder trial of 20 years ago. Gillette was convicted of murder in the first degree in connection with the death of Grace Brown at Herkimer, N. Y. The evidence was circumstantial.

The stage version will be staged by Edward Goodman who staged the previous Kearney play and also Dreiser's play, "The Girl in the Coffin," some years ago.

The screen rights to the novel were sold some time ago to Famous Players and listed as a forthcoming film production. Although actual production work has not begun on the screen version it is calculated that the film may be released before the stage version is launched next season.

Resumes Writing Plays as Play Co. Contract Matures

Wilson Collison, who has been inactive as a playwright for the past two years because of a contract with the Century Play Co., has again thrown his hat in the ring, as the agreement has matured.

Collison's first assignment will be an "estermoor" opera for A. H. Woods, entitled "The Girl in Upper C." It is reported that Collison submitted the scenario of the play to Woods three years ago, but deferred completing the script because of his contract with the Century firm.

Collison's controversy with the Century dates back to two years ago, when he and the Century squabbled over conditions of a three-year contract. Collison, according to contract, was to give the Century first call on all his works and also serve as play doctor for other authors' writings purchased outright by the play bureau. Collison claimed a mutual understanding on the doctoring, that he was to be given credit as collaborator and also receive a percentage of royalties derived from stock releases. When the latter were not forthcoming Collison decided to lay low until the contract had matured. Meanwhile he has been writing for magazines and engaging in other literary pursuits outside of the confines of the Century contract.

Meller Did \$33,700 in 5 Shows Out of Town

Raquel Meller, appearing out of town for the first time last week, drew better than \$33,000 in five performances. The takings were considerably in excess of the grosses in New York where the senorita was regarded as having played to sensational business.

With \$11 top the Spanish star grossed \$15,700 in two appearances in Boston. In Philadelphia the first two performances averaged \$6,000 each and an added performance was given, drawing equally as well. The same scale as in Boston was used.

E. Ray Goetz is accompanying the unique attraction to the coast. Several stops will be made on the way to Chicago, the senorita thence jumping to Los Angeles.

Galli-Curci's Best Season

Galli-Curci, who gets more knocks than boosts because the fancy critics claim she continually sings off key, proved her popularity with the public this season by having her biggest year since her introduction in Chicago 10 years ago.

The climax came in Cleveland, where she sang to \$30,200 at a single performance of "Rigoletto" in the Auditorium.

Blum's Roof Lease

Gustav Blum, Inc., independent producers, will take over the lease on the Bayes theatre atop the 44th Street, New York, next fall. The lease is said to be \$850 a week for the 52 weeks, considered an unusually low rental.

SUCCESSSES OF THE SEASON

"Gay Paree"
"Cradle Snatchers"
"Captain Jinks"
"The Jazz Singer"
"The Green Hat"
"The Vertice"
"No, No, Nanette"
"Dearest Enemy"
"The Vagabond King"
"Sunny"
"The Butter and Egg Man"
"Marry Mary"
"American Born"
"Craig's Wife"
"The Enemy"
"Easy Come, Easy Go"
"Young Woodley"
"Naughty Cinderella"
"The Last of Mrs. Cheyne"
"Charlot's Revue"

"A Lady's Virtue"
"Alfalfa the Deacon"
"Easy Virtue"
"The Cocoanuts"
"The Dybbuk"
"The Patsey"
"Greenwich Village Follies"
"Tip Toes"
"Song of the Flame"
"A Night in Paris"
"The Shanghai Gesture"
"Lulu Belle"
"The Wisdom Tooth"
"Kongo"
"Bride of the Lamb"
"Sex"
"At Mrs. Baum's"
"Garlick Gaieties"
"The Great Temptations"

Intermediate Successes (Moderate Runs)

"A Kiss in a Taxi"
"Applesauce"
"Accused"
"These Charming People"
"Laff That Off"
"12 Miles Out"
"One of the Family"
"By the Way"
"Sweetheart Time"

"The Makropoulos Secret"
"The Great God Brown"
"Not Herbert"
"The Great Gatsby"
"Love 'Em and Leave 'Em"
"The Girl Friend"
"Love in a Mist"
"Pomeroy's Past"
"Kitty's Kisses"

Prefers Stage to Kitchen

Cleveland, June 1.

Dorothy Wittercraft, 24, prefers her work in the chorus of a Broadway show to the comparative obscurity of the home. For that alleged reason her husband, Carl J. Wittercraft, wants a divorce.

His suit was filed in common pleas court here this week. Wittercraft met his wife a year ago at Palm Beach where both were selling real estate. They were married and left later for New York. He later came to Cleveland where he obtained work.

The Mrs. refused to come along, taking the position, according to his suit, that she'd rather perform on the stage than in the kitchen.

'Police Gazette' Supplants 'Variety' in 'Merry Merry'

Boston, June 1.

Last night along with several other changes in the cast and playing of "Merry Merry" at the Plymouth, Sascha Beaumont as Sadi LaSalle, the high powered show girl (in the play) is no longer "discovered" at the rise of the curtain now reading "Variety."

Sash is now reading the "Police Gazette."

Willie Collier Out

Willie Collier was back on Broadway Monday, following his auto accident.

FAILURES OF THE SEASON

"Spring Fever"
"June Days"
"It All Depends"
"A Lucky Break"
"Something to Brag About"
"The Family Upstairs"
"Oh! Mame"
"The Mud Turtle"
"Enchanted April"
"The Sea Woman"
"The Fall of Eve"
"Clouds"
"Book of Charm"
"Outside Looking In"
"Canary Dutch"
"The Dagger"
"All Dressed Up"
"Love's Call"
"Courtin'"
"Brother Elks"
"The First Flight"
"Harvest"
"The Palican"
"Easy Terms"
"The New Gallantry"
"Human Nature"
"A Holy Terror"
"Bridge of Distances"
"The Buccaneer"
"Hay Fever"
"Edgar Allen Poe"
"Caught"
"When You Smile"
"Stolen Fruit"
"Tala of the Wolf"
"The Crooked Friday"
"Jane—Our Stranger"
"The Call of Life"
"Polly"
"Weak Sisters"
"A Man's Man"
"Grand Duchess and the Waiter"
"Appearances"
"Made in America"
"Holka Polka"
"The Lovely Lady"
"Barfoot"
"The Glass Slipper"
"Antonia"
"Arabesque"
"Lucky Sam McCarver"
"Man With a Load of Mischief"
"The City Chap"
"The Carolinian"
"Princess Flavia"
"The Florida Girl"
"The Last Night of Don Juan"
"Hamlet" (Modern Version)
"In a Garden"
"The Joker"
"Solid Ivory"
"The Defense"
"Me"
"Young Blood"
"Mayflowers"
"Drift"
"Paid"
"Morals"

"Beware of Widows"
"Just Beyond"
"The Devil to Pay"
"Gypsy Fires"
"Oh, Oh, Nurse"
"Cousin Sonja"
"The Fountain"
"The Man Who Never Died"
"So That's That"
"Merchants of Glory"
"Open House"
"Chivalry"
"The Wise Crackers"
"Master of the Inn"
"Fools' Bells"
"The Monkey Talks"
"Stronger Than Love"
"Head First"
"Downstream"
"Hello Lola"
"The House of Usher"
"Move On"
"Money Business"
"The Dream Play"
"The Love City"
"Shelter"
"The Goat Song"
"A Weak Woman"
"Don Q., Jr."
"Puppy Love"
"Embers"
"The Matinee Girl"
"The Beaten Track"
"The Jay Walker"
"Port O'London"
"The Right to Kill"
"The Night Duel"
"The Right Age to Marry"
"Mama Loves Papa"
"The Creaking Chair"
"The Virgin"
"Still Waters"
"Squara Crooks"
"The Masque of Venice"
"Nirvana"
"The Trouper"
"Find Daddy"
"The Moon is a Gong"
"Hush Money"
"90 Horse Power"
"June and the Paycock"
"Rainbow Rose"
"Devils"
"The Chief Thing"
"What's the Big Idea?"
"Schweiger"
"Ashes of Love"
"The Half Caste"
"Beau Gallant"
"Glory Hallelujah"
"Cherry Pie"
"Bunk of 1928"
"Friend Inadad"
"Beau-Strings"
"Bad Habits of 1928"
"The Sport of Kings"
"Romantic Young Lady"
"One Man's Woman"

SHOP TALK

By J. C. NUGENT

No one but a moron can attempt to discount the effect of radio, pictures, amateur and Little Theatre and "arty" things upon the legitimate speaking stage. But after all, they are only by-products of the main industry, no matter how much they may exceed it in quantity. The original must exist before its imitations can exist. A story gains its greatest expression first and its lesser expressions afterward.

A spoken play can never expect to reach as many people with its original cast and production as its duplicates in celluloid will reach, but it will impress much more those to whom it plays in the flesh.

Nor do the small and independent productions of spoken plays help very much as a whole. The fellow with a limited roll and a catch-as-catch-can cast and production may hit it off once in a while, but the whole thing lacks the sure touch of authority and dignity which, after all, must rather great achievement.

Much of said authority and dignity is bunk, no doubt, and the upheavals of recent years have enabled a great deal of good material to be born, which in the old autocratic days of the theatre would not have seen the light. Also it has opened the otherwise eternally barred gates to many a deserving artist. But the new freedom has also flooded the public with mediocrity that has cheapened taste and destroyed standards. It has discouraged the spirit that aims for higher and more lasting things. It has made it all too trivial.

A thing cannot be greater than its head. We need the great producers. The men who do things in a big way; who engage the best casts available and produce things adequately. That takes time and experience, as well as money. It is hard to convince the cloak and suit man or the mining man who has turned producer that a library scene must be so conceived and painted and furnished and executed as to convey a certain spirit of musty respectability and thought and learning. It is hard to show him why a "plain chamber" from the store house will not do as well. It is doubly hard to convince him that a small part is well worth six hundred a week if played by an artist, when he is besieged by actors as tall and as thick and much more persuasive who will play it for a hundred and a quarter. The new boy is used to definite and present things. He can figure the cost of a cast and the cost of scenery. It is hard to convince him that the future grosses are more important.

We need all the old and great producers. And we need them doubly when they have sense enough to amalgamate with the new and progressive brains. We need the George Kelleys and the Frank Cravens. And to make it even they need and always need the actors and the plays.

These new combinations may give us back something of the dignity and solidity that has been slipping from the theatre of recent years and making it commonplace. It may return some of its aristocracy and glamour. Not any of these particular combinations will give us all that to the full, perhaps, but they may lead back toward the old line of demarcation between the great theatre which was once a temple of the faety, and which has been lost through this modern over-reaching toward artistic democracy and "good fellowship" and contempt-breeding familiarity brought about by the public airing of private grievances, by ill-advised publicity and half-baked performances, by the misleading commercial success of bald sensationalism and by the general breaking down of the old walls which held firm between entertainment, propaganda and freak appeal, and the true romance and idealism of the real thing.

Back to Boyish Days

When I was a boy with a misguided sense of humor, my great fear in life was a certain director who was to me the apotheosis of art and dignity and all the mystical knowledge thereof. At rehearsal with his mighty glances of scorn and the lightning of heaven flashing from his eyes as he told me in withering accents that I was a piece of cheese; he filled my days and nights with nervous agony.

Once, in the middle of direction, I stopped him to tell him that there was a piece of fried egg yolk on his chin. He paused in the middle of a mighty peroration to wipe it away, and he never recovered his monumental poise. I no longer feared him. In fact, in a few seasons afterward I directed him.

But in the light of after years I realized that in destroying him, I lost a great deal myself. I had punctured his vanity and brought him temporarily to my level as the company of mediocre actors around him grinned at his downfall, but I had in no sense raised myself to his level, and, despite his sometimes ridiculous assumptions of infallibility, he had much to teach me and knew much that I needed to learn. A modification of that old time courtly dignity and authority is what we badly need in the theatre today. Old standards and traditions from which we have gradually slipped into cheapness and confusion.

It does not matter to the country at large. The new vast illiterate population that has been dumped into our land must be re-educated to the finer things. It does not matter in the Louisvilles and Grand Rapids that the old hallowed "McCauleys" and "Mary Andersons" are now turned over to cheap entertainments and that stocks are doing, and doing very well, what they can to keep the play taste alive in the outlands where once the star casts came yearly.

But it does matter in New York. It does matter at the fountainhead. And it is heartening to see constructive movement fighting back toward the old great grandeur of the mother stage.

COHAN'S MUSICAL

Readying "The Melody Maid" for Summer Run in Boston

George M. Cohan's next will be a straight musical instead of a revue. It is to be called "The Melody Maid," and will go into rehearsal just as soon as completed and sent into Boston for a summer run. Cohan left for Atlantic City last week where he will put the finishing touches on the new musical.

"The Home Towners," launched at the Four Cohans, Chicago, will remain there throughout the summer and be brought to New York in September.

TOWNLY'S SWITCH

Barry Townly has withdrawn from "The Love Walk," transferring the production to H. H. Frazer.

Townly is preparing a play of his own called "Virtue on Parade," and is now assembling a cast.

HURLBUT'S TRIANGLE PLAN

W. J. Hurlbut last week sold a new play, "Hidden," to David Belasco for production next season. It is one more variation of the triangle.

EDDIE PIDGEON BACK

Edward Everett Pidgeon, dramatic editor of the "Journal of Commerce," returned to New York on the "Conte Rosso" last Saturday after six weeks abroad.

Pidgeon was the sole representative of the American press at the International Congress of Dramatic and Music Critics held in Paris, May 3-8.

Shubert "Punishment"

Following lukewarm reviews in the "World" and the "Times" on "Great Temptations," the Shuberts censured those recalcitrant newspapers by cutting down their advertising copy.

Full copy went to the "Herald-Tribune" on "Temptations" and the other shows, while to the "Times" and "World" went the 10-line minimum ads on all the Shubert shows now in town, as well as several occupying their theatres. "Times" and "World" are still printing.

Memorial Day Matinees

Fourteen legitimate attractions on Broadway gambled with the weather by playing Memorial Day matinees Monday and cleaned up.

Drizzling rain continued until well past curtain time.

While outdoors concessionaires were ready to dive in the ocean there was not one house on the Rialto that did not play to standing room.

As soon as the box offices opened at 9 o'clock the phones started and never ceased. That meant very few tickets went into cut rates, the bargain agencies going clean in a hurry.

Throughout the afternoon queues waited in front of the picture theatres.

\$8,000 WEEKLY STOCK AVERAGE FOR 7 WEEKS

National Players, Washington, Chalk Up Amazing Grosses —House Treasurer Sponsor

Washington, June 1.

An average of \$8,000 weekly intake for the seven weeks at \$1 top of their current season is the record established here by the National stock which S. E. Cochran, house treasurer, is sponsoring with Clifford Brooke as director.

Out of the seven weeks five extra matinees were given with "The Last Warning," going over into two weeks exceeding the two weeks' gross run up last season with "Kiki." The four top money getters were "The Last Warning," "The First Year," "Little Old New York," and "White Collars."

For this month "Little Miss Bluebeard," "7th Heaven," "Lightnin'" and "The Show Off" are scheduled. Percy Winter will play the Frank Bacon part in "Lightnin'."

Brooke produced "Puppy Love" for Anne Nichols. He returns to the Nichols staff when the stock here closes Sept. 1.

The National players are Leneta Lane, John Warner, Rhea Dively, Romaine Callender, Dorothy Tierney, William Phelps, Percy Winter, Adelaide Hibbard and Charles Hampden, Charles Squires, scenic artist.

MARIE GLENDINNING'S SHOP

Mrs. Ernest Glendinning, formerly professionally Marie Horne, will open a shop specializing in women's frocks in Great Neck, L. I., in association with Mrs. Bernard Bates.

The establishment will be known as the Town and Country Shop at 64 Middle Neck Road. It will open June 5.

COLTON'S 'LOOSE LADY'

Los Angeles, June 1.

John Colton has written a new play, "A Very Loose Lady," which is scheduled to open at the Majestic here.

This house plays stock under the Michael Corper management.

WM. STREETT ALL ALONE

William Streett, the former press agent who formed a partnership with Hubert Druce last season to produce, is now going it alone. He now has Margaret Anglin on tour in a revival of "Caroline," by W. Somerset Maugham.

Clark-McCullough Title

"The Fly-By-Nights" has been set as the title for the new musical in which Clark and McCullough will be starred next season by Philip Goodman.

The piece will be the collaborative effort of Guy Bolton, Bert Kalmar and Harry Ruby.

"Half Naked Truth" at Mayfair

"The Half Naked Truth," with Mabel Ryan, Inc., producing it, comes to the Mayfair June 7, succeeding "The House of Usher." Douglas Wood is staging the play and John Little, a stock actor, has the leading part.

Stewart and Callahan Marriage

Los Angeles, June 1. According to report, George Stewart, brother of Anita Stewart, screen star, is engaged to Marie Callahan, of "Kid Boots," who is on her way here.

INSIDE STUFF ON LEGIT

(Continued from page 33)

The latter ordered the New York English consular office to look the show over, with an adverse report, it being alleged there are portions of the play which reflect upon H. R. M.'s navy.

Phillips was formerly a press agent, last handling publicity for Nora Bayes.

It is understood the district attorney's office has received numerous complaints but has gone slow in light of the result of "The Demi-Virgin" decision.

The final performance of "Sweetheart Time," at the Imperial, saw Vera Meyers in the role formerly held by Genevieve Tobin. Miss Meyers, for the single Saturday night performance, only had 48 hours to get up in the part.

Miss Meyers had just returned from Toronto where she was "guest star" in musicals at the Uptown theatre.

Joe De Milt (Nicolai, Welch & De Milt), who plans a long road tour of "Vanities" next season, is taking a flyer in summer stock. In addition to having the Auditorium Players opening last week in Asheville, N. C., he is interested in the Garrick Players, Detroit.

Speaking of breaks, there is W. J. Hurlbut, the playwright. Through a part of January and February he was cooking in a 47th street restaurant, actually hard up. With the production of "Bride of the Lamb" he began drawing good royalties which increased plenty when the show moved up to Henry Miller's. Last week he sold another play, "Hidden," to David Belasco. And the cooking days are behind.

The Al Woods office has a fine reputation among the various agents of Broadway in selling its plays for picture rights, as the Woods people generally hold a play for what they think it is worth, and don't sell until they get their price. Last week "The Masked Woman" was bought by 1st National and the ancient "Bertha, the Sewing Machine Girl," which was produced years ago, was bought by Fox.

A Variety man asked an agent what Woods got for them and this reply came back:

"Don't worry, kid, he's the one guy who doesn't give 'em away."

The report that the merged Actors' and Greenwich Village theatre groups had leased the Ritz for next year is erroneous, according to officials of the combine. The Actor's theatre had the Comedy under lease from the Shuberts this year and when it became necessary, in the interests of subway construction, to sink an airshaft through the Comedy lobby, the Shuberts moved the Actors' Theatre production of "The Importance of Being Earnest" to the Ritz.

The latter play, incidentally, was produced on a co-operative basis by the cast in an effort to recoup some of the season's losses, and although figured to run for one week, it is now winding up its first month and doing a good business.

A rift is reported to have sprung up between George White and Albertina Rasch. The upshot is that there will be no further contractual relations between the dancer and the "Scandals" producer.

It is also said White is engaging no Rasch girls for the new "Scandals."

Legitimate producers on the coast, as well as some picture press agents have been using advance quotations in their ads, getting over dramatic criticisms of the newspaper critics without permission. "Nancy," a musical comedy presented by F. Heath Cobb, recently opened in Long Beach. Edwin Schallert, dramatic editor and critic of the Los Angeles "Times," dropped in one night and saw about half of the play. He met Cobb in the lobby and the latter asked him what he thought of the show. Schallert casually remarked that Cobb had a good show. Two days later in the Los Angeles papers appeared the quotation of the statement made by Schallert. The latter was out of town at the time. He is said to have immediately communicated with the producer, requesting him to eliminate any unauthorized commendation of his show made by him, as Schallert had made no statement for publication and the show was not reviewed by him.

Sunday, Schallert, in the "Times," stressed heavily on press agents and producers playing on the good nature of the critics. Cobb is not the only offender on the coast. Several producers of shows and pictures have tried the same stunt but did not get away with it.

Rahman Bey, the Egyptian fakir, at the Selwyn, New York, is 26 years of age. According to his manager, Rahman came over here to earn money whereby he could pursue further studies in art and he does not expect to become entirely proficient until he reaches 40.

It is not unusual for physicians to leave word with the ticket takers as to the location of seats when expecting a call. Last week the front of a 42d street house got a laugh when a Bronx undertaker left his card with his seat number on it, asking to be called "in case of an emergency."

Rosera and Cappella, foreign dancers with "The Great Temptations" in the new Shubert show at the Winter Garden, New York, are alleged to have been enticed away from the Parisian production they were with when one of the Shuberts visited the show in Paris. The dancers were in the "Oriental" and "Versailles" scenes in Paris.

Both were out of the show two nights it is claimed before discovered they had left for New York with the Shubert people. A plea of illness had been made.

For the Shuberts it is asserted the dancers had a limited contract with Volterra in Paris and notified Volterra they intended to leave at its expiration.

TUREK LANDS PLAYHOUSE

Chicago, June 1.

It is understood Johnny Turek and Mrs. Henry B. Harris will take over the Playhouse at a rental of \$35,000 annually.

Wee's 1-Night Stand Route

O. E. Wee has lined up a long one-night stand route for his road production of "Love 'Em and Leave 'Em" which he obtained from Jed Harris.

Useless Wardrobe

Lynette Cohen of the Bronx entered a beauty contest held on the stage of the Broadhurst, New York, Saturday during a performance of "Bunk of 1926." She removed her outer garments and they were stolen or swept up.

The show management reimbursed Miss Cohen, giving her \$150 for new wardrobe.

Guild's Youngsters

The Theatre Guild School, composed of the youngsters who have been taking the dramatic course during the winter will be seen in special matinees at the Garrick June 15-18.

They will appear in "Prunella," which Wintrop Ames is now directing for the Guild, according to a promise he made them last winter.

Later Laura Hope Crews, Guthrie McClintic and Philip Moeller will direct a play for the school members. Winifred Lenihan, who directed the Guild's school this year, has announced that she will return to acting next winter, and Hamilton McFadden has been named to fill her post.

Booking Show Out of Chicago

E. J. Carpenter, who will take a road company of "Jiggs, Maggie and Dinty" to the coast next season, is booking the show out of Chicago.

Another company will play southern territory, opening early in August.

PLAYERS CLUB'S INNOVATIONS

First Employed in "Henry IV." Revival

Monday the Players' Club revived "Henry IV." for one week at the Knickerbocker with a cast of all stars, disclosing two stage innovations. Each is predicted to reach general use.

These factors are a new idea in stage lighting and a new system of scene painting.

At a demonstration given prior to the premiere, the lighting innovation was explained. The same power lamps and voltage as now are used but a recently invented coneshaped reflector is the means of giving greater and better lighting.

With these reflectors a saving of 30 per cent. in the number of lamps is accomplished. How important that is may be indicated from the saving possible in musical comedy productions where great quantities of electric juice are consumed.

Years of Work
The new reflectors are the result of several years of work, during which college professors cooperated with electric lighting experts. It is claimed the new system is the first instance that scientific lighting has been applied to the stage. Stage technicians declared the results thus obtained are remarkable in that the light is so diffused that little or no shadow is visible. The coneshaped reflectors are manufactured from a special metallic alloy.

The scenic innovation gives the settings a water color effect. There is little or no brush work, the effects being obtained by a series of rollers.

The new system of scenic effects was worked out by the P. Dodd Ackerman Studio, after long experiment.

"Rose-Marie" Company Jumping Direct to N. Y.

Los Angeles, June 1.
"Rose Marie" closed its engagement here last week and opened this week for a return engagement at the Wilkes in Frisco. It will remain there for two weeks and then retire for the season, the company being carried intact direct to New York.

This company, it is said, will reopen in the fall and play southwestern towns.

LeMaire's 'French Frolics'

Rufus LeMaire has "French Frolics" on tap for the title to his revue, to be premiered in Chicago July 4. Neither title nor theatre is positive as yet but the show will rehearse and open somewhere in the burg on the holiday.

With but only a couple of spots to fill, LeMaire's cast stands:

Sophie Tucker, Ted Lewis, Lester Allen and Nellie Breen, Wm. Newell and Mella Most, Bobbie Arndt, Max Hoffman, Jr., Dolores Ferris, Ed Basse, William Halligan, Cardell Twine, Albertina Rasch Girls.

"APPEARANCES" ON COAST

Los Angeles, June 1.
Garland Anderson, Frisco's colored bellhop, whose play "Appearances" was tried out twice in New York last season, has arrived here to attempt production of his drama.

Anderson intends to stage it here or in San Francisco late this summer.

Odorless perspiration

Thanks to Amolin, perspiration can be safely made inoffensive. Amolin is a pure white, antiseptic deodorant powder that causes the sour, acid secretions of the sweat glands to become alkaline and odorless, eliminating the odor of perspiration at its source. Keeps the skin healthy and comfortable. Buy Amolin in shaker-top cans 30c and 60c, everywhere. Mail 4c for Booklet and Sample Can to The Amolin Co., 354 West 41st St., N. Y. C.

Amolin

makes perspiration odorless

Shows in Rehearsal

(AND WHERE)

"Palm Beach Girl" (F. Ziegfeld, Jr.), New Amsterdam.
"Beyond Evil" (David Thorne), Cort.
"Freedom" (R. H. Burnside), Hippodrome.
"White's Scandals" (George White), Apollo.
"Babies a la Carte" (S. L. Simpson), 688 Eighth Ave.
"Stray Sheep" (George Asby), Cohan's.
"The Shelf" (William Friedlander), Longacre.

4 SHOWS OUT

A quartet of attractions, off or leaving Broadway, includes two of the season's successes, "The Jazz Singer" and "Young Woodley." Two among the four were suddenly taken off last Saturday.

"The Jazz Singer," produced by Lewis & Gordon in association with Sam H. Harris, ran 38 weeks at the Cort. Business started mildly, around \$9,000, but soon jumped steadily and hit capacity, around \$15,000, at the Fulton. When moved to the Cort the same pace was maintained for months.

THE JAZZ SINGER

Opened Sept. 14. This one fooled the critics, getting second stringers and catching good reviews only in "Post" and "Times." Dale ("American") called it "grish and tawdry Jewish play."
Variety (Ibex) said "cannot count on general draw."

"Young Woodley," produced by George Tyler, closed 30 weeks at the Belmont Saturday. An English written comedy-drama that caught on nicely, going on a nine-performance basis soon after opening, and hitting capacity, about \$10,500, in this small theatre. The management decided not to take a chance at loss and the show was still making money, around \$7,000, when it closed.

YOUNG WOODLEY

Opened Nov. 2. With exception of "Times," which gave it a bad review, this one fared well at the hands of the reviewers, the opinion being otherwise unanimous that it was "there." Burns Mantle ("News") was slightly doubtful with a moderate run prediction, but the majority were strongly for it.
Variety (Ski) figured it couldn't stand the \$3.30 competition.

"Not Herbert," produced by the Playshop, an independent group, was withdrawn at the 49th Street last Saturday after playing 12 weeks. It never drew real money, averaging around \$5,000 weekly. The show was able to operate through a modified co-operative plan.

NOT HERBERT

Opened Jan. 26. Reviews were principally by second string men, although Mantle ("News") caught the show and liked it, but said "not for Broadway without names." "Times" also favorable.

"The House of Usher," originally presented at the Fifth Avenue and now at the Mayfair, will end a several weeks' date at the latter house. A new berth is claimed for the attraction, independently produced.

Final K. & E. Decision

A final blow to Marc Klaw's extended litigation with his former business associate, A. L. Erlanger, was struck with the Court of Appeals' affirmation of a previous judgment in Erlanger's favor.

The suit involves the Galety theatre, New York, in which both Klaw and Erlanger were stockholders. Erlanger is alleged to have sold the theatre's lease to another corporation, ostensibly also under his control, at a loss to the stockholders in the first company.

Klaw sued on behalf of himself and other stockholders, but the court found nothing wrong with the Erlanger theatre transference.

AHEAD AND BACK

O. E. Taylor is ahead of the "Sea Nymphs Revue."

HOLTZ WITH 'PATSY' IN CHI

Comedian To Be Starred After Musical Leaves Frisco—Cattlett Signs Release

Los Angeles, June 1.
Lou Holtz will remain in "Patsy" after it leaves San Francisco and will be starred. The show is scheduled to open at the Garrick, Chicago, July 3.

Holtz's original contract was to expire at the end of the show's run in San Francisco, and Walter Cattlett was to take the post during the Chicago run. It is said, however, that the management would have had to rewrite the book if Cattlett came in, so the latter signed a release of contract, which enables Holtz to continue.

Marion Corrigan Hurt Driving Strange Car

Boston, June 1.

Marion Corrigan, 34, of 123 West 61st street, New York city, chorus girl, was badly injured when the roadster she was driving crashed into a parked truck near Milford, Mass.

The car is owned by Henry Aspas, of Milford, who said although he had met Miss Corrigan, he had not given her permission to use his car.

The girl said she was not working in any show at present, but was visiting at Milford.

Culbertson Resigns

Ernest H. Culbertson, who wrote "Goat Alley," which was given a Broadway production, for some time associated with the Century Play Co. as "Broadway man," reading plays and acting as play adviser, has resigned.

Culbertson is to remain in New York, making a new office connection.

Ad for "Kitty's Kisses" Rewritten After Printed

When "Kitty's Kisses," W. A. Brady's musical comedy at the Playhouse, New York, went into extra space advertising last week, an unusual angle regarding the attendant expenditure was brought out. Brady himself did not participate.

The authors and the publisher of the sheet music formed a pool for that purpose in an effort to better the pace. To date "Kitty" has been a moderate money show. The extra advertising pool for the first campaign amounted to \$3,000. Those participating were Otto Harbach and Philip Bartholemew, the book writers, Con Conrad, the composer, Gus Kahn who wrote the lyrics, and T. B. Harms, publisher.

The first ad appeared in the New York "Evening Journal" last Thursday but was ordered out after the first two editions because of the wording. The matter taken exception to was descriptive of the choristers' limbs. One line ordered changed read: "And here are those luscious legs," being the caption of a rather modest picture showing the nether limbs of the chorus.

Another line changed also referred to those legs: "sensual, provocative, appealing." With corrections the ad was run in the later editions of the Journal on Friday afternoon.

He is also working upon a new play which has been tentatively accepted for Broadway production next season.

'Patsy' Jumping 'Frisco - To Chi—Snubert House

San Francisco, June 1.
The California-made and sponsored production "Patsy" with Lou Holtz starred and Gloria Foy featured is going to Chicago for an indefinite run.

"Patsy" was born in Los Angeles. Since its natal day has had its ups and downs, mostly downs. It represents a terrifically heavy outlay of cash for it is a pretentious production packed full of real talent and its corking eye entertainment.

It limped into San Francisco under financial burdens and the first week at the Curran, its fate seemed hanging in the balance. Then the word of mouth advertising got around and now the show looks all set for a prosperous run which it fully deserves. The second week's gross topped the first by \$2,000 and the advance continues very healthy.

Homer Curran has been negotiating with the Shuberts to take the show east and arrangements have been tentatively completed for "Patsy" to jump direct to Chicago immediately after the conclusion of the local run.

Chanins, Own Operators

A report that one of the three new Chanin theatres to be built in connection with a hotel on the east side of 8th avenue between 44th and 45th streets, had been leased to Albert Lewis, is denied by the Chanin brothers.

It was stated the Chanins had formed a policy of establishing an independent string of legitimate theatres. The two houses (Mansfield and Biltmore) now operated by them are independent as to bookings, though there is a leaning toward Erlanger bookings. The new houses which will entrance on 44th and 45th streets, will be similarly operated by them.



A Trunkful of I. Miller Slippers!

So this is London--and no I. Miller shops! That's why the Watson Sisters, famous vaudeville headliners, are making sure of being beautifully shod all Summer by taking a whole trunkful of I. Miller slippers when they sail for Europe in June! For the Watson Sisters, like most successful artists find I. Miller slippers the only answer to the important question of footwear!

Open until 9 P. M.

I. MILLER
Showfolk's Showshop
1554 BROADWAY

When in Los Angeles, visit the I. Miller Shop at 525 West Seventh Street.

"SUNNY" DISPLACED AS GROSS LEADER BY "TEMPTATIONS" \$46,000

Amsterdam Show, However, Still at Capacity, \$43,000—Cool Weather Break Holding in Broadway Shows

Cool weather last week, unusual for late May days, was a real break for Broadway. Business improved over the previous week and doubtless kept down the number of shows closing. The three-day holiday was marked by a rush out of town on Saturday, but grosses still held to respectable figures.

Broadway got a second good break Monday when it drizzled. Everything on Broadway chancing a Memorial Day matinee cleaned up.

"Sunny" has been displaced as the gross leader of the list. "The Great Temptations" at the Winter Garden bettered \$46,000 in its second week. The Garden is scaled higher than ever before, the entire lower floor being \$5.50, and despite last week's big money the takings were about \$10,000 under capacity on a nine-performance basis. "Sunny" moved upward again, getting \$43,000, virtual capacity.

The balance of the musicals are far behind, but several appear to be still making money. "The Vagabond King" is rated third in the group at \$25,000; "Song of the Flame," \$22,000; "The Cocoanuts," \$20,000; "A Night in Paris," about the same; "Iolanthe," very strong at over \$17,500; "Vanities," \$17,000; "Tip Toes," better than \$19,000; "Nanette," \$15,000; "Bunk," \$11,000; "The Girl Friend," \$10,000; "Kitty's Kisses," \$9,500; "Garrick Gaieties," \$8,000.

"The Shanghai Gesture," though under first smash business, still tops non-musical list, with better than \$21,000 but there is little difference in "Lulu Belle" still a capacity draw.

As with the musicals there is a wide gap between the leaders and the field, although "Cradle Snatchers" is still very good at \$14,000; "Last of Mrs. Cheyney" got \$13,000 and is not figured to stick much longer; "At Mrs. Beam's," \$14,000; "Sex," a freak at \$12,000; "Craig's Wife," \$11,500; "Able" is next in line at \$10,000 with "What Every Woman Knows" the same; "Kongo" is doing well at \$9,500; "The Patsy" a bit less and also making money; "Bride of the Lamb," \$8,000 to \$9,000; "Alias the Deacon," \$8,500 (good jump over previous week); (Continued on page 39)

SHOWS CLOSING

"The Donovan Affair" will not proceed to Chicago as scheduled but closed at Werba's, Brooklyn, last week. It will be revised and sent out again in autumn.

"We Americans" folded up Saturday after two weeks tryout, to resume in August.

"Hush Money" closed in Chicago Saturday. It is in the storehouse.

"GAY PAREE" PANNED IN PHILLY—DID \$22,000

Shubert Show Dropped Steadily All Week—"Queen High" Looks Set

Philadelphia, June 1.

With the entries down to five last week, and one of those a picture, better business might have been looked for. This was offset by the natural pre-Sesqui slump. At the end of the week, too, the usual exodus of Philadelphians to Atlantic City helped knock the pins from under legit grosses.

The only show which bettered its position was "Queen High." It was reported at \$13,500 in its seventh week at the Chestnut Street Opera house.

Cast and number changes have improved the show. Indications are now, if the Sesqui means anything, that "Queen High" is Philly's 1926 summer show.

"Gay Paree" started with a bang at the Shubert, getting an almost capacity house Monday night because of reports it would be very raw. There was one bit of undressing as darning as anything Philly has had, but the papers were so uniformly condemnatory in their comments and panned, almost without exception, the whole revue from beginning to end, that the risk angle was offset and more too. Business was fairly good until Friday, and then slumped alarmingly, with a poor advance sale indicating that, like all sensational revues, this one won't collect much profit here. Three weeks looks like an outside estimate. Nothing is announced to follow. Thanks to the Monday business, the gross hit around \$22,000.

"The Poor Nut," underestimated here by about \$1,000 last week, took a slight drop, due to the end of the week slump, but claimed \$9,000 or close to it. Very good. The management is hoping for a big gain this week.

A report is that "Artists and Models" will come into the Shubert, a special company being formed for the purpose. It is said, with plenty of legs and figures to catch the Sesqui crowds. The Walnut is set to have another show, one report having it will be a revival of "The Black Crook."

For the Garrick there is mentioned a possible engagement by "Dearest Enemy" within a few weeks and also a musical comedy version of "Brewster's Millions," with Cecil Lean and Cleo Mayfield. The Forrest is reported to get "Louis the 14th," and while this is not set it does look pretty certain that this house will have something to follow "Ben-Hur."

Not one of these shows is officially booked, and the entire situation is shrouded in doubt, with the opening of the Sesqui and resulting business to decide.

Raquel Meller gave three perform-

DUNCAN GIRLS LEAD WITH \$25,000 WEEKLY

"Patsy" at Curran Went to \$15,000 in 2d Week—Duffy's Stock \$6,500

San Francisco, June 1.

Business was brisk at practically all of the legitimate theatres here last week, the leaders being the Duncan Sisters in "Topsy and Eva" at the Columbia, and "Patsy" at the Curran a close second.

The Duncans have averaged close to \$25,000 a week ever since their opening, and are to remain another week. "Patsy" opened its first week to \$13,500 and last week, its second, did better than \$15,000 with evidence of a still greater pickup.

At the Alcazar Henry Duffy's stock production of "Badges" is hanging up a record, doing the best business in the past six or seven months. Besides Duffy himself in the cast are Dale Winter and Louis Bannison. The gross hit \$6,500.

The President, also a Duffy house, with "Apple Sauce" opened lightly, but picked up and got better than \$5,000.

At the Wilkes, "Desire Under the Elms" in its last week barely hit \$5,000. A film, "The Lost Battalion," was in the Capitol and pulled a healthy business.

Vivian Duncan did an Al Johnson at the Columbia last week, contracting a severe hoarseness which necessitated her not going on for an evening performance. More than 1,500 admissions were refunded. The girls and most of the company took advantage of their unexpected holiday to give the once over to "Patsy" at the Curran.

"Topsy and Eva" has done something akin to a record business during the several weeks here. The Duncans have two more weeks to go before trekking their way to Los Angeles.

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Instead of the two originally planned at the Garrick last week. The first, Thursday night, realized a gross of not far under \$7,000 and the second almost as much, but the added night, with the exodus to the shore, was very poor, with hardly more than \$2,500. The notices here were glowing, and a big occasion was made of the opening, with \$10 a seat charged downstairs for all performances. The total, in the general neighborhood of \$17,000, was probably a record for three performances here.

Estimates for Last Week

"The Poor Nut" (Broad, 4th week). College comedy still good. About \$9,000 claimed, as against almost \$10,000 week before. Should remain two or three more weeks at least.

"Gay Paree" (Shubert, 2d week). Shubert revue panned by critics, but attracted attention at opening on account of alleged nudity. Got about \$22,000, with business falling off steadily all week.

"Ben-Hur" (Forrest, 7th week). Big film disappointment here and down to \$10,000 last week. Moves out this Saturday into Aldine Monday. House will probably get something to follow.

"Queen High" (Chestnut, 8th week). Town's long stayer only show to make gain last week, with \$15,500 reported. Business very big up to Friday. Fine chance to stay all summer.

"Kosher Kitty Kelly" (Walnut, 4th week). This moderately geared musical dropped to about \$10,000 or maybe less last week, but still profitable.

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BOSTON'S 2 SHOWS

"Merry Merry" and "Green Hat" Have City to Themselves

Boston, June 1.

Of the two attractions last week one picked up and the other slipped off. "Merry Merry," at the Plymouth, picked up about \$1,000 for the week, bringing the gross up to about \$17,000. The show is being held on here, with some cast changes. Marie Saxon, featured, left Saturday, also Bill Frawley and Virginia Smith. "The Green Hat," at the Wilbur, did not go so strong last week, with the gross dropping about \$1,000 from the week before. Business, however, is good enough to keep it on for a while.

In the two performances which Raquel Meller had at the Colonial last week, with a house scaled at a \$10 and \$7 top, the gross was in the neighborhood of \$18,000. This meant that it goes down as one of the record-breaking two-night engagements in the history of the city. The house was practically sold out in advance, with only the \$7 seats, orchestra, showing any signs of not going over big.

Last Week's Estimate

"Merry Merry"—Plymouth (6th week). Did \$17,000. About \$1,000 better than week before.

"The Green Hat" Wilbur (4th week). \$17,000, off about \$1,000 from week before.

"Dearest Enemy" is booked into the Tremont, starting Monday, and the show should stay there until July, at which time it is reported that the new Cohan musical will come into the house.

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'CHARLOT'S REVUE' IN \$13,000 COAST DROP

Bad Business Generally Last Week—"Rose-Marie" Finished to \$22,000

Los Angeles, June 1.

Local legit houses were bumped last week similarly to the picture theatres, although a sudden rush to see the final performances of "Rose-Marie" swelled the Biltmore's gross to \$22,000. This closed out the Hammerstein operetta after an eight week's stay.

"Charlotte's Revue," at the El Capitan, is still sliding. The figure for last week touched this English show's low mark to date at \$13,000, a drop of \$16,000 in four weeks and a dive of \$2,500 beneath the previous week. For the four weeks the show has been here the figures estimate at \$29,000, \$17,300, \$15,500 and \$13,000.

Koib and Dill, in "A Pair O'Fools" and on their second week at the Mason since returning from Chicago, did \$8,500 while the Morosco grossed \$4,500 in the second and final week of "The Music Master."

"They Knew What They Wanted," with Marjorie Rambeau, took \$5,700 in its fifth week at the Majestic and Will Morrissey's revue, plus a special Saturday midnight performance heavily ballyhooed, was around \$7,400 at the Orange Grove.

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Hanley's "Small Town Gal"

James Hanley will do the musical score of "A Small Town Gal" which Clark Ross will launch in New York in June. George Stoddard will contribute the book and lyrics.

Hanley's new assignment has set back his work on the musical, "Rose of Washington Square" which he had been working on.

"CITY CHAP" OPENS AT WOODS', CHICAGO

Joe Laurie Show Jumps \$2,000—"Home-Towners," \$15,000

Chicago, June 1.

Two houses closed and two re-opened, so that the legit house status remains the same as last week.

The Illinois went dark after a phenomenal season. Starting off with "The Grab Bag," the house piled up successive weeks of tremendous trade for the choice attractions of the Erlanger office, and it wouldn't be far from the mark to say the season's profit exceeds anything heretofore compiled at this theatre. The closing of "Louie the 14th" came suddenly, and sharp showmen in town claim there was still good money left for the Ziegfeld show.

Wallace Eddinger, it seems, has gone into personal operating arrangements with the management of the Harris theatre so that when "Divorcons" closed at the Blackstone it went over to the Harris with hopes of enduring a summer run. This was the only hope for the Harris, which has been attractionless since "Rain" departed.

Johnny Jones got off with his summer project, "The City Chap," at the Woods, Sunday. It's a summer show that will depend wholly on the weather. Right now it looks as if the show has a chance on merit.

"Gentlemen Prefer Blondes" stands out as the most conspicuous attraction here, and will easily cart away spring and summer honors. If matinee trade were better the attraction would be solid capacity on the week. The matinee women folks haven't taken to the piece as yet.

Out-of-towners made possible the Decoration Day trade, which was dreadfully weak, with only two shows giving matinees (Selwyn and Apollo). Washington's Birthday still holds out as the only surefire bet holiday matinee in this town.

Estimates for Last Week

"City Chap" (Woods, 1st week). Independent musical play attempt for summer money; Johnny Jones sponsor; will have to depend on window sales at curtain time.

"The Divorcons" (Harris, 1st week). Moved here from Blackstone, opening under \$1,000 Sunday; figures by special contract to keep house open if \$8,000 to \$9,000 grosses are maintained.

"Artists and Models" (Apollo, 4th week). Inclined to better average as the out-of-towners start to arrive; with slight increase in town's trade this one picked up to \$22,000 or little better.

"Castles in the Air" (Olympic, 28th week). About eight weeks to go, with present gait about \$20,000; figures as first bet among musicals for June trade, with prospects (advance sale the criterion) of \$22,000 to \$24,000 average for remaining weeks.

"Gentlemen Prefer Blondes" (Selwyn, 5th week). First five weeks will be better than \$100,000, which beats local records for late spring-summer trade; doubtful if it will have substantial matinee pull.

"The Arabian" (Studebaker, 4th week). With closing of Illinois, house stands alone on the "boulevard" to draw patrons from what is known as the "promenade"; present (Continued on page 40)

Holzman-Dorfman Publicity
Benny Holzman and Nat Dorfman have joined partnership and have opened a free lance publicity bureau.

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"THE POOR NUT"

"APPLESAUCE"

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EXECUTIVE OFFICES

ALCAZAR THEATRE BLDG., SAN FRANCISCO

RICHARD MARSHALL, GENERAL MANAGER

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 (211th week). Cool weather late last week good break for theatres; Decoration Day exodus shot Saturday trade; run leader holding to good money at \$10,000.

"Alias the Deacon," Hudson (28th week). Last week up about \$700 over previous week despite week-end slump; \$8,000 or a bit less o. k.; show will probably pool with house for summer.

"A Night in Paris," Casino de Paris (Century Roof) (22d week). Expected to draw smartly from among summer visitors and buyers; roof house and cafe only portions of house now open; rated above \$20,000.

"At Mrs. Beam's," Guild (6th week). Will complete subscription period this week, but engagement is indefinite and a summer stay will be tried for; \$14,000 and over.

"Bride of the Lamb," Henry Miller (11th week). Getting \$8,000 to \$9,000; satisfactory for piece of this kind; not a hot-weather attraction, but good for some weeks yet.

"Bunk of 1928," Broadhurst (7th week). Entirely new show went in Monday; Jack Wilson starred and Beryl Halley featured; business \$11,000 again last week, but revue did not make anything.

"Cradle Snatchers," Music Box (39th week). A theatre party started last week, helping push gross up somewhat; around \$14,000; sure to stick into summer.

"Garrick Gaieties," Garrick (4th week). Being a co-operative revue, can operate at comparatively modest grosses and make money; takings at \$8,000 not far from capacity in this house.

"Great God Brown," Klaw (19th week). Last week about \$6,000; looks like O'Neill drama is nearing end of engagement, though not expensive to operate.

"Iolanthe," Plymouth (7th week). Held its own and better and still drawing smartest sort of audiences; paced between \$17,500 and \$18,000, with advance sale very healthy.

"Is Zat So?" Chanin's 46th Street (75th week). Will go on a six performance weekly basis, cutting matinees, as last summer; can stick along by pooling with house; estimated at \$7,000.

"Kongo," Biltmore (10th week). An improvement last week, when gross was not far from \$9,500 mark; figured to go well into summer and may last until new season starts.

"Kitty's Kisses," Playhouse (5th week). Extra advertising used last week; this musical has not started anything, but is probably getting by at approximately \$9,000 or a bit more.

"Laff That Off," Wallack's (32d week). Estimated at \$5,500 last week; that was material improvement, as previous week dropped to \$4,500; still making a little profit.

"Love 'Em and Leave 'Em," Times Square (18th week). Moved in from Apollo next door on Monday; similar arrangement, show playing on picture attraction's contract on a 50-50 basis; quoted at \$5,500; o. k. for show on reduced salary basis.

"Love in a Mist," Gaiety (9th week). May last for a time, though a moderate money show from the start; at \$8,000, however, both show and house appear satisfied because of ending season.

"Lulu Belle," Belasco (17th week). Save for some box seats at Saturday's matinee, Belasco winner held to its capacity and bettered \$21,000; biggest agency draw on list now.

"No, No, Nanette," Globe (38th

week). Ziegfeld's revue, to be called "Palm Beach Girl," due here June 21; date claimed to be definite, though attractions counters with claim it has not dropped under stop limit; about \$15,000.

"Not Herbert," 49th Street. Closed suddenly last week at end of 12th week; cast played on a modified co-operative plan; average about \$5,000.

"One Man's Woman," 48th Street (2d week). Not well received by reviewers and little indication of sticking; first week estimated under \$5,000.

"One of the Family," Eltinge (24th week). Engagement extended to June 26; light trade at about \$5,000, liberal percentage of which is from cut rates.

"Pomeroy's Past," Longacre (7th week). Intention is to hold on into summer, playing through if possible; house agreeable, and on new basis show can operate at small money; estimated at \$7,000.

"Sex," Daly's 63d Street (6th week). A freak drama that may last through summer; with the estimated trade around \$12,000 both house and show are making plenty.

"Song of the Flame," 44th Street (22d week). Will remain as long as gross permits an even break or better; rated around \$22,000 now; operetta can go along indefinitely at that figure.

"Square Crooks," Maxine Elliott's (14th week). Probably another three weeks; estimated around \$4,000, with cast sharing on a percentage of the gross; good cut rate.

"Sunny," New Amsterdam (37th week). With most shows affected Saturday afternoon through holiday exodus, stampee business was drawn; takings \$43,000 last week; that means capacity.

"The Cocoanuts," Lyric (29th week). Last week between \$19,000 and \$20,000; attraction due to take a spurt when summer edition goes on with new Irving Berlin numbers.

"The Girl Friend," Vanderbilt (13th week). Claimed to be bettering even break, with show on summer basis and takings at \$10,500; moderate money show.

"The Great Temptations," Winter Garden (3d week). Second week placed Shubert revue at head of the list, with the gross claimed over \$16,000; house scaled at \$5.50 top and capacity is better than \$56,000 in nine performances (Sunday night not included).

"The Jazz Singer," Cort (38th week). Final week; business now down to even break or lower; but show one of season's dramatic successes which surprised Broadway; recent trade \$8,000; average during height of run over \$14,000.

"The Last of Mrs. Cheyney," Fulton (30th week). Though it led the non-musicals for a time and has been among the leaders all season, will not go through summer; expensive to operate; last week quoted at \$13,500.

"The Patsy," Booth (24th week). Geared to run along indefinitely; exceptional grosses not required; averaging about \$9,000 weekly and making money both ways.

"The Shanghai Gesture," Shubert (18th week). Moved here from Martin Beck Monday and will run through the summer, with a good chance of extending into new season; under first four months but still drawing great grosses; last week \$22,000.

"The Vagabond King," Casino (37th week). Sure to hold over this summer, and too has good chance for fall continuance though road

companies are being lined up; rated around \$25,000.

"The Wisdom Tooth," Little (16th week). Pace is down to about \$7,000 or a little over being cut rated partly; not expected to stick in warm weather.

"Tip Toes," Liberty (23d week). Was expected to be among the summer holdovers, but management may decide to call it a season soon; business last week up, bettering \$19,000, which turned some profit.

"Vanities," Earl Carroll (48th week). A few more then house will close for new show's house decorations; next "Vanities" due in July; present revenue estimated about \$16,000.

"What Every Woman Knows," Bijou (8th week). Barrie revival has drawn surprising business; last week again hugged \$10,000 and engagement is indefinite.

"Young Woodley," Belmont. Ended season last Saturday, which marked 30th week; averaged over \$10,000 for six months; real money in small theatre; recently eased off to \$7,000.

Outside Times Sq.—Little—Revivals

"The Importance of Being Earnest" (revival), a bit longer at Ritz; last week for "The House of Usher" at Mayfair, which will offer "The Half-Naked Truth" next week; "Milk Kings," Triangle; "Romantic Young Lady" held over this week at Neighborhood.

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"SUNNY" DISPLACED

(Continued from page 38)

"Wisdom Tooth," \$7,000; "Great God Brown," \$6,000; "One of the Family," \$5,000; "Square Crooks," \$4,000. Only co-operative plans are keeping the latter attractions in. "One Man's Woman," the only premiere last week is not highly rated. The only opening this week was "Henry IV" for and by the Players Club at the Knickerbocker.

Two shows dropped out suddenly Saturday, "Young Woodley" which closed the Belmont, and "Not Herbert," darkening the 49th Street; "The Jazz Singer" will end its season at the Cort Saturday, the house getting "Beyond Evil"; "The House of Usher" will vacate the

Mayfair which gets "The Half Naked Truth." Another premiere next week is the English revue "The Merry World."

Subway

On the subway circuit "Dearest Enemy" was best, getting \$14,000 in Newark; two new shows were tried in the outlying theatres, "The Donovan Affair" approximating \$5,000 at Werba's Brooklyn, fair money for an unknown show which is reported having a chance after fixing. "We Americans" at the Bronx opera house got less than \$2,500 despite its Jewish atmosphere. "The Gorilla" again repeating at the Majestic did not fare well; "Magda" only fair at the Riviera.

Cut Rates Fall Off

The cut-rate list of attractions is beginning to fall off through attractions closing. For the current week there are 21 bargains listed as against 13 attractions on the buy list in the premium agencies.

The buys are all for the established hits that have been plugging along for months. They include "Lulu Belle" (Belasco); "A Night in Paris" (Casino de Paris); "The Last of Mrs. Cheyney" (Fulton); "Garrick Gaieties" (Garrick); "No, No, Nanette" (Globe); "Tip Toes" (Liberty); "The Cocoanuts" (Lyric); "Bride of the Lamb" (Miller's); "Cradle Snatchers" (Music Box); "Sunny" (Amsterdam); "Iolanthe" (Plymouth); "The Shanghai Gesture" (Shubert); "The Great Temptations" (Winter Garden).

In the cut rates the shows listed are "Kongo" (Biltmore); "The Patsy" (Booth); "Bunk of 1928" (Broadhurst); "Vanities" (Carroll); "Jazz Singer" (Cort); "Sex" (Daly's); "Square Crooks" (Eltinge); "One of the Family" (Eltinge); "Is Zat So?" (46th St.); "One Woman's Man" (48th St.); "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); "Kitty's Kisses" (Playhouse); "The Importance of Being Earnest" (Ritz); "Rahman Bey" (Selwyn); "Love 'Em and Leave 'Em" (Times Sq.) and "Laff That Off" (Wallack's).

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PLAYS ON BROADWAY

FAKIR RAHMAN BEY

A. H. Woods and Arch Selwyn present a demonstration of the science of Fakirism at the Selwyn, starting May 23. Direction of Prof. Victor Berteloni.

According to the introduction offered by Dr. Hereward Carrington, member of the Institute of Psychic Research, Rahman Bey makes no claim to supernatural powers. He is an Orinental fakir, trained at the place of his birth in Egypt for the profession he now pursues. The training is described as rigid discipline in the control of mental and physical powers, so that the fakir may inflict punishment upon himself with no apparent pain, lie in water for long periods of time, read the thoughts of others, self-hypnotism and catalepsy. Dr. Carrington stated a human is divided into two parts, there being a lesser ego and a grand ego. The general terms are conscious and subconscious mind, control of which is claimed for Rahman Bey.

In Europe there are any number of yogis, fakirs and the like hailing from East India and Egypt. Naturally they drift to the Continental capitals. E. Ray Goetz engaged one, known as Tahara Bey. Arch Selwyn, who has been making an extended trip abroad, captured Rahman Bey. He was hustled across the pond, Selwyn insisting he appear almost immediately, fearing Goetz might send Tahara or the next boat. Goetz, however, was over here handling Raquel Meller, and having put her across, is not wor-

ried about Tahara Bey, who probably won't come here for a couple of years because of Rahman's appearance.

All of which explains why Rahman Bey was not widely exploited before he opened. Three weeks of that sort of thing might have been great for the box office. As it is, business the first week was rather good.

The first part of the evening was devoted to an "experiment" whereby Rahman Bey, after supposedly placing himself in a cataleptic state, pierces his flesh with long steel pins. Two were placed through the arms and two through the chest. The fakir walked through the aisles and, returning to the stage, removed the pins. From one arm there was a trickle of blood. Dr. Carrington claimed Rahman Bey had willed it to flow and that he can control the flow of blood. A knife was used on the first night, the fakir thrusting it several inches through the flesh of the neck. That appeared a bit too much for the audience, and it was taken out of the routine.

Prior to the infliction of the pins several doctors on the stage committee tested the Egyptian's pulse. One wrist registered 64 in 30 seconds and the other counted but 25. After the pins were removed Dr. Jerome Wagner felt both wrists, and stated the pulse in both was normal.

In the mind-reading section, Rahman Bey missed several times. He went among the audience repeatedly, which was not so good for the balcony bunch. When he did succeed the house was free with plau-

dit. Kadah, a lanky mind-reading expert who has been entertaining New York society for a number of years, offered to pay \$100 to charity if the fakir would follow out one of his requests. Kadah placed his written request in his hat, laid upon a table and not passing it to any committee. The request was to remove Kadah's coat. The Egyptian started to untie Kadah's shoe, then gave it up. Dr. Carrington then stated Kadah was not helping Rahman Bey by failure to concentrate, although the opposition mind reader declared he had.

The program ended with a burial of the fakir, who put himself in a state of catalepsy and was placed with a coffin-shaped box, covered with sand. He remained within the box eight minutes, the time being set by the audience. When dramatically brought to consciousness, the fakir was presumably in greatly weakened condition and was aided off stage.

Much of Rahman Bey's routine has been exhibited here before, perhaps not in the same form, but his hypnotism of a chicken and rabbit are new and novel. Generally the Egyptian is a serious soul, but with the "experiments" on the animals he permitted himself a slight smile.

Operating costs for an attraction such as Rahman Bey are very small. Selling him for an entire evening at \$2.75 top is the first attempt at that sort of thing. To persons wrapped up in mysticism, psychic phenomena, spiritualism and such—in short, the "believers"—should fall for Rahman Bey. He gives a pretty fair performance, but handled by a showman as lecturer he would be better.

Ibee.

ONE MAN'S WOMAN

Michael Kailasser, Inc., production of three-act comedy-drama by Mr. Kailasser; staged by George Smithfield and Priestly Morrison.

Edward Post.....Peter Lang
Kilaua.....Kay McKay
Dolly Weaver.....Jane Meredith
Kenneth Regan.....Curtis Cooksey
Betty Davis.....Margaret Barnstead
Clara Rathbone.....Lucille Lortel
Jama Rathbone.....Alven Dexter
Nola.....Naal
Pancers.....Katherine Woldheim
.....Lea Lehus Munson

No hopes for this one. It's just a lot of piffle, laid in the South Seas, with the tip-off coming from the author incorporating himself in order to attain Broadway production.

With the script counting for little, the performance further detracts through poor direction. Everything is over-pitched. With the dramatics creaking considerably, the combination is pretty hectic stuff. From ridicule, one is inclined to sympathy for the cast which at times seems to be shamefacedly doing its stuff because these dog days leave little opportunity for alternate choice; at other moments they seem to be taking their trite heroics quite seriously.

The heroine is a patrician sort of harlot whose profession is glorified because of island circumstance. The righteous plantation manager is severely smitten and turns to the house of ascription "for relief" from other circumstances, only to find his amour therein.

Trim this situation with a little Sadie Thompson, a few hula-hula wiggles, an Hawaiian string orchestra, and the rest is apparent. But what is most unforgivable is this gem of an epigram, paraphrased about the Bobby Burns classic which reads: "If a man's a man for a' that, then why isn't a woman?" Interpret it your own way; it's a good laugh anyway.

The players seemingly deemed this too fragile and seemed to have been careless with rehearsals, a number of forgotten lines figuring on the fourth night.

The title is derived from the description of the light lady that "she is not a one man's woman."

Is the type of play that is so goshawful it presents numerous angles for harsh treatment, but for a predisposition not to waste space. Cain will have this one this week unless the Leblangers or a house arrangement forces it a few more days.

Abel.

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PLAYS OUT OF TOWN

THE MERRY WORLD

New Haven, May 28.

In two acts and about thirty-five scenes; presented by the Shuberts in association with Albert de Courville. Music by Maurice Rubens. Herman Hupfeld and Sammy Timberg. Dances staged by Larry Cobalos; dialog staged by Charles Judels; book and ensemble staged by J. C. Huffman.

With Grace Hayes, Alexander Gray, Donald Calloway, Dorothy Whitmore, Gus Sax, Selby Galloway, Lola Raine, Bernard Dudley, Irving Edwards, Jane Moore, Margaret Breen, Lucille Corcoran, Miriam Lux, Morris Harvey, Emil Sorensen, Edwin Laurence, Deane Ritter, Joe Wilton, Elna Green, Lily Long, Patterson and Blair, Grace Glover, Mabelle Swor, Frank Jarvis, Thomas Whitler, Tot Quilley and Olga Smirnova and Nicholas Tripoloff. At the Shubert, New Haven; premiere May 27.

Another new Shubert revue to pass through here within three weeks, this one with a large troupe of English players and advertised as "a revue of quality; a different kind of revue." After "The Great Temptations" had pulled out, even more daring nude photos were displayed in the lobby to announce this new one, but for all that there is not one single bare bosom, and but for two dancers everyone is always thoroughly attired.

Furthermore, there is hardly anything that can be called a dirty joke; a tall English woman has a number of lines about bed, but her delivery is so open and unsuggestive that all the sting is taken out.

The show really is different. And pretty dull. The general feeling was that it did not stand a chance of getting away in New York. Just about everything was well acted and the production was quite adequate, but the fourteen or so skits, mostly of an English flavor, contained little humor and still less in the way of ideas. There isn't a big laugh from

beginning to end.

It seems doubtful if any of the songs can be worked up into a hit, none of the dancing will start a conflagration, and the two finales merely die a natural death.

There were no programs, so reviewing is difficult. One assumed to be Grace Hayes made the best impression and a real personal hit, her song, "I Deal in Butter-and-Eggs," the confidences of a Lorelei Lee, being very subtle and amusing. About the only other bright spot was some acrobatic stuff by a small fellow, evidently out of burlesque. Alexander Gray, of the recent "Riquette," and several other principals, were on every other minute, and were generally better than the material they had to work with. The chorus of about fifty are excellent and are very well trained, but they don't get much of a chance. Their best bit is "Military Charleston," made on the "National Emblem March."

Those English players certainly can act, but the humor, of their husband-wife-other man type, all in the traditional British insolent manner, or else "and-this-is-the-way-I-been-or-the-French-would-do-it" stuff, is deadly, although in one or two instances it registered. The costumes are O. K., and the flashes are entirely adequate, particularly the first act finale of beautiful white silk lace, and a white rose scene, but nothing happens in most of them, and they get not much help from the accompanying songs. Much is lifted.

Rearrangement won't do much good, and nothing showed possibilities of working up into a smash. The whole audience agreed that the material just wasn't there. This is a weak sister of the "Charlot" type, and can't measure up to "Temptations."

"The Merry World" is slated for Newark and then New York. *Eddy.*

EILEEN

(MUNICIPAL OPERA)

St. Louis, June 1.

The Municipal Theatre Association presents an all-fresco adaptation of "Eileen," operetta in three acts by Victor Herbert, with book by Henry Blossom. Entire production staged by Charles Sinclair. Presented at Municipal theatre week beginning May 31.

Captain Barry O'Day.....Edward Mollitor
Sir "Reggie" Stribbling.....Robinson Newbold
Dinny Doyle.....Roland Woodruff
Lanty Hackett.....William J. McCarthy
"Humpty" Grogan.....David Andrada
Shaun Dhu.....Detmar Poppin
Mickey O'Brien.....Robert Poppin
Colonel Lester.....Thomas Conkey
Hiddy Flynn.....Bernice Merston
Royle Flynn.....Maude Gray
Lady Kestabrooke.....Irene Dunne
Eileen Mulvaney.....Dorothy Maynard
Marie.....Anna Frein
Peter.....Jimmie Dugan
Sergeant.....James Clark
Corporal.....Fred Stueck

Underneath overcast skies from which rain was ever imminent 11,000 people crowded into St. Louis' great amphitheatre to see the opening of the 1936 season of Municipal Opera with a brilliant production of Victor Herbert's "Eileen." Several times during the performance rain fell and a stiff wind which sprang up carried down a portion of the scenery and threatened to carry away the singers. Although the voices were lost at times in a thunderous rustling of leaves, this elemental noise added impress to the presentation.

Herbert is said to have considered "Eileen" his finest and most melodious work, and after hearing it it is not difficult to agree. Containing, besides a wealth of tuneful melodies and a number of patriotic and inspiring choruses, the entire score is written in the vibrant music of Ireland with all its gaiety and fierceness. The late Henry Blossom is credited with the book and lyrics, which are as those of other of Herbert's operas light, simple and unassuming.

Four of the principals of this year's cast are debuting as members of the Opera Company. These are Edward Mollitor, tenor; Robinson Newbold, first comedian, and Irene Dunne and Maude Gray, sopranos. To the credit of these newcomers it may be said that none of the members of former years are missed. Mr. Mollitor scored in the male lead with his ringing tenor and with the "Ireland My Sireland" number established himself firmly. The vivacious and tiny Miss Gray also set herself well, as did, too, Miss Dunne. Newbold handles his comedy lines unerringly, never failing to get the most out of them in delivery and histrionics.

Dorothy Maynard, prima donna of 1934 and easily the greatest favorite with many opera-goers, was welcomed back enthusiastically, and each of the numbers allotted her were wildly applauded. And not without reason, for her charming loveliness combined with a sweet lilting soprano to form a most pleasing effect.

Thomas Conkey filled the bright uniform of the redcoat and was in fine voice. His duet with Miss Dunne, "Life's a Game at Best," registered one of the outstanding hits of the evening. Bernice Merston had a mother role and her classic brogue was clever. Although her part is a small one, Miss Merston's ability is known, as this is her fourth season here. Opportunity was given Roland Woodruff for the showing of some of his terpsichorean ability in a male chorus number and the young juvenile came through admirably, as usual.

Detmar Poppin, basso, and William McCarthy, second comedian, had relatively unimportant parts with no musical numbers and only a bit of speaking. David Andrada, stage manager, doubled capably in a role and a few members of the chorus were assigned to male parts.

The chorus of 96 St. Louis boys and girls was harmonious and spirited. A number of faces are missing in this year's group, but the old and new have been well trained by Stage Director Charles Sinclair. The orchestration was excellently handled under the direction of Louis Kroll, who replaces Charley Previn this season. In stage settings and costumes the able work of the opera's technical staff showed itself. Especially deserving of mention is the set for act two, laid in the gardens of an ancient Irish castle.

All in all, a distinguished presentation of a Victor Herbert operetta that has been well chosen to usher in the new Municipal Opera season. Next week's bill is another Herbert-Blossom work, "The Red Mill." Like "Eileen," it will receive its first production in the Municipal theatre. *Rewick.*

MELLER BREAKING IN

"Sauce for the Goose," melodrama by Edward Reilly, goes into rehearsal next week under direction of Stanley Howlett, with Harry Wolcher sponsoring. It will have an out-of-town opening at the Hudson, Union City, N. J., May 31.

The cast has Zita Johann, Bruce Carrington, Winifred Sackville Stoner and Alexander Lewis among others.

WRITERS' CLUB, L. A.

Los Angeles, June 1.

The scenario, title and gag writers of Hollywood, amalgamated into one organization, staged the writers' sixth program of one act plays of the season in their playroom here. Two well-done playlets were on the menu, "The Chaste Adventures of Joseph," by Floyd Dell, and "Plots and Playwrights" by Edward Massey. The first is new out here while the second has been produced in various parts of the country for the past 10 years.

"The Chaste Adventures of Joseph," or to speak familiarly, "Joe," is a cutback to Bible days with Robert Ober in the title role. The dialogue was free and easy and very up-to-date without burlesquing those days when pants for men were not compulsory. Virginia Vail as "Asenath," the girl Joe falls for, was good in the role although she did not have much to do. Mary Fisher, cute and petite as "Madame Potiphar," got over well, while "Potiphar" was played by David Preston who waxed his beard nicely and "trouped." Robert Zumemil played a slave. With the exception of a black out finish, leaving certain words spoken in the dark, the playlet should be a good vaudeville bet.

"Plots and Playwrights" is the story of the drunken author seeking a plot. He makes a bet with a short-story writer that the latter can't get a plot on every floor of the rooming house the playwright is hiccoughing against. Three little tragic scenes follow. Lillian Elliot as the mother in the first waits for her chorus girl daughter, Gertrude Short, to come home. The girl comes in, says "hello" and runs out again, leaving the poor old mother with a lot of hot soup and no one to grieve it.

The second floor shows three girls (played by Belle Mitchell, Marie Walcamp and Gladys Huette) living together. Miss Huette, the youngest, is in love with a rich boy and the other two advise her not to see him again. She promises not to make dates with the youth but runs out when she hears he is waiting downstairs.

In the third scene, a boy studying for college tries to get his tough brother to okay his plans. Just as the older one is about to go and see the professor about his brother's scholarship, a friend comes in and a drinking bout is started with the young scholar out as far as college is concerned.

The second act opened in a restaurant with the short story writer and the playwright arguing about the former's play. The drama author explains that he has written another piece holding the same

"CITY CHAP" OPENS

(Continued from page 38)

occupant doing from \$8,000 to \$10,000.

"Green Beetle" (Central, 3d week). Down to \$3,000, but nobody complaining, so the tieup must be satisfactory.

"If I Was Rich" (LaSalle, 4th week). Picked up almost \$2,000, giving new gross around \$8,500; possible stop-clause waived by both sides.

"Out of the Night" (Cort, 4th week). House clientele holding this one around \$7,000; will be kept in because of satisfactory operating expenses.

"Home Towners" (Four Cohans, 4th week). No question but what will turn good summer profit; bumping along at \$15,000 ght.

"Weak Sisters" (Adelphi, 3d week). Checked between \$7,000 and \$7,500; while moderate, figures prove stock idea has succeeded in drawing clientele all its own.

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characters. There follows a scene that was never surpassed in the palmiest day of the meller-drama. Characters are switched, action is fast and funny and a regular burlesque of "East Lynne" days is given. The play ends with another scene in the restaurant with both writers fighting and the waiter attempting to calm the boys down.

Waldemar Young as the alcoholic author was good. Dot Farley in the maid's role, Donald Crisp as the short story writer and Arthur Lubin as the villain were also very amusing. Gertrude Short played the wayward chorus girl without being able to overcome the giggles and Marie Walcamp was very appealing as the cultured girl. Belle Mitchell made a good flapper and Gladys Huette played well both in the serious and satirical scenes.

Clarence Geldert donated a good drunk in the top floor scene, Mervin Williams was okay as the young boy and Walter Long did his usual heavy stuff as the elder brother. Lloyd Corrigan brought many laughs as the friend with a bottle while William Moran was the waiter.

Fred Butler staged and directed both plays, doing his job well. Two scenes of the second play, the exterior of the rooming house and the restaurant, were added by building them on either side of the proscenium arch out into the house. The players used the aisles as streets and acted back and forth from the rear of the house.

PLAYS ABROAD

Rip's "Revue de Paris"

Paris, May 21.

After an American colored revue and a sort of Spanish mixture, Rolf de Mare and A. L. Daven have mounted a French one, with the title of the "Revue de Paris," as the second half of the present program at the Champs Elysees music hall.

This up-to-date diversissement of 90 minutes is full of meat, far superior to the Spanish concoction, and may possibly please local audiences better than the Negro revue, notwithstanding a lack of novelty.

Commencing with the muses of popular ditties, Rip conducts us through a series of topical scenes in which he dispenses his customary wit. The episode at the Comedie Francaise, relative to the recent obstruction by a general and his followers to the performance of "La Carcasse," on the allegation it was a slight on army officers, is taken full advantage of by the author, who portrays an actress unable to proceed in every other play she at-

tempts because of similar objections by representatives in the audience of their various trades or professions referred to in the text.

A diverting time with a traveling troupe of actors playing middle-age melodrama in modern scenery at a provincial theatre. We follow Dante leaving Paradise to visit Paris; described as more infernal than Hades, and pointing out to Virgil this modern inferno composed of jazz bands, night cafes, street traffic, taxes and the struggle for life, but which still retains much to reconcile him so that he wishes to remain.

These and many other amusing stunts are aptly handled by Signoret, purple-clad as Dante; Robert Darthez, George, Jane Marnac, Therese Dorny, Yvonne Legeay, and a number of other clever people, not overlooking Mrs. Walker's British lassies.

The costumes were executed in the Moulin Rouge atelier, supervised by Mme. Mistinguett from designs by Gesmar, while Paul Colin has brushed the scenery.

However, this "Revue de Paris" is more remarkable for local skits than as spectacular. *Kendrew.*

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

MARIE SAXON

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WINTHROP AMES presents

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Mats. Thurs. & Sat., 2:30

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Mats. Wed. & Sat., 2:30

Summer Musical Delight!

KITTY'S KISSES

AUSTRALIA

Sydney, May 5. Anna Pavlova and her company are doing splendidly at Her Majesty's for Williamson-Tait. The season has been extended one week.

"White Cargo" has finished its local season and has gone on tour. So great was its success here that the play returned at the end of month.

"Keep Smiling," with Lee White and Clay Smith is doing nicely at the Palace. It will move out when "White Cargo" comes back.

"Polly with a Past" at the Criterion is doing capacity. Renee Kelly is featured. Williamson-Tait management.

"No, No, Nanette" is doing great business at the St. James for Fuller-Ward. It should stay many months yet.

"The Iron Horse" is in its 10th week at the Prince Edward and will be followed by "The Wanderer."

"Paddy the Next Best Thing" is at the Grand Opera House for William Russell. Nellie Bramely is the star.

Wirth's Circus will take to the road in a few weeks' time. It has done well here.

"The Phantom of the Opera" will close its season at the Crystal Palace shortly to be followed by Syd Chaplin in "The Man on the Box."

Williamson-Tait presented last week at the Royal a revival of "Lilac Time." The show did only fairly well, despite a great cast. Going to Melbourne, 500 miles away, the production did remarkably. It looks as if "Lilac Time" will enjoy a prosperous run there.

Harriet Bennett, English, scored very big and John Ralston gave a splendid performance. Claude Fleming also was prominent. The cast includes Mascotte Ralston, Marie Bremner, Bryl Walkey, Herbert Waiton and Mally Tyrrell.

Williamson-Tait will follow this with "Rose-Marie."

Business very big at the Tivoli twice daily. Billy Judge and his Seal featured at this week. Rigolito Brothers and Swanson Sisters now in third week at this house. Mantell's Manikins scored life-sized hit; Scott Sanders, comedian, playing return, requires new material; Golda, fairly good on the wire; Holbein got across with novelty act; Tier and Ross, songs and dancing, seen here before; Patricolas held attention with acrobatic offering. Better bills have been seen at this house.

Business holding well at Fullers twice daily. Jim Gerald and his revues still big draw. Hastings and Adair got over with pop musical act; Arthur Aldridge pleased with songs; Romano Bros., held attention, posing act; Heaton and Strange closed intermission with dancing act.

MELBOURNE

Gilbert and Sullivan revivals are in vogue at His Majesty's under Williamson-Tait management.

"Mercenary Mary" is playing the Princess for Fuller-Ward.

Guy Bates Post is doing well with "The Bad Man" at the Royal for Williamson-Tait.

"The Admirable Crichton" is playing at the King's for Williamson-Tait. Dion Boucicault the producer.

Athenaeum will house "The Best People" next week. Cast includes Marion Lord, Earl Lee, Vivian Moore, Flo Roberts, Dick Ehlers, Robert Adams and Marian Sterly. Production will be under the management of E. J. Carroll.

"The Nervous Wreck" is at the Palace.

Tivoli has Gautier's Bricklayers, Dollie and Billie, Keith Willbourn, Ben Nee One, Van Dock, Fulvio, Fantasi, Valentine and Bell, Frances Lea and Australian Woodchoppers.

Bijou playing Connolly's Jesters, Estelle Rose, Alex Kellaway, Charles Sherman, Curly Sherwood, Grace and Keats, Ern Pitcher, Morris and Cowley, Molloy and Wendling and Alf and Ron.

Next attraction will be Moon and Morris Revues.

Auditorium, the Don Cossack Choir.

Notes

Guy Bates Post will do "The Climax" shortly in Melbourne for

Williamson-Tait. His leading lady will be Dorothy Brunton, musical comedy actress, from the Fuller-Ward management.

Ella Shields will soon make a tour of New Zealand under Tivoli management.

Mantell's Manikins are to play a season in South Africa under Williamson-Tait management. They will then return to Australia and also tour New Zealand.

The stork is expected very shortly in the Mantell home.

Bob Albright is to make a tour of China and Japan this month, later proceeding to London. Albright will be joined in London by one of the girls who appeared with him in Australia. The other girl has gone with him to the east.

George Highland is in charge of the production of "Rose-Marie" for Williamson-Tait. Mr. Highland, American, has many successes to his credit here, including "Sally."

Toti dal Monte will open her Australian concert tour in Melbourne for Williamson-Tait. This artist created quite a stir here when she played with the Melba Opera Co.

"Wildflower" is credited as a hit in Adelaide for Williamson-Tait. The same company will do "Katja."

Union Theatres will play Dave Lee in his London revue at the Crystal Palace in conjunction with "The Man on the Box" (film). The picture will take up one half of program, with the revue filling the rest.

The Flying Nelsons have made a big success with the Wirth Circus. They will tour Australia with the show for about a year.

Alan Wilkie is presenting his Shakespearean plays in Perth this month. Mr. Wilkie has been traveling Australia for many years but is now playing the Bard's plays only.

Dame Clara Butt and Kennerley Rumford are giving farewell concerts at the Queen's Hall, Perth, prior to leaving for London.

It is reported that Norman Dawn, American producer, is to shortly arrive in Australia for the purpose of producing moving pictures. He is bringing Len Roos as his cameraman.

AMERICANS ABROAD

Paris, May 20.

In Paris: Edward H. Sothorn, actor, and wife (Julia Marlowe); Serge Koussevitzky (Boston Symphony orchestra); Moritz Rosenthal, pianist; George Toland Cameron (San Francisco Chronicle); Lou S. Reals (N. Y. Evening Telegram); Mrs. William R. Hearst; Francis Ouimet (golf star); Grace Moore, singer; Madge Bellamy (Fox film star); Paul Elsen (assistant conductor, Metropolitan Opera, N. Y.); Mayer Harzberg, Lou S. Reals, Jack Dean, S. Jay Kaufman; Adolph S. Ochs (N. Y. Times); Anita Loos, authoress, with husband, John Emerson, playwright; Mary Lewis, Wilda Bennett, Morris Gest; Lillian Cannon (Baltimore), who will attempt to swim the English channel; Vincent Richard and Howard Kinsey, tennis players. Miss Carita (New York actress).

Frieda Hempel, opera soprano, is reported to be residing here for the purpose of obtaining a legal separation from William B. Kahn, New York patent attorney.

Earl Leslie, in a hospital, suffering from an attack of pneumonia, is reported as progressing favorably.

Vienna "Jones" Doubtful

Vienna, May 22.

The German version of Eugene O'Neill's "Emperor Jones" was mounted here by Max Reinhardt, the performances being slated in the local press.

Critics and audience failed to grasp the meaning of the work.

Some writers here condemned the play as too melodramatic.

NOUVEAU CIRQUE FOR LEGIT

Paris, May 24.

The Nouveau Cirque, which recently terminated as an equestrian house, has been taken over by an independent management for the production of musical programs during the summer.

LONDON

London, May 22.

Sebastian and Nord, dancers, are in England. Coming over by the "Montrose" they encountered ice-bergs, with the result their journey, which should have lasted six days, took 10. The male member of the team is the son of Karl Sebastian.

Roy Royston and Bobby Howes (both late of "The Blue Kitten," now defunct), are framing a vaudeville partnership. They will open shortly at the Coliseum, with the Victoria Palace to follow. H. B. Hedley, one of the original "Co-Optimists," will probably be their pianist. Meanwhile Royston helped to kill the strike by acting as volunteer driver on one of the London metropolitan trains.

"Wildflower," one of the first musicals to be withdrawn during the strike, reopened at His Majesty's, where "The Student Prince" finally closed.

On the night the strike was practically concluded, Will Rogers spoke at a dinner given at the American Legion Club and said, among other timely things, that he was especially impressed by the orderliness and lack of rowdiness on the part of the strikers. He added that 10 New York taxi drivers could come over here and create a bigger disturbance than the millions of men did during their recent walk-out.

During the strike many provincial theatrical companies were able to change programs, May 9, by motor-bus and charabanc. Profiteering in transport was rife. One revue moved from Hull to Liverpool at a cost of \$900; another, owned by the same management, did a small journey for \$450. The titles of these two revues were "Cheap Trips" and "Money Getters."

The Vaudeville Club, once graced with the presence of famous vaudevillians, has in recent years blossomed forth as the Actors' Club, Ltd. It was taken over by Archibald Nettlefold, who spent about \$35,000 in reconstructions. At first it drew quite a smart set. But gradually it became less popular, and more recently it has become a meeting place of old dames who wax reminiscent on their past roles of "Juliet."

Now it is about to change hands again. It is being taken over by Jim Mooney, of the American team of Mooney and Holbein, who have been here so long they are looked upon as an English act. Jim intends to run the place as a rendezvous for artists. It contains the usual attractions to be found in a modern club.

Betty McCormack, dancer, and the late "Andree" of the dancing team of Gaston and Andree, sued Gaston for breach of contract. Their partnership lasted four weeks in Vienna. Gaston claimed incompetence and nervousness by his partner, which resulted in him having to cut out the difficult tricks which are a feature in the act, with the result the turn lost prestige during the Viennese engagement.

Gaston further stated the termination of the partnership was mutual. This his partner denied, and further claimed that she held a contract with Gaston for two and a half years. The case lasted two days and Miss McCormack was awarded \$5,000. It is quite likely Gaston will appeal.

"The Unseemly Adventure" is transferring from the Garrick to the Playhouse, making way for a new venture on the commonwealth plan, called "We Present Ourselves," a kind of mystery revue, covering art in all its branches. No names will be given on the program (to give unknown talent a chance), and the whole thing will be run on a sliding scale.

Contrary to expectation, Sir Barry Jackson will continue "The Marvelous History of St. Bernard" at the Kingsway, after its brief cessation during the strike. The next play listed for production there is "The Desperate Lovers," a new comedy by Alfred Suto, in which Edith Evans will star.

Miss Evans, considered by some as our finest actress, has been playing in Shakespeare at the Old Vic.

Hugh Wakefield, who made such a success in "Bluebeard's Eighth Wife" a few years ago, is leaving for America to take the lead in "Service for Two." Next year he may return with the American company for its English production.

The Dutch backer for the unfortunate "Riki Tikl," which had such a brief life at the Gaiety, has taken lease of the theatre and will present Gogol's "The Government Inspector," at present playing at Barnes (a suburban try-out theatre). This is an innovation, the Gaiety being essentially a musical house.

Later on, however, a Hungarian light opera is promised.

LONDON AS IT LOOKS

(Continued from page 2)

the paper out. Reginald Berkeley, author of "French Leave," now leader writer on the "Daily Express," took off his coat with the rest of the staff and went down in the machine-room to print the paper. E. A. Raushan, a well-known dramatic critic, was a porter, or liftman, in the Underground Railway. For some nights, I acted as doorman at one office with orders to keep out any suspicious characters. The only suspicious characters I saw were the members of the staff—and Cabinet Ministers who called.

Among those who stayed up half the night to serve us with coffee were Lady Louis Mountbatten, who also knows Douglas Fairbanks and the Hon. Mrs. Richard Norton, who runs the new Gallery.

Tallulah Does It Again

Frankly, most of us were disappointed with "They Knew What They Wanted." The stalls were by no means enthusiastic; the gallery were vociferous. But it was the acting, and the characterization of the play, not the play itself, which won all the applause.

Sidney Howard, the author, taking a call, referred to Tallulah Bankhead as "that exquisite artist." Sir Patrick Hastings, author of "Scotch Mist," who sat in the second row of the stalls, looked annoyed that another author was trying to reach his level, for, in "Scotch Mist," he called her "the greatest actress in England."

Tallulah certainly did well. She improves with every part she plays. So the Senator need not be ashamed of his baby daughter.

Tallulah gave Glenn Anders a kiss, in full view of everybody, which showed just what she thought of him.

Glenn has certainly popularized himself in England. His acting as Joe was one of the most easy performances I have seen for years. Same Livesey, deputising for Richard Bennett, established himself in a night as the Italian grape-farmer. But my two impressions were:

- (1) That America must have produced a better play than this, during the year when Sidney Howard won the Pulitzer Prize, and that
- (2) The more we see of American plays, the more we realize how much greater a chance our dramatists have of finding novel settings, new situations and plots with a difference. Englishmen are all alike.

James White, the Big Noise

James White, the financier, who now runs Daly's theatre, is one of the most-talked-of men in England. Originally a brick setter, he now moves with the great—that is, the two Joels, Jimmy Wilde, Harry Preston, Steve Donoghue and people who like the smell of the prize ring.

This time, in "Yvonne," he has made Ivy Tresmand his leading lady. By a strange circumstance, Miss Tresmand's stardom coincides with a more or less wholesale departure of the rest of the cast. Gene Gerrard, whom Andre Charlot did not discover when he had him under contract, but who White relied on successfully in "Katja the Dancer," read his part and then threw it up. Carl Brisson, who succeeded him, objected to the part being cut down, so that it should not overbalance Ivy's. Jeanne Aubert, who was being taught English specially to show that even French women can do it better than we can, got tired, and dropped away.

Tomorrow, we shall see whether Ivy can do it on her own. I doubt it. James has started producing plays himself. I mean that he is a masterful man, who gets his own way.

Fanny Ward, the Baby Doll

For years now, everyone has told me how young Fanny Ward looks. This time, I believe it. Soon after midnight yesterday, she joined Constance Collier, Hartley Manners and myself when, fresh from Paris, she was terribly excited about her new beauty shop in the Champs Elysees.

"When I see my name on ten windows," she said, "I ought to get arrested for the way I feel."

She told me how, a few weeks ago, at Palm Beach, where she sold 30,000 dollars worth of her new secret in three weeks, Fred Zimmerman was asked how old she was.

"I don't know," he replied, "but Abraham Lincoln used to be in love with her."

Fanny went on talking like that until I realized that, when you are an actress, you have to talk about your youth but that, when you go into the beauty shop business, unless people think you are as old as Cleopatra would be, if she had lived, it is not good dope for your beauty cure.

The Countess Plunket, who is Fanny Ward's daughter in real life, has graciously allowed her mother to go into business, and Fanny, who always had a business head, loves it. But I am afraid, that, if she takes any more of her own stuff, she'll be winning a beautiful baby prize.

When the King "Commands"

There has not been any trouble this year that I have heard of in connection with the choice of artists for the Variety Command Performance.

Nominally, the King and Queen approve the artists themselves. Of course, in real life, this is not true. I doubt if the King and Queen know anything about the vaudeville stage, or, indeed, care two cents about it.

In some years, there have been rows behind the scenes of it all. For instance, at the first performance Marie Lloyd was not chosen. This was regarded as an insult to the greatest comedienne of her time.

"She is too risky for the Queen," they said. But as, on that occasion, the Queen laughed chiefly at a remark made by George Robey about the draught caused by the hole in the bath—indeed, George has been quite as frank, in his time, as even Marie used to be—where seemed little excuse for poor Marie's omission. That first command performance was too respectable for anything. People yawned. In other years, criticisms were round that the program was arranged by interested parties agreeing on the basis that, if one got in the program an artist under contract to him, he did not mind another manager's artist going in as well.

It is a pity that talk of this sort arises, when an estimable charity is concerned; but it is bound to happen. The disappointed ones have to find some excuse.

This time, a lot of innocuous people have been chosen, (1) because they are British, and (2) because they have not offended before.

Challapine's English

What wonderful linguists these Russians are! The last time I saw Feodor Challapine—he was walking about the London streets in the early hours—he could scarcely understand a word of English. Now, he is back, after only a few months; and yet his English is really good. He talks quite fluently; his accent is understandable, and he has a lot to say.

The more I see of Challapine the more I realize how real genius can break through anything. It is not very many years ago that he was a dock laborer, with Gorky as his fellow starver. Now, he is that greatest of all gentlemen—the supreme artist, with a real pride in his work.

Who Told His Fortune?

Mixed up in one of the most wild ventures, known even in the London theatres, recently, are a fashionable clairvoyant, a wealthy man and various people who wanted, want or may want to stage plays.

Whose hand it was the clairvoyant held, what she saw in the crystal, or whose fortune she told, I should not like to say; but, anyway, vast profits were seen, for somebody or other. The clairvoyant, I understand, was promised one per cent of the proceeds.

So far, castles in Spain have been the only ones built; but the project goes on to other adventure.

I saw the rich man walking through the strike-deserted streets, the other night. Very few theatres were open. They did not include the one, which had housed his first venture.

IF HOOVER IS PRESIDENTIALLY INCLINED—RADIO'S VALUABLE

Money and Power on Air—WEAF Estimated Worth \$3,000,000—Powerful A. T. & T. Sells One National Advertiser \$200,000 Worth of "Time"

Radio's enormous money and increasing power is getting more attention at Washington daily. Secretary Herbert Hoover, in charge of radio privileges, clamped down the lid on permits for new broadcasting stations. Realization of the propaganda possibilities through radio are indicated from the fact that since the secretary took action, it is estimated \$60 applications for stations have piled up on his desk.

The outstanding instance of the financial possibilities WEAF controlled by the American Telephone and Telegraph Co. is cited. WEAF rated the "Tiffany of the air" is conceded to broadcast the finest programs in the world. That the station is virtually entirely commercial so far as popular radio hours are concerned in no way affects the quality of the air entertainment.

A conservative valuation of WEAF, its good will and right to use equal sending power, has been placed at \$3,000,000. That it would bring that figure is undoubted, but it is doubtful if the A. T. & T. Co. would sell its station designation at that figure.

That is indicated by the fact that the A. T. & T. recently separately incorporated its broadcast department, now known as the American Broadcasting Company. It is one more arm of the powerful telephone and telegraph interests.

It has been predicted before that WEAF will clean up next season. One manufacturing company is reported having signed a year's agreement, calling for one hour's broadcasting each week at a total cost of nearly \$200,000. Other mercantile enterprises are scaled similarly, according to the hour chosen.

WEAF is not seeking more broadcast business, being "sold out" for next season. As there are 14 stations on the WEAF hook-up, each of the affiliated stations means fur-

ther revenue to WEAF, while the A. T. & T. itself is supposed to make a charge for the wires used to transmit programs to the other stations, where they are re-broadcast.

Radio and Politics

That radio will figure prominently in elections and perhaps particularly in the presidential contest, is freely stated. The feat of Governor Al Smith of New York is cited. Facing a legislature hostile to his tax bill, the governor some months ago spoke for 2 minutes at Schenectady, with the result that public pressure was so great on the legislators that they accepted the bill.

Whether Secretary Hoover has presidential aspirations for 1938 is not known, but his position as regulator of radio would give him exceptional promotion.

Absolute control of broadcasting is in the hands of the stations with powerful broadcasts. They have recently come out flat-footed against controversial discussions but there is little doubt the secretary is on friendly terms with such stations.

Propaganda

The use of some stations for propaganda is well authenticated. One New York station is reported to be used in the interest of Christian Science. It is presumed that the Chicago Branch of the Federation of Labor will point its station for propaganda. The application for a sending permit was refused, Hoover stating he could not issue the permit. The Chicago unionists, however, are reported going ahead building the plant and it is understood they will select a wave length and go on the air, taking a chance with the government.

Recently a well known theatrical firm was refused a sending permit, also a nationally known newspaper publisher.

SPORTS EVENTS WET AND DRY BY GREBE CO.

Motor Boat and Car for Broadcasting—Relayed to Land Station

Broadcasting from the water via motor cruiser and from the land by means of a moving motor car, has been accomplished by the Grebe Radio Company. Promised shortly by that concern is broadcasting from airplane.

The Grebe program for the summer takes in the major sporting events, aquatic and on terra firma. A new motor cruiser, the "MU-I," recently commissioned, will cover the intercollegiate regatta at Poughkeepsie, N. Y. The "MU-I" will supply a running description of the contest. This will be sent to the motor car on a 63-metre wave length, relayed to the Grebe broadcasting station at Richmond Hill, L. I., and sent out on a wave length of 316 meters. The broadcasting cruiser will follow the annual motor boat race to Bermuda later in the summer, also the gold cup motorboat races in Manhattan Bay.

Conducting two experimental stations, as well as maintaining a standard sending station, the Grebe plant has been allotted five different wave lengths. The concern's pioneering recently included far north broadcasting.

The "MU-I" is owned by Douglas Rigney, formerly press agent for Grebe but now treasurer of the company. The station is owned by A. H. Grebe, who at 33 years of age has become a millionaire through the success of his receiving sets.

Last Saturday a radio wedding was broadcast when Mabelle A. Burbridge, known as "Prudence Penny," a special writer for the New York "American," married Leon C. Gray of the Grebe company. The wedding march was delivered by special apparatus from the Saint Thomas Church, N. Y., to the scene of the wedding under the trees at Douglaston, L. I.

National Attractions Has New Pres.—Chas. Seaman

A complete reorganization of National Attractions of New York, Inc., has Charles Seaman, proprietor of the Paradise ballroom, Newark, N. J., in full charge. The former president, L. O. Beck, Cleveland ballroom operator, has resigned and George A. Baright, secretary, and J. E. Horn, vice-president, are also out, the latter since aligning with Alf Witton.

In keeping with the company's plans to promote a ballroom circuit, the realty end of the business in the buying and leasing of new ballrooms to add as spokes to the wheel will be the first matter to be taken up. C. C. Thomas, formerly with Batchelor & Kemp, picture house agents, has joined National Attractions, Inc., to take charge of the cabaret bookings.

HARRY ENGEL MARRYING

Harry Engel, vice-president and general manager of Robbins-Engel, Inc., will be tendered a bachelor dinner tonight (Wednesday) at the Hotel Pennsylvania by his friends in the music business and phonograph recording circles.

Engel is marrying Clare Kort of Ottawa on Friday. Miss Kort is former society editor of the "Ottawa Citizen."

CLUB RATE FOR ASH

Chicago, June 1.

Music Corporation of America, Chicago, is hiring out Paul Ash and his orchestra for after-theatre engagements at a flat rate of \$1,000 for local and \$1,200 for out-of-town engagements.

The orchestra's playing time on these bookings is about two and a half hours.

RADIO RAMBLINGS

These spasmodic comments on radio offerings taken singly as they are etherized from time to time lead to the general conclusion that the broadcasters should get together for the general good of their public. The simultaneous broadcasting of all-singing features and all-dance music as occurred Saturday night is all wrong. If one cared naught for sopranos or tenors, there was no alternative locally, because every station was going in for the singing stuff. The 10-to-midnight period found a marathon of jazz on the ether.

Individually, "The Rivals," by the WEAF Players earlier in the evening was a departure in other entertainment, although it's a question if one cares to concentrate on following the dialog. This has been noted in the past in the operetta revivals.

Although Fred Rich is vacationing, with Ray Stillwell temporarily at the baton, the Hotel Astor dance orchestra via WJZ was as fetching as ever. The orchestrations were outstanding in their careful detail.

The Capitol Hour Sunday night was distinguished by a treatise on the traps and drums, and their relation to the cinema, indicating how a snare drum was used for martial purposes; bass drum for cannon roars; tympani, cymbals and other traps were utilized for other "effects." Preceding that, Waldo Mayo, the concert master of the Capitol grand orchestra, rendered Gershwin's "Rhapsody in Blue" as a violin solo, the first time heard. "Aloha Oe," arranged by Fritz Kreisler, was another Mayo solo, both very good.

The Crystal Palace dance hall via WOR had the Henry Linderman and the Tom De Rose "hot" band alternating. . . . From WEAF, the Casa Lopez orchestra music was broadcast by Irwin Abrams' combination, Abrams' penchant is all "hot" syncopation.

B. A. Rolfe's noonday dance music from the Palais d'Or by direct wire through WEAF fills a much-needed want for midday syncopation. Rolfe's jazzists are on par with weekly, and their brand of jazzapella is bound to be an important factor in increasing the Rolfe rep.

The Royal Typewriter Orchestra are a lively lot and as vacillating in their tastes. From "Bambalina" and "Wildflower" they are just as apt to switch back a decade to the "Florodora" music, which is still as impressive with its "Tell Me, Pretty Maiden," as was the occasion yesterday.

While a beautiful score, it seems to lack the verve of modern production music. Still, the "Florodora" music is not without its color and picturesqueness, although tepid (again that odious comparison!) alongside of present-day bizarreness in musical comedy settings.

The Silvertown Cord orchestra was given a plug for its present itinerary, with the announcer heralding the next three stands. Osafido Metucci, South American cellist, was the guest soloist with the Goodrich band. His rendition of Burleigh's arrangement of "Deep River" was excellent.

The Silver-Masked Tenor stepped without his limits in attempting the stately "Valencia" vocally. He was apparently not only unfamiliar with the lyrics (which he could have read off, of course), but seemingly also could not keep tempo with the music. Still, he did much better with "I Hear You Calling Me," a standard with the tenor.

The band also paid tribute to Victor Herbert with a waltz rendition of "Dream Girl" and before that with "Dream Melody."

Vincent Lopez, who made his farewell "appearance" Tuesday night over the WEAF hook-up of 14 stations, was on again Thursday from WEAF alone. He, too, did "Valencia," "Georgiana" and "I'm Lonely Without You," which are radio favorites. "Adios" was a new Spanish fox-trot.

Relayed from Washington, D. C., through WRC, New York's WJZ picked up the Meyer Davis Swane Syncopators from the Swane cafe at the Capital. Their music is tepid.

The Breyer Ice Cream Co. of Philadelphia plugged itself from WJZ, with Vernon Dalhart and his ensemble singing the old-fashioned type of songs.

From WEAF the Record Boys (Al Bernard, Frank Kamplain and Sam Sept) harmonized fetchingly. Kamplain's yodeling is a novel interlude. The Four Aces followed as part of the Variety Half Hour with some distinctive production music.

Lopes for his farewell over the hook-up prepared a special program, including a "surprise" number in a concert rendition of "Ellie Ellie," very well done.

While George Olsen and his original orchestra were "Sunny-ing," the club band at the Hotel Pennsylvania filled the void, with Norman Brokenshire, the WJZ announcer, heralding "Mountain Greenery" and other ditties until Olsen's personal advent for "Lulu Lou," a new Olsen novelty, with too many extra choruses. It's a doggerel, a la "Aint Gonna Rain No More," and will probably click as big. Bob Rice, who has been A. S. O. L. with a cold, so returned vocally. Abel.

COMMERCIAL AT EXPO

Philadelphia, June 1.

Because Station WCAU is charging \$250 an hour for the use of the air to advertisers, the Sesqui-Centennial officials sought to remove the station from the exhibition grounds, but Judge Harry S. McDevitt here ruled in favor of the Universal Broadcasting Co., owners of WCAU. The station's contract was held legal and enforceable, a plot having been allocated them in exchange for radio exploitation services rendered in advance heralding of the Sesqui-Centennial.

Mayor Kendrick objected to WCAU charging advertisers for the "time," planning from four to ten hours of commercial broadcasting daily while the Sesqui is in progress. It was held that the financial returns would greatly exceed the value of any advance publicity the broadcasting company has rendered the S-C exposition.

Good as "Ash"

Los Angeles, June 1.

Dave Good, orchestra leader at the West Coast Uptown, is replacing Forsight's Orchestra with one of his own at the Alexander, West Coast house, in Glendale.

Good will do a Paul Ash at the suburban house.

Radio 'Iolanthe' as Special Version

A special radio version of "Iolanthe" will oppose the professional, Gilbert & Sullivan revival at the Booth, New York, June 9 from WEAF.

The WEAF Light Opera Company will broadcast the G. & S. comic opera with the soloists including Ivy Scott, Frances Paperte, George O'Brien, Harvey Hindermyer, Theodore Webb and Jack Oakley.

Tom Thatcher Deposed

Chicago, June 1.

Tom Thatcher, erstwhile B-flat sax player and owner director of the Drake Grill orchestra, has been replaced as director of the musicians by Bob Mecker, formerly first violinist with Jack Chapman.

The Drake outfit will now be known as Bob Mecker's orchestra.

MEYER DAVIS PEEVED

W. Spencer Tupman in Legal Controversy With Music Manager

Washington, June 1.

Meyer Davis has gone to the mat with his former Le Baradis Band leader, W. Spencer Tupman, and is asking for an injunction in the local equity court to prevent "Tup" from playing or directing for anybody but "Meyer Davis' Music."

The suit follows what Davis describes as a long drawn out controversy with the leader.

BUTTERFIELD-BAY WEDDING

With the Vincent Lopez orchestra doing four shows at the Mark Strand, New York, last week, Charlie Butterfield, trombonist with the band, didn't have much time to step out and get married between shows. The new Mrs. Butterfield is Daisie Bay (Bay Sisters).

The wife joined Butterfield on his tour with Lopez in the picture houses.

B. A. ROLFE

Featured Edison Recording Star, WEAF Radio Artist and the Premier Dance Attraction at the Palais d'Or, New York, is another in the galaxy of musical satellites who are boosters for the Robbins-Engel ultra dance compositions. Mr. Rolfe, a veteran showman and thorough musician whose individual prowess as a cornet virtuoso has been widely acclaimed, is regularly featuring and broadcasting our Big Four:

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"JIG WALK"

"CAMILLE"

"ONLY YOU AND LONELY ME"

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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.)

BRUNSWICK RECORDS

Phil Ohman and Victor Arden, the dual piano experts in "Tip Toes," are again featured with their own dance orchestra in a new Brunswick couplet, "Morning Glory Lane" and "I'm in Love With You, That's Why" (No. 3128), both published numbers and unlike the previous Ohman-Arden offerings, not from a production. The keyboard manipulation is naturally outstanding in the arrangement, although the records are generally well-balanced in scoring.

From his Detroit retreat, Ray Miller broadcasts his torrid dancipation with "I Want You to Want Me to Want You" and "Oh, Oh, Oh, What a Night!" Both are exceedingly "hot," the brass standing out smartly.

Abe Lyman's California Orchestra, which has been in Chicago for a full season now, has Charles Kailey Lyman's own composition. The first is by far the better number, commercially and otherwise, and is well done for dance purposes.

The Ragat Club Orchestra is a "house" band, specializing in waltz recordings. "Waters of the Perlkomen" and "Whispering Trees" (No. 3129) on both sides in the vocal interludes. The dance numbers are "Do You Believe in Dreams?" a current ballroom favorite, and "Mary Lou," a home product of 3123 are the latest couplet. The latter is a Wendell Hall song, already "canned" by the "red-headed music maker" vocally on the Brunswick.

Judging by the prolific recordings by the Ben Selvin orchestra, no wonder Selvin owns half of the Long Island real estate! Despite his really penchant, Selvin is still the expert musician firstly and evidences it in the "Betty" and "Valencia" couplet (No. 3172). The latter, which is the current dance rage, is played in strict four-four time as a perfect fox trot, instead of the original six-eight tempo, which is musically more fetching, but not a perfect fox trot, being too fast and akin to the old-fashioned two-four. "Betty" is another radio favorite. Both are clearly scored for straightaway dance purposes, with vocal choruses included.

COLUMBIA RECORDS

A trio of Chicago radio favorites are represented on the Columbia releases, all of the vocal variety. Art Linick, "dutch" comedian, Ford and Glenn, ballad duo, and Art Gillham, "the whispering pianist," are standards in the midwest solely through radio publicity.

Linick's ether standby, "Mrs. Schlegenhauer" is glorified in song and monolog on both sides of Columbia No. 621.

Ford and Glenn, to piano accompaniment, duet a ballad couplet, that being their song specialty. "I Wish You Were Jealous of Me" and "Truly I Do" are the offerings. "The Whispering Pianist," which is Art Gillham's billing, with his own name only parenthetically included and made incidental to his professional cognomen, is again "talking to his piano fingers in characteristic style while putting across 'It's Too Late to Be Sorry Now' and 'In Your Green Hat.'"

Mr. Gillham is the one who complained of Jack Smith's billing as an infringement; the latter, a Victor artist, and now in London, identifying himself as "the whispering baritone." Both are radio-made attractions, with their recording activities as a result of the ether fame. Smith is now billed on the other side as "Whispering Smith."

Gillham's consistently intelligent ad libbing and trimmings in "selling" himself and his songs on the Columbia disks, have long since suggested him as a good picture house possibility. He has the advantage through a known regular itinerary of all the big broadcast centrals which should have generally publicized him throughout the country.

From the New York end, two radio familiars in Ross Gorman and his orchestra, and the Ipana Troubadours, are represented with a quartet of dance tunes. Gorman's "No More Worryin'" and "I'd Rather Be the Girl in Your Arms" (the latter one of the few pop songs authored by Harry Archer and Harlan Thompson, the production writers), are sprightly dance offerings.

Sam Lanin's Ipana Troubadours have the Singing Sophomores assisting vocally in an interlude in "Good Night, I'll See You in the Morning." "Only You and Lonely

Me," a hit, potentially, is the companion piece.

The Cavaliers, the waltz experts for Columbia, have a simple and a syncopated waltz couplet offering. "I Wish I Had My Old Girl Back Again," an Ager-Yellen-Pollock composition, is another "Sally" type of song by the same writers. Lee David's syncopated waltz novelty, "Waltzing The Blues Away," is the back-up.

The Singing Sophomores are by themselves in "Georgianna" and "Honey Mine" (No. 625) with their usually satisfying quartet male harmony. From the Revelers' idea of harmonizing in dance tempo, making their recordings sound like singing fox trots, the quartet is now going in for the usual "barber shops" in accepted and decorous rhythms.

The Russian Art Choir under A. U. Fine's direction, from the "Song of the Flame," which came to attention first as vocal assistants to Tessa Kosta upon the prima donna's Columbia disk debut, are on their own with two Russian folk songs. The ensemble singing is pleasing. Fine arranging the vocal orchestrations.

On Okeh No. 40612, a new recording artist is Buster Johnson and His Pickaninies, with a brace of snappy tunes in "Sweet Little Mammy" and "No More Worryin'." Frank Cumberland is credited for the vocal interlude. Their stuff is averagely satisfactory, but not distinctive.

VICTOR RECORDS

Roger Wolfe Kahn and his orchestra are the first to do the new Berlin song, "At Peace With the World" as a waltz, coupled with "I'd Climb the Highest Mountains," a fox-trot. It is generally conceded that the new Berlin number is below standard although likely to attain a vogue because of natural publicity and organization. The Kahn instrumental technique, however, figures most importantly in elevating the impression considerably through the medium of an unusual harmonic orchestration, running to the strings in general motif.

The Paul Whiteman treatment of "I'm in Love With You, That's Why" (Dixon-Henderson) is corking. The trumpet, celesta and strings are choicely orchestrated. Russ and Fiorito's Oriols Orchestra with the companion number, "Sweet Southern Breeze," take natural advantage of the theme for southern song interludes like "Deep River," etc.

With Johnny Hamp's Kentucky Serenaders back in New York (located at the recently-maligned Westchester-Biltmore Country Club), their recording activities for Victor are being renewed. For their come-back they have been allotted a couple of choice dance tunes in "Honey Bunch" and "Roundabout Way to Heaven." A vocal trio from the orchestra is also dovetailed into the first number.

Gene Austin, whose picture house engagements should react favorably for Victor record sales, evidences versatility in "Ya Gotta Know How to Love," a rag novelty, and "Bye, Bye, Blackbird," another Dixon-Henderson song hit, which is sufficiently plaintive and homely to attain general popularity.

VOCALION RECORDS

Austin Wylie's Golden Pheasant orchestra, from the Cleveland restaurant of that name, have four numbers on the Vocalion lists, "Could I?" coupled with "Valencia," and "Honey Bunch" with "Bye Bye, Blackbird." All are vocal-chorused but the Spanish fox-trot, the Wylie dance idea being simple and straightforward.

King Oliver and his Dixie Syncopators are "hot and low-down" once again with "Jackass Blues" and "Deep Henderson." Georgia Taylor admits herself possessed of the "Jackass blues" in a vocal interlude, but as a dance it's bound to chase the indigo feeling following a session with that eerie clarinet, braying trombone and blaring brass.

Louis Katzman's Ambassadors have two production offerings in "Lulu Belle," from the Ullie show, and "The Girl Friend," of that show title, which also introduces "Blue Room." Katzman is a past master in dance recordings, and this is up to standard, which speaks for itself.

The Frivolity Club Orchestra is a nom-de-disk for Jack Denny's Friv-

HERE AND THERE

Howard Russell, of Waverly, Ia., pianist, has joined Cato's Vagabonds, widely-known dance orchestra, throughout Iowa and Minnesota.

The Original Memphis Five, one of the best-known recording dance bands, may be elaborated into 11-men with the orchestra's identity kept intact.

Mike Speciale and his recording orchestra are slated for the Pelham Heath Inn, Pelham, N. Y., closing at Bamboo Gardens, Cleveland, where Emerson Gill and his Okeh recording dance band succeeded Speciale.

Joe Candullo and his orchestra from the Everglades cabaret, New York, are making records for Harmony and Perfect.

James Kendis and Nat Osborne have incorporated to publish popular music. Kendis is of Kendis & Brockman, Inc., the latter dissolving with both members free-lancing as writers. Osborne is a veteran songsmith.

Nat Chalken is now booking bands for Roger Wolfe Kahn's office.

Roger Wolfe Kahn's Collegians will be at the Paul Smith's hotel, at Paul Smiths, N. Y., in the Adirondacks this summer. This is the place where President Coolidge and family will spend the summer. Another Kahn unit is Mattlin's Melodians, due to open at the Roseland ballroom, New York.

Bill Bailey of Barnum and Bailey, banjoists, has invented a new banjo with a twin-neck arrangement which gives the effect of a dual banjo.

Milton Spielman has signed for 15 weeks at the Hotel Richmond, Richmond, Va.

Sam Smolin and his Radio Orchestra are at Brady Lake Ballroom, Brady Lake, O., this week and next.

Don Warner's 10-piece orchestra is at the Bon Ton Ballroom, Ocean Park, Cal., for an indefinite engagement.

Joseph Andelman is manager of the Palm Garden, a new dance hall at East Hartford, Conn., just opened.

Gene Cirina and orchestra, after appearing at the Hotel St. George, Brooklyn, opened at Janssen's Hofbrau, New York, June 1.

New "Smart Set" Dance

Chicago, June 1. In a contest sponsored by Hearst's "Smart Set" Sol Ashback and Peggy Nelson, locally famous through Charleston manouevres, won first prize in a creative dance competition held in the Trilanon ballroom. The new dance is to be called the "Smart Set."

Preliminaries extending over several weeks bolstered the ballroom customage considerably, with hundreds of couples entering the contest. The winning step routine is built around the waltz fundamentals.

WEIDOEFT HIT IN PORTLAND

Portland, Ore., June 1. Herb Weidoeft and his orchestra turned the crowds away at the McElroy Ball Room Saturday. He was immediately booked for the Columbia, Seattle, and will double at the Butler Hotel for a week.

olity band as regard the Vocalion. On the Brunswick, the Vocalion's big brother make, Denny's name is used. "Adorable" and "Lonely and Sorry" are the numbers (No. 15316) done in acceptable style.

Al Bernard has a new partner in Charles Aubrey, although Sammy Stept is still at the piano. Bernard, Stept and Frank Kampman were the erstwhile Record Boys, but Aubrey seems an alternate ally, or a new partner entirely. "Eva" and "The Harvest Moon is Shining" are of the familiar style of dialect song essayed. Don Maffey also contributed with a banjo specialty in the latter, and Buddy Wagner is the saxophonist in the first number.

Victor's Funny Stand Against Dance Hall Bands as Recorders

The Victor Talking Machine Co. has a funny idea about dance hall bands as recording artists. On the theory that the clientele is not particularly choice, many a crack dance band has not landed on the Victor label despite its merit; and despite that a ballroom with its large, and present-day intelligent clientele, is more likely to produce returns in sales than a limited following of a cafe or hotel.

Phil Romano and his orchestra, just opened at the Roseland ballroom, New York, one of the city's most pretentious dance places with a following that puts the average night club or hotel—and in truth exceeds it because of strict regulation against liquid dispensation, etc.—find themselves discriminated against because of the Roseland hook-up.

When Romano was at the Kenmore hotel, Albany, he was taken on by Victor and his first record started off briskly. Romano is an up-state favorite because of the location and his radio activities, and he had the advantage of being the only band that merited Victor representation in that territory.

Romano alternates seasonally, for winter and summer. The Roseland ballroom, New York, over the hot months, marks his fourth return. With the following being the cause of the repeated returns, it would be to his advantage obviously on disk sales.

Victor's New York recording manager, Edward T. King, takes the opposite view, figuring the Roseland lacks "class" and it would not be in keeping with the Victor standard.

Mr. King overlooks that in Detroit, he has one of the best sellers in the crack Jean Goldkette orchestra from the Greystone ballroom.

Discrimination

King's discrimination kept Sam Lanin, for six years at the Roseland ballroom, off the Victor, despite the unusual merit of a band like Lanin's which today records for virtually every company but Victor, and would not now be interested in a Victor contract because of the mass production for the other makes.

Lanin became a Victor recording artist, unbeknown to Mr. King. The latter signed Howard Lanin and his Benjamin Franklin hotel band, from Philadelphia, not because of Howard Lanin's standing, but because of the Benjamin Franklin hotel, Howard was eventually compelled to turn to his brother, Sam, for technical assistance and it was the Sam Lanin band that made a number of "cannings" in the name of Howard.

The Roseland situation with Romano finds the ballroom anxious to utilize streamers and extraordinary publicity methods to boost Romano and his Victor connections, but the latter does not think a Broadway dance palace is in keeping with Victor's standards. Hence, until Romano changes his job, he will probably not "can" for the Victor disks.

INSIDE STUFF

On Music

Possible "Valencia" Rival

With "Valencia" creating a new vogue for Spanish fox-trots, it is suggested that some music firm look into the tune that is the theme song of Trini's matador number (her last) at the Palace, New York, this week. Possibly a Spanish folk song, it is fetching for American consumption and with proper arrangement can be "made" on this side, if not already published.

Shifting Air Audiences

An argument advanced in favor of radio as a popularity-booster, particularly as applied to dance music, is that the shifting youth, creates a new audience almost yearly. The adolescents who are the backbone of the ballroom and cafe business are children at 14, and young men and women a couple of years later, with the result this growing public must become educated—and here is where radio figures—as to the merits of certain dance organizations.

Fine Herbert Memorial Broadcast

The second annual memorial broadcast in memory of Victor Herbert was sent over the air through WEA last Wednesday. Radio reviewers credited the programs as one of the finest examples of broadcasting since radio was invented.

The event was handled by Gene Buck and Sylvio Hein, representing the American Society. Notables in artistic and civic circles were present and contributed. It is the aim to give a similar broadcast each year, marking the death of Herbert.

Brunswick "Behind" Lopez' Records

Vincent Lopez is the "ace" recording attraction on the Brunswick records, the Lopez name being figured to buck Whiteman on the Victor in the dance competition field.

Lopez has made his first four recordings—"Honey Bunch," "Adorable," "Could ?" and "Show That Fellow the Door." They will be released simultaneously with the start of his month's stay at Shea's Buffalo.

The Lopez picture house tour treks westward, and a special Brunswick campaign will keep pace with his route.

KING NOT WITH PALAIS D'OR

Charles King, who was mentioned in last week's "Variety" as being an executive of the Palais D'Or, the Chinese-American restaurant on Broadway, is not connected with the place.

The Palais D'Or is operated by a corporation and is one of the biggest money-makers among restaurants, American or Chinese, in New York.

The Palais is going after Broadway trade with a view to "corner" the Chinese restaurant business on the main stem.

Isham Jones Band Disbands

Chicago, June 1. Isham Jones' orchestra has disbanded.

After completing its Florida engagement recently the aggregation is said to have found it impossible to get any bookings, with the break-up following.

Four of the orchestra men, including Roy Bary, who was Jones' arranger and pianist, have signed individual contracts with the new Edgewater Beach hotel orchestra. Bary is considered the star man in the former Jones outfit.

Jones has announced no plans for himself as yet.

Joe Cook's Disc Test. Joe Cook, he of the "Four Hawaiians," has passed his test as a Brunswick recording artist.

THE BACON BANJO CO.
BROTON, CALIF.

SILVER BELL
BANJOS
New Catalogue
THE BACON BANJO CO.
BROTON, CALIF.

TRACING MUSICAL COMEDIES

By JAY HOLLY

One musical comedy in six makes money for its producer where only one dramatic or farcical production out of 20 rings the bell.

Musical comedy costs scale from five times the investment a drama or a farce demands to as much as double five times.

Pit an average drama or farce against even an indifferent musical comedy and the latter will get the major share of box office attention.

Musical comedy is the most enticing of all the varied substances of the theatre for the lay investor because of its showy character and the general average business even mediocre musical pieces attract. And yet the field has swallow up more big fortunes than, perhaps, all other kinds of playhouse diversion combined.

But one big musical comedy hit will pay for five losing ventures in the same material.

Back in the primeval elements of man—explaining another musical comedy quality that helps for its general favor—are hidden inherited tendencies that make him responsive to rhythm, concordance of sound, color. Without his knowing it these transmitted secrets of man's spinal cord are playing their part

toward his delight while under the influence of a musical comedy.

Surprises on a Trip

Tracing musical comedy back to its misty past is a fine, fat job for the theatre fan with a yen for ancestries. The student undertaking the trip will get more surprises than any land travel for travel's sake can give him. A dozen times a dozen books could be compiled from the material at hand or embalmed in old playbills. Oddly enough, no ambitious scribe has thus far appeared who thought the undertaking worth while.

A cursory investigation for the first sources of the commodity hke us back far beyond Shakespeare's time. When the casual inquisitor surveys the early substance he thinks at once of pantomime, Punch and Judy shows, the plays preceding the Bard of Avon's that stuck in a sung tidbit or gave one or more of the players a dittied frolic with their legs.

Back farther still you've got to dig, though, before you'll find the thing beginning to move toward what it's since become. You're coming through a byway of some city street, for instance, and you see a flock of children playing "Ring-a-

rosy," and while you may not know it, you're looking at one of the very first movement toward what has since evolved to musical comedy, for the circle of children that you see moving with linked hands and rhythmic feet are but preserving a phase of early savage life in the aboriginal periods, when, after capturing game on one of their food quests, the hunters, men and women, assembled and surrounded the carcass, the linking of hands and the circle form being but a savage expression of an agreement that the food belonged alike to all.

The aeons kept rolling on, however, before any definite articulate movement toward musical comedy or its formless forerunners took anything like a direction. Sincere inquisitors seeking only the truth about musical comedy's beginnings must take cognizance of myriad elements of many vapory periods.

Always Dancing Girls

The primary impulses toward the substance as we know it today would seem to have come out of the early Grecian cradles of the theatre. Going back farther than the civilization of Greece, we know that man got his first ordered taste for dancing girls with the establishment of the first market place, or fair, as it was designated, when for the first time in the world's history the many scattered peoples of the earth met at a common centre to exchange their wares.

The invasion of ancient Britain by the Romans brought in the jesters and buffoons with the romps and lays that so aroused the ire off good old Queen Boadicea that she issued a scathing rebuke to her subjects, scolding them for copying what she termed the "Invaders' vicious instruments, tending to idleness and decay among my people."

The kick of Boadicea against what she termed indecencies of physical contortion on the part of the Roman playboys shows how like today's viewpoints of some folk, with their censoring proposals, are with the viewpoints of the ancient British potentate and her sympathizers.

Boadicea's kick against the pernicious effect of the Roman fandangoes on her subjects was phrased no less puritanically than recent kicks of the present season right here in New York against alleged violations of good taste and good morals in certain musical comedy exhibitions that came under the censors' ban. The regal prude's proscription read all of her subjects who countenanced the Roman jesters and buffoons' antics into a class of specially heinous sensualists. As the queen herself put it: "Away with all those alien actors, buffoons and jugglers and their gatherings, by which persons who cannot endure to be idle may be occupied in worse than idleness by enemy louts who expose the obscene parts of their bodies and practise such indecencies respecting them before public audiences as to make a sinner blush!"

Anterfor to the jugglers, buffoons and jesters of the invading Romans, carrying seeds of musical comedy with them, were the ancient Druids, who were minstrels as well as priests.

The Troubadours

The troubadours of ancient Gaul, with their songs and strums on crude instruments, the early shepherds with their lutes, the clan vocalists of the early Welsh, the cantors of pre-Christian Judea, the dancing derbies of the Indians, the folk singers of Indo-Europeans, the Gaels who sang the triumphs of their Brian Borus were others who kept adding to the store of material that was later to gain rounded though complex form and be absorbed by musical comedy.

No question whatever but that America's first seeds of the thing came from its neighbors across the seven seas. Britain, so opposed to the exhibition of the human form in Queen Boadicea's time, gave us the major portion of the makings, with France and Germany other substantial contributors.

As man got to be a social animal, gathering in crowds for his relaxation, the things making for entertainment evolved one by one here and there along the highways of the world, and these things, even in the very long ago, had in them in some measure and degree the very elements that we see in developed qualities in our stage diversions of many kinds today, including musical comedy.

Louis Harrison, an imaginative and lively player in one of our leading musical comedy playbills as this composition is assembled, created one of the early forms of musical comedy when far back, when

Grant was President, he wrote and starred in a piece called "Skipped by the Light of the Moon." Harrison, whose theatrical history dates back in an unbroken chain to the Globe theatre of London during Shakespeare's days, had adventured some time following the Civil War period in the writing of a piece somewhat similar, this in his teens, when he presented, with his sister Alice Harrison, "Photos."

Men who wrote for the American stage in those days were few and far between. Yet few as they were plagiarism was common. The claims of an author against Mrs. John Barrymore's use of the author's material in an Edgar Allan Poe play submitted to Barrymore, of recent ventilation, as well as similar claims of misappropriation of submitted material against many other playwrights had their occasional provocation in what might be termed the later periods of our subject. Harrison, or instance, in the Grant period, the records show, submitted a play he had set down to Willie Edouin, a contemporary. Harrison, then unknown locally, proposed that Edouin and he star in the proffered writing. Edouin read the Harrison play, shook his head with a motion suggesting regret, handed the script back to the young comedian-writer, and said: "I like the idea very much, my lad, and I'd go in with you in a jiffy, but for one thing: I have a play precisely like it in my trunk!"

Louis Harrison's First

And whether Edouin had or hadn't a play "precisely like" the Harrison play in his trunk at the time, it is in the chronicles of the hour that Harrison that season went out stalling with his proffered play "Photos" with his sister, and Edouin went out with a piece that Harrison says was "precisely like it," labeled, "Fun in a Photograph Gallery."

The Harrison period of "Photos" was the first in this country when anything like today's musical comedy had taken form, i. e., a story with songs and dancing.

Take a close look at the facade of the New York Garrick theatre of today next time you start to enter it for a Theatre Guild production of now, and see in certain visible symbols that this playhouse has had several histories. One of the signs of former tenancy you'll see is the insignia of Edward Harrigan. It was Harrigan, a prime New York singer and comedian of earlier days, who built the playhouse. Harrigan was one of the first authentic purveyors of musical comedy in America. Harrison, not as old, had preceded him by several years, but the Harrigan output was closer to musical comedy as we now understand the term than the Harrison form.

Harrigan had been a San Francisco ship caulker. He dropped his mallet and oakum one day, and with a partner, Sam Rickey, hopped onto one of the Speak Easy platforms of the Frisco coast to do a turn they had created, called "Casey the Piper." Rickey was a genius of his time. His spirit in the rollick and humor of his concepts still lives side by side with Harrigans in many preserved directions, tricks and adventuring to be found on our vaudeville and musical comedy stages of now.

Harrigan and Hart

When Rickey passed on, Harrigan took a new partner, a personable youngster christened Anthony Cannon, whose stage name was Tony Hart. The productions of the pair, stage pieces of full performance length, save for the lyric prattlings and rhythmic gyrations of chorus girls of now were musical comedies. The difference between the Harrigan and Hart form of musical piece and the Louis Harrison model of earlier concept was in larger groupings by Harrigan and Hart. A singing and dancing total of eight or nine people had served Harrison, where with Harrigan and Hart came extensions that occasionally brought a cast of principals and singing and dancing auxiliaries to as many as a hundred.

The grab bag of musical comedy research continually brings up new faces and claims for recognition in the digging in for original sources.

The musical comedy Frankenstein had but begun to assemble its vertebrae. The fillings were to come later and slowly. Boston puts its name on the map as a lively factor in the development of the field in many ways in the decades following the Civil War. One of its instruments was John Stetson, a pioneer of the country's theatre of two generations ago. Stetson had money made in the show business, had an

(Continued on page 46)

SUSPECTED PUBLICITY

Irwin Abrams Lost Job at Casa Lopez; Alleged "Fiancée" Had Disappeared

"I don't need publicity. I engage a publicity agent by the week," acidly replied Irwin Abrams in his apartment at the Hotel Harding to newspaper men when they interviewed him about the alleged disappearance of his "fiancée," Dorothy Salohoff.

After listening to Abrams for about thirty minutes the dubious scribes went to Vincent Lopez for whom Abrams has been orchestra director for a short while at the Casa Lopez. When Lopez heard the story and was told by the newspaper men they had reason to believe it a figment from the brain of Abrams, he announced that Abrams was through with his job at the Casa Lopez.

Lopez is quoted as saying that he, too, believed it to be a "cheap piece of publicity." "Abrams is through at my place," announced Lopez. Abrams did not go on at the Casa Lopez that night.

Abrams notified the Missing Persons' Bureau at Police Headquarters he had reason to believe his "fiancée" was kidnapped and held a captive by a woman agent of a "gang." He stated that a former female friend of his threatened to get even with him. Since that time Miss Salohoff, said Abrams, has been assaulted three times. The police had no record of these assaults.

Once, said Abrams, Miss Salohoff was trussed up and beaten in a hotel near the Harding. She was found lying in a pool of blood, said the deposed orchestra leader. Miss Salohoff, he said, was independently wealthy. She was an orphan from Columbus, Ga., and he had met her at Miami, Abrams said.

MORGAN'S BAND TO TOUR

Jimmy Morgan and orchestra left the Moulin Rouge, New York, May 24 after a four-week engagement. The cafe is due to close for the summer.

Morgan's orchestra followed Paul Specht in after the latter left for England. The unit will tour the picture houses.

GORMAN'S SELLING AGENT

Ross Gorman, the orchestra leader and Columbia recording artist, has turned music publisher, with Edward B. Marks as his selling agent exclusively. (Mrs.) F. Gorman is general manager and George Ramoy, professional manager, of the new enterprise.

FELICE IULA, COMPOSER

Baltimore, June 1. Felice Iula, leader of the Rivolt Theatre Orchestra here, is author of "In a Little Garden," which Shapiro-Bernstein will publish.

Dumont at Chicago Theatre

Chicago, June 1. Adolphe Dumont has been selected permanent orchestra leader for Balaban & Katz' Chicago theatre upon the discontinuance of the rotating policy for orchestra directors among the Chicago, Tivoli, and Uptown theatres.

Jesse Crawford is the permanent organ soloist for the Chicago.

Dupont's Decorating Studio

Chicago, June 1. Floyd Dupont, former Broadway producer, at present staging cabaret revues, has opened an interior decorating studio in conjunction with his producing activities.

Mr. Dupont has just completed the Bridge, road house, and is now remodeling the Lincoln Tavern.

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

CHARLES DORNBERGER

and HIS ORCHESTRA
Exclusive Victor Artists
Opening June 8 at Magnificent Signal Mt.
Inn, Lookout Mt., Chattanooga, Tenn.
Featuring "WHEN YOU'RE AWAY"

Katz & His Kittens

Are You Ready Kittens?
"Meow-meow!" Let's Go
VICTOR RECORDS

VINCENT LOPEZ

And His
Casa Lopez Orchestra
MARK STRAND, NEW YORK
Direction WM. MORRIS

NAT MARTIN

AND HIS ENTERTAINERS

"Versatility Plus"

Appearing permanently at
HUNTER'S ISLAND INN
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SAM SMOLIN'S

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EAST MARKET GARDENS
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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
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DON BESTOR

And His Orchestra
Victor Records

Management:
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Chicago, Ill.

In the South, It's

FRANCIS CRAIG

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America's Greatest Modern Dance Leader
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Featured for 5 Consecutive Seasons
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PERMANENT ADDRESS: Lawrence,
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AL SCHEMBECK

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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.

PAUL WHITEMAN

Kit-Cat Club
London

Direction: WILLIAM MORRIS

SUMMER SUBSCRIPTION

to "VARIETY"
\$1.75—3 Months

Send remittance with name
and address



Cinderella Reopening With "Names" and 5c Dances

Cinderella ballroom, New York, undergoing renovating following damage by fire, will become a "coconut grove" in scenic investiture when reopening in the fall.

Cinderella becomes a spoke in the National Attractions' ballroom circuit, and will feature "name" guest attractions, booked in for itinerant engagements. The tariff dance system will be reinstated, the nickel-a-dance idea being a money-maker for Cinderella in the past, but waived with the advent of the Arcadia and its continuous dance policy. As a result, Cinderella slipped, with Roseland continuing the tariff system and proving a consistent money-maker, and possibly the leader of the Broadway ballrooms. Cinderella's choice location on 48th street has long been an asset. It is figured that the "name" bands will place this dance palace in front.

A Chinese syndicate had its \$100,000 offer for the ballroom's lease turned down. The Glass-Joseph management has the place under lease for 17½ years more at an average rental of \$40,000.

BARN CLUB'S REOPENING

The Barn Club, nee the Casardi, on West 51st street, New York, is to have another "reopening" this week under the nomenclature of the Charm Club.

Gypsy Byrnes, the mistress of ceremonies at the Parody, switches to the new place for similar duties.

The Diplomats, a quartet on the order of the four Yacht Club Boys, will supply the music in addition to an eight-girl revue of specialists.

SHIP CAFE REOPENS

Los Angeles, June 1.

Tommy Jacobs, owner of Tommy Jacobs' Lodge, Culver City cabaret, and Pete Merich, Venice cafe man, reopened the Ship Cafe in Venice.

Jacobs and Merich have remodeled the old seashore resort besides signing Mel Calish and George Lloyd to entertain. Irene McKinney and Dave Snell's orchestra are also present.

REAL GIN IN VILLAGE

(Continued from page 1)

padlock case in the Federal Court. But she posted a \$500 bond showing she meant business that liquor shall never pass within the portals of her playground no less bartered.

Mother was haled into the mess according to her own testimony in the Federal court because an unattached gentleman of color known as "Bearcat" mistook a couple of revenue snoopers for Hackensack firemen. He sold them a concoction labeled gin for \$3, with the chemical analysis sustaining the claim of the label, therefore solving another problem which has perplexed other customers of the stuff in the Village for some time.

Among other things it has established a precedent with the bootlegger whom they are now using every known method of restraint upon to kid him out of lifting the price because of the Federal court findings.

No Liquor

Mrs. Emery produced a retinue of witnesses testifying in her behalf that liquor had never been sold or permitted on the premises. This line of testimony was stumped however by the arresting officers, who claimed that they hauled their stuff in and quaffed it, which went into the record without denial.

With the selling case crumbling a compromise was effected on technical possession with the bond required.

By way of proving she means business, "Ma" Emery took up her stand at the door of her establishment since the court case with her weather eye on the look out for bulging rear pockets. It's a great break for "Mother" but a tough one for the "cackles" who will now have to invest in pocket flasks or quaff their strengthening beverages elsewhere.

The Casino at Narangansett Pier (R. I.) will reopen July 3 as the Le Touquet. Its operators will be some of the management of the current Club Lido, New York. Meyer Davis' Florida Orchestra has the musicianly job.

McIsaac Answers

Fred J. McIsaac, erstwhile legit producer and treasurer of the defunct Petroushka, Inc., which operated a Russian cabaret at 50 East 50th street two years ago, has filed answer to the \$33,000 damage suit by Madeleine Whitfield Hurt, administratrix of the estate of Louise Whitfield Bauer, who was burned to death with her husband on Jan. 31, 1924, when the cafe caught fire. Mrs. Bauer with her husband, who managed the Petroushka, lived on the fourth floor of the building. On the third was the Gypsy Room, with electrical equipment which is said to have caused the fatal conflagration.

The deceased's sister asks for \$1,000 for funeral expenses, \$200 for administrative expenses and \$30,000 damages.

FROLICS

(CHICAGO)

Chicago, May 26.

One of the best managed cafes in this lake shore hamlet is the Frolics. Ralph Gallet and Jake Adler are credited with the nifty work and how they pack 'em in is worth studying. The place opens about 9 p. m., is well filled a little after 11, and they're still there when the streets are filled with men carrying dinner pails.

The new Roy Mack show is hot and fast. Headlining are Freda and Palace, late of big time-small money vaudeville. The wop comedian songsters are using their vaudeville routine with neat effect here and are taking encores quite regularly. They must be drawing nice money, too.

Eddie Cox is in charge of ceremonies and a better all-around entertainer and announcer has not been viewed around these parts for some moons. He sang one song, "The Call of the Southland," so mean that the glasses weren't even tinkling, and then at his request the customers took the obligato on a chorus in a manner that would make picture house organists stutter with envy. He dances, also, using a rather original eccentric routine that hit square.

Babe Kane was there to do spe-

cialties in the song and dance line and to lead the 12 chorines in costume numbers. A keen looking gal, Mirth Mack had a similar routine and filled eager eyes with not-so-much costumes. Miss Mack is a slightly chubby blonde. (The producer's wife, by the way).

Julia Gerity with the hot "blues" voice is among the headliners. Drew big hands on her songs. Great bet for movie houses. Carolynne Le Ruze, character dancer, presented among other things a doll dance bit with toe work that hit this reviewer as the real stuff. Her acrobatic stepping was also well done. The inevitable Charleston was supplied by Jimmy Ray, who had an advanced version of the fast-fading routine.

The choristers were used exclusively as costume flashes, with the leg show idea well to the fore. Extremely scanty outfits attracted considerable attention. There's plenty of beauty in the chorus, and some wonderful figures.

The show is in four sections, the first starting at 11:30 p. m., with a 45-minute intermission between sections. Each division starts and ends with a costume flash. The interim is filled with dance music and table workers. Anita La Pierre, Myrtle Powers, Billie Stanfield and Ethel Wirtz draw the dollar bills, while Herbie Vogel and Irving Foster draw the hands. Not much can be said for the blonde girl's voice, but she got the dough just the same. Miss Pierre has an exceptionally good baby voice for a table worker.

Aarseth and Cope's 11 Owls supply the music. The orchestra rates as pretty good, with no outstanding abilities. All right for this place where the house and the show pull the customers.

The cafe was well filled, and it probably is that way most of the time. Redecoration is now in process, so the Frolics will be well up in the appearance rating. One of the best cafes in town.

But take the mummy statues out of the lobby, Mr. Gallet, they gave one the creeps. Hal.

FREE ADS

(Continued from page 1)

for the candy, toothpaste, shoe-blackening, rubber tires, Persian rugs, or whatever the commodity may be that is worked into the amusement billing.

It's ultra-effective advertising in

view of the entertainment hook-up. The daily papers are aware it is giving away something very valuable for nothing but because of public interest in radio the publication of the programs are necessary. As far as possible, mostly with the night clubs and dance halls, the names of the various places are elided, with "dance music" employed, but the big national accounts, using elaborate programs as they do, are afforded the free advertising.

WEAF'S new company, the American Broadcasting Corp., which plans to go in for national hook-ups exclusively next fall, will thus be able to exploit a national advertiser in a string of daily papers from coast to coast, free of charge.

So far the only apparent modification of constant repetition of "commercial names" has been noticed in the New York Morning "World." Where the daily radio hour tabulation has been made and the "names" used in every instance, now only a few are published. Where certain musical numbers are previously set the "World" uses "music" or "orchestra."

Some of the radio sections on Saturday and Sunday are not so profuse as formerly in their press stuff of what's in store for radio fans.

The New York Telegram now gives the radio stations the best break on picture layouts.

The "Telegram" picked another of its "all-star" radio bills this year and a special "all star" night was made a tieup by the "Telegram" with WJZ.

NIGHT CLUB

48th Street, Between B'way and 6th Ave., N. Y.

FOR RENT

Fully Equipped, Exquisitely and Artistically Decorated

Immediate Possession Wonderful Opportunity

Apply GEO. KEAN

565 5th Av. Vanderbilt 3600

HEY! HEY!

HEY! HEY!

BENNY DAVIS

Is Now Appearing Nightly at

WOODMANSTEN INN

On Pelham Parkway, Pelham, N. Y.

WOTTA SHOW!

WOTTA NITE!

Featuring DOROTHY GOMPERT

BENNY DAVIS INVITES THE PROFESSION

THE PLACE IS:

WOODMANSTEN INN

PELHAM, N. Y.

LOU GOLD'S RECORDING ORCHESTRA

JESSE GREER at the Piano

Police Close Albany Cab; Heard of "Bathtub Party"

Albany, N. Y., June 1.

The grand opening last week of Murray's cabaret in Broadway advertised through invitations as "a la Earl Carroll," was marred by police, who interfered soon after miniature bathtubs with dolls in them had been distributed among patrons as souvenirs. Police closed the club at midnight when they had been told that a bathtub party was to have been staged similar to the one by Joyce Hawley in Earl Carroll's New York theatre.

Patrons were ordered to leave and policemen remained outside the club for some time to stop others from entering.

Arkie Schwartz's Nag

Arkley Schwartz, the cabaret entrepreneur, has become a race-horse owner. The nag is christened "Hot-sy-Totsy" in honor of one of the joy caves controlled by Schwartz.

ANOTHER "TELEGRAPH"

(Continued from page 1)

passing of the management of the Texas delegation on "The Telegraph" headed by Sydney Marsh which lasted six months. Also there passed the publishing of the paper by the Porter Publishing Co., the personnel of which comprised H. M. Work as president; A. Bornfield, secretary and treasurer. The combined paper is now turned out under the banner of the Hermis Press Corp. with E. R. Thomas again president; Roi Tolleson, vice-president; Lillian Krinsky, secretary, and Samuel D. Jones, treasurer.

Roi Tolleson, vice-president of the new publishing corporation, was the publisher of the "Daily Running Horse" and lately identified with the "Sunday Evening Leader" with Bob Murray, formerly of the "American," New York. A clash over certain financial advertising matter that appeared in the "Leader" a couple of Sundays ago is said to have been the reason for Tolleson making another connection.

E. R. Thomas who has been juggling with "The Telegraph" ever since William E. Lewis passed away first had George B. Van Cleave in as publisher on a percentage of the profits under a contract for a year. Van Cleave didn't last a year.

The sporting paper continued to slip down the road it had started on immediately after the physical breakdown of Renold Wolff. The latter upheld whatever theatrical prestige that the publication had.

Thomas also passed up the greatest asset that his paper had in a N. Y. City News Association franchise. That would be figured as a real factor in the assets in the event of the sale. It was permitted to lapse about six months ago.

Tolleson's Editorial

In the issue of June 1 with the two papers combining and Roi Tolleson seemingly taking over the editorial direction of the paper, he led off the editorials with his signature attached.

The dope on the inside is that

Tolleson figured that by combining with the "Telegraph" he could get a cut on the turf advertising that appears in that paper and the "Telegraph" in turn figured that it might have a chance to recoup some of its lost racing circulation which "Racing Form" has slowly but surely battered down. Recently it was stated that the "Telegraph's" daily circulation had dropped to below 18,000 and that its Sunday circulation, in both instances almost wholly racing people, was not much more.

TRACING MUSICALS

(Continued from page 44)

unshakable faith in his judgment, an uncanny box-office sense, and no book culture. About the time Harigan and Hart were holding forth in New York with infant forms of their musical comedy patterns, Stetson was bidding for the attention of the music lovers of New England with virgin importations of the grand opera of Millocker, Von Suppe, Offenbach and others of the then raging Austrian fold. The high colors, sugary melodies and mass staging of the important grand opera addressed, besides the Hub's music bugs, stray bands of variety performers and the men who devised variety material at the time. This grand opera influence bore fruit within the decade.

Apologies of Stetson and his lack of musical culture is told a yarn of his criticism of one of the instrumentalists of the imported Austrian orchestra. The Boston importer of the aggregation, watching a rehearsal of the musicians, noticed that the oboe player often suspended playing. During one of the pauses, Stetson, from his observation point at the back of the place, yelled to the idle musician: "Hi, there! You with the oboe! Get busy!"

"But I have a rest of six bars here," protested the bewildered artist.

"Nobody rests with this troupe," cut in Stetson. "You keep playing or get out of the band!"

Charles R. Thorne's Innovation

Charles R. Thorne, a matinee idol of Frisco of the 70's, was the first to give the country the easy, off-hand, natural stage manner. Prior to the advent of Thorne and his method, histrionism here and abroad was largely a ranting process. Good players were only those who struck geometric postures, found deep, resonant tones in their declamations, and grimaced with the algebraic rigidity of masks on a holiday. If you didn't shout, chew the scenery and make wrinkled faces, you weren't a good actor.

It was in "The Danicheffs," a melodrama presented at the old Union Square theatre, New York, that Thorne gave Gotham—its then sobriquet—its first taste of natural playing. But Thorne had no walk-over with his innovation. Indeed, he stirred a storm of revolt. Some of the most esteemed of the town's newspaper critics rebelled and excoriated him drastically for his out-lavry.

The public had been trained to have its emotions attacked with loud effects. Thorne, according to some of the reviewers, was a renegade to his calling. It looked for some weeks after Thorne's metropolitan debut that he'd have to step back among the scene chews, so rabid were his opposers, both among the scribes and the box-office customers. Among the defenses that Thorne and his cohorts fell back upon was Shakespeare's advice to the players in "Hamlet." The opposition retallated that Shakespeare's day was one period, theirs another.

Eventually Thorne and his adherents won, and "The Danicheffs" continued its way, with naturalism and simplicity its guides. The slow processes of evolution are indicated in the incident, when it is seen that it had taken almost 300 years for the Shakespearean counsel to permeate its way to acceptance.

Thorne's entry into the records brings other players of his time, all of whom, in some direction, were unconsciously building toward today's musical comedy forms. Among distinctive contributors of this pe-

riod were Lotta Crabtree, Maggie Mitchell, Nellie McHenry, J. K. Emmet, Joseph Murphy, Annie Pixley, Nate Salisbury, George S. Knight and the units of sure-fire talent and occasional genius to be found among variety players, including Gus Williams, John and Harry Kernell, W. J. Scanlan, Pat Rooney, Sr., Bobbie Newcomb, Frank McNish and others.

Minstrelsy

The burnt-cork minstrelsy that swept America just before, during and after the Civil War were further glowing forges of the accessories of the musical comedy arentage we are trying to trace.

Dashing in and out among the colonades of the ages, as we must if we're to be faithful to our task of resurrection, our musical comedy picks throw up rich loam from the soils of early Normandy. One of the time's and section's most lovable and vilified poet-vagabonds, Francois Villon, scholar and debauchee, was writing the first lyrics of musical comedy when he penned his Petit Testament of lays; as were his royal contemporaries, King Charles of Orleans and Rene, Duke

of Anjou, when they animated their period with their lyrics, Villon notably with his "Where Are Last Year's Snows?", Charles with his "The Weather Has Doffed His Cloak," and Rene with his song of Jeanneton and Regnault.

Charles Hoyt

Among the surest-fire influences of the past generation merging ingredients for the development of musical comedy was Charles Hoyt. The players of musical comedy of today who have played in or seen the Hoyt pieces are given to regard the Hoyt start as his series that included "A Rag Baby," "The Midnight Bell," "A Trip to Chinatown" and "A Bunch of Keys."

But the Hoyt stage start was anterior to the time of those pieces. Hoyt, a \$40-a-week comic paragrapher for a Boston newspaper, started his contribution to the early makings of today's musical comedy with a satirical farce he called "Cesalia," a concoction of broad comic caricatures making fun of the then current rage of fake herb cures to be found on many corners of New England's streets, with loudly voiced

guarantees by their ballyhoo barkers of their cure-all qualities, "Cesalia" didn't hit. In a letter written by Hoyt at the time to the father of Edgar MacGregor—the latter among our most alert musical comedy directors of today—Hoyt said: "Many authors for the stage score success with their first play. I've scored immediate failure."

Lederer as a Pioneer

George W. Lederer cuts into the musical comedy assay at about this time with a piece he presented throughout the country called "You erration with a different commodity—burlesque—M. B. Leavitt was bringing and I." Preceding Lederer by a genius his share to the general reservoir.

With Lederer's arrival came an elaboration of the field and, in a sense, its concretization, his productions of "The Belle of New York," "The Whirl of the Town," "The Lady Slavey" and other pieces fixing manners, methods and audacities that really form the primal groundwork of the musical comedy of America as it is to be found, with but minor variations, today.

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 Ridour
Ben Glaser Bd
Avalon Club
Harry Delson
Marty Gordon
Frankie Meadows
Morley & Leeder
Flo Sherman
Joe Carroll
Tony Shayne
Jack Harvey
Inter-State 5
Bert Lewis Club
Bert Lewis
Jimmy O'Brien Jr
Roebeud Morse
Mary Shaw
Peggy Lawton
Peggyann Burt
Jane Carpenter
Bert Froham
Hank Lee
Rena Anacole
Dina Roberts
Colette Lyon
Buff-Harmonists
Cafe de Paris
Ben Selvin Bd
Theo Ilcus Gypsy
Casa Lopez
Irwin Sia
Arthur Ball
Gale & Record
O'Brien Sia
Lopez Bd
Castilian Gardens
Helen Leslie
Margie Ross
Jean Carpenter
Les Stevens Orch
Castilian Royal
Gladys Sloane
Beth Pitt
Rigelow & Lee
Sleepy Hall Bd
Charm Club
Gypsy Byrnes
Revue
The Diplomats
Chateau Shanley
Will Oakland
Chateau Band
Chro's
Cecil Cunningham
Minnie Mae Moore
Doris Francis
Doris Dickinson
Lauretta Adams
Dorothea Stanley
Marie Salisbury
Marguerite Heliwig
Crandall Sia
Hilda Allison
Ruth Cameron
Marie Gleason
Annette Beattie
LeRoy Smith Bd
Club Alabama
Abbie Mitchell
Jean Starr
Geo McClennan
Eddie Green
John Vigil
"Boney" Chadwick
Adele Williams
Mamie Savoy
Leonard
Al Moore
Ethel Mose
Lorraine Walker
Freddie Washington
Ruth Walker
Elida Webb
Alma Smith
Ethel Sheppard
Club Barney
Hale Byers Bd
Elinor Kears
Borrah Mineevitch
"Bubblers"
Drusilla
Kandall Capps
Edith Shelton
Club Beauville
Melody Six
4 Aces
Club Lido
Chick Endor
Billy Mann
George Walsh
Tommy Purcell
Davis-Akt Orch | Combe's Inn
Maude Russell
Margaret Sims
Wheaton & Walker
Aida Ward
Alto Gates
B Mitchell
Connie Bd
Cotton Club
Law Paton
John Larkins
Mary Stakard
"Boney" Chadwick
Eddie Burke
Mildred Hudgins
Albertine Pickens
Jazz Syncretators
County Fair
Eddie Walsh Bd
Entertainers
Dover Club
Jimmy Durante
Eddie Jackson
Low Clayton
Ryan Sisters
Ethel Craig
Margaret Heliwig
Doris Dickinson
Brad Mitchell
R Jordan's Orch
Everglades
Lindsay Rev
Al B White
Olive McClure
O'Brien Sia
Kelly & Miles
Joe Candulo Bd
54th St. Club
Lent Stengel
Pearl Eaton
Arthur Brown
Ed Joyce
Frank Frey
Helen Morgan
Allee Bolton
Geo Olsen Bd
8th Ave. Club
Robt Berne Orch
Bobbi Sia
Mignon Laird
Mabel Olsen
Albert Burke
Johnny Clare
Edith Babson
Ednor Frilling
Maryland Jarboe
Helen Shepherd
Dorothy Deeder
Richard Bennett
Brown & Sedano
Constance Carpenter
Florida
Adler Wee & M
Florida Bd
Frivolity
Billy Arnold Rev
Jack Denny Band
Hi-Hat Club
Arthur Swanstrom
L & F Wallace
Dorothy Dale
Peggy Dolson
Almee Rose
Margie Lombard
Jackie Heller
Chauncey Grey Bd
Hofbrau
Billy Adams
Edwards & Dunn
Clifton Crane
Marion Wilkins
Artie Eller
Blue Blowers
Frank Cornwell
Crusaders Bd
Katkins
Russe Revue
Balalaika Bd
Knight Club
Daley Dean
Marion Gaste
Flo Reilly
Mirador
Al Schenbeck 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
Shirley Dahl
Beside Kirwan | Carl Byal
Sir Taha's Arab'n
Buglesians Orch
Mosk's Rouge
Vaude Act
Jim Morgan Bd
Farely Club
Billy Arnold Rev
Sally Fields
S S Leviathan Bd
Polkham Heath Inn
Lou Rademacher Bd
Silver Slipper
Dolores Farris
Beryl Halley
Broderick & Leon
Dolly Sterling
Ed Edwards Bd
S. Tucker's Play'd
Sophie Tucker
Ed Hiking Bd
Tommy Gorman's
T. Gulsian Rev
Rube Koele
Mary Lucas
Williams Sia
Kitty Reilly
Al Roth
Diana Hunt
Dooley Sia
Ritchie Craig, Jr
CHIE 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 Peedle Club
Flame Moore
Hazel Hickey
Jean Dore
Flo Bristol
Helen King
France La Mont
Bert Dagar
Billy O'Connell Bd
Woodmanston Inn
Benay Davis
Dorothy Gompert
Tot Quaters
Robert Rhodes
Farley Sia
Jesse Greer
Rennie & Lola
Lou Gold Bd
Baron Wilkum's
Colored Show
Orch |
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BROOKLYN, N. Y.

- | | |
|---|---|
| Imperial
Walt Windsor Rev
Gladys Burgette
Eugenie Kern
Carmendita
Beth Pitt
Alice Rector
M Spielman Bd
Rockwell Terrace
Chas Cornell Rev
Buck & Thoria
Ethel Wolfe
Artie Williamson
Mae Russell
Harry Lassus Bd | Parody Cafe
D & G Mason
Kid Murphy
Slim Greenish
Florence Sturgis
Poo Hunter
Bobbie Marcellus
Gibby Sling
Clint Wright's Orch
Remedios
Jay Mills
Eddie Clifford
Williams Sia
Margaret White
Bernard & Henri
Lo Mae & Josine
C Straight's Orch
Flo Lewis
Olive O'Neill
Wayne Allen
Mary Mulhart
Crillon
Tomson Twine
Revue
Lido Orch (B R's)
Town Club
Eddie Moran
B D Day
Dorothy Linn
Sam Kahn's Orch
Helen Burke
Anita Gray
Chas Pierre
Martha Mortell
Shirley Buford
Carolyn La Russ
Tina Tweedie
South Sea S'r'n'd's
Dixie Fields
S Hoffman Orch
Vanity Fair
Aurilio Craven
Frank Sherman
The Jennings
Mary Isabel Colbr
Vanity Sorenadens
Virginia Cooper
H Osborne Orch
Club Avalon
Joe Lewis
Frankie Morris
Helen Gerber
Jay Mills
Helen Verges
Reed & Duthers
Sol Wagner's Orch
Deansville
O'Conner Sia
Shirley Buford
Martha Martell
Helen Doyle
David Quixano
Marque & Marq'tte
Montmartre
Paulette La Pierre
Rose Wynn |
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CHICAGO

- | | | |
|---|--|--|
| Alamo
Larry Vincent
Rick & Snyder
Aurilio Craven
Irene Faery
Adele Walker
Al Handler Orch
Frans Inn
Wells & Brady
The Waitons
Betty Moore
Doris Robbins
Edna Lindsay
Valentango
Frolics
Eddie Cox
Freda & Palao
Babe Kane
Mirth Mack
Julia Gerrity
Corynne Le Ruez
Jimmy Ray
Owls Orch
College Inn
College Inn Rev
Maurie Sherman Orch
Granada Cafe
6 Spec Girls
Sid Erdman
Ernie Caldwell's Orch
Kenwood Village
Anita Gay
Babe Sherman
Mary Colburn
Al Reynolds
De Quarto Orch
Jeffery Tavern
Fred Farham
Delores Allen
B & J Gordon
Nina Smiley
Roy Evans
Esther Whittington
Roulette's Orch
Kelly's Stables
Stables 3
Broadway Jimmy
Johnson & Fuqua
Lincoln Tavern
Myrtle Lansing
Katherine Duffy
Hicks Hawaiian
Jack Crawford Orch
Little Club
E Brown Synco's
Dora Maughn
Lew Jenkins
Moulin Rouge
Pearl Regay
Hubbles Sheiby
McCune Sia
The Marinos
Jee Jones
Stanley & Savage
Paulette La Pierre
Rose Wynn | Greenwich Village
Sam Rubin
Jack Goldstein
Bergstrom Orch
Cafe Lafayette
Jane Green
H Owens Orch
Cotton Club
Frisco Nick
S Mitchell
Martha Richie
Mildred Washington
Georgia Peaches
Elkins Orch
Flowerbed Roof
Gene Foodick Orch
Isabel Allen
Marigold Gardens
Edna Deal
Montmartre
Ira Darnell
Garda Nord
Ship Cafe
Mol Calish
Chateau La Paradis
Meyer Davis Orch
Walter Kolk
Max Lowe Ent
Chevy Chase Lake
Meyer Davis Orch
Peck-Mills Orch
Kit-Kat
Mina B Jackson
G M Carle Orch
Lo Paradis
Meyer Davis Orch | Farely Cafe
Phil Murphy
Stewart Allen
Margie Ryan
Bobbie Marcellus
Neena De Sylvia
Virginia Sheffall
Tex Arlington
Gladys Mints
Clint Wright Orch
Palmer House
Ernest Evans Co
Gerald Levy Orch
Terrace Gardens
Henri Thorrion
Sara Ann McCare
Hilda Major
Gua Edwards Orch
White City
(Terrace Garden)
Sid Clark
Babe June
Madelon MacKenzie
Irene Perony
Marque & Marq'te
Thelma Carlton
Papino & Dilworth
Boyce and Lee
Patsy To Beau
Bobby Kuhn
10 Rhythmakers or
Panton Ryan
Golden Inn
Douglas Sia
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
Club Alabama
Carolyn Snowden
Sunburn Jim
Ivy Anderson
Marshall & Pertie
Lawrence Ford
Sidney Reeve
Susie Hoy
P Howard Orch
Tom Jacobs Lodge
Mol Calish
George Lloyd
Carson & Carson
Irene McKinney
Claire Leslie
Dave Shell Orch
Janet Stone
Marie Vilant
Patrice Gridler
Denny & Jeanette
Bonnie Bell
Lillian Bell
Friend & Coskey
Alton Grebin
Jerr Adair
Aubry Knoff Bd
Spanish Village
O'Donnell Orch
Rosita Fontano
Swanee
Meyer Davis Orch
Willard Roof
Meyer Davis Orch |
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ATLANTIC CITY

- | |
|---|
| Silver Slipper
Hilda Ferguson
Diana Roberts
Andrae & Rasch
Louise Mack
Dorothy Bergere
Hanley Sia
Pearl Mack
Deon Mack
Ruth LeClaire
Kitty Bird
Lucille Winnie
E McKnight Orch
Follies Bergere
Evelyn Nesbit
Dono & Rochelle
Dorothy Braun
Ormond Sia
Nabe Nazworthy
Betty Gilson
Jimmy Carr Orch
Martin's Cafe
Francis Renault
Thelma Carlton
Papino & Dilworth
Boyce and Lee
Patsy To Beau
Bobby Kuhn
10 Rhythmakers or
Panton Ryan
Golden Inn
Douglas Sia
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 |
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LOS ANGELES

- | | |
|--|--|
| Greenwich Village
Sam Rubin
Jack Goldstein
Bergstrom Orch
Cafe Lafayette
Jane Green
H Owens Orch
Cotton Club
Frisco Nick
S Mitchell
Martha Richie
Mildred Washington
Georgia Peaches
Elkins Orch
Flowerbed Roof
Gene Foodick Orch
Isabel Allen
Marigold Gardens
Edna Deal
Montmartre
Ira Darnell
Garda Nord
Ship Cafe
Mol Calish
Chateau La Paradis
Meyer Davis Orch
Walter Kolk
Max Lowe Ent
Chevy Chase Lake
Meyer Davis Orch
Peck-Mills Orch
Kit-Kat
Mina B Jackson
G M Carle Orch
Lo Paradis
Meyer Davis Orch | Club Alabama
Carolyn Snowden
Sunburn Jim
Ivy Anderson
Marshall & Pertie
Lawrence Ford
Sidney Reeve
Susie Hoy
P Howard Orch
Tom Jacobs Lodge
Mol Calish
George Lloyd
Carson & Carson
Irene McKinney
Claire Leslie
Dave Shell Orch
Janet Stone
Marie Vilant
Patrice Gridler
Denny & Jeanette
Bonnie Bell
Lillian Bell
Friend & Coskey
Alton Grebin
Jerr Adair
Aubry Knoff Bd
Spanish Village
O'Donnell Orch
Rosita Fontano
Swanee
Meyer Davis Orch
Willard Roof
Meyer Davis Orch |
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MIAMI

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| Flowerbed Roof
Gene Foodick Orch
Isabel Allen
Marigold Gardens
Edna Deal
Montmartre
Ira Darnell
Garda Nord
Ship Cafe
Mol Calish
Chateau La Paradis
Meyer Davis Orch
Walter Kolk
Max Lowe Ent
Chevy Chase Lake
Meyer Davis Orch
Peck-Mills Orch
Kit-Kat
Mina B Jackson
G M Carle Orch
Lo Paradis
Meyer Davis Orch | Club Alabama
Carolyn Snowden
Sunburn Jim
Ivy Anderson
Marshall & Pertie
Lawrence Ford
Sidney Reeve
Susie Hoy
P Howard Orch
Tom Jacobs Lodge
Mol Calish
George Lloyd
Carson & Carson
Irene McKinney
Claire Leslie
Dave Shell Orch
Janet Stone
Marie Vilant
Patrice Gridler
Denny & Jeanette
Bonnie Bell
Lillian Bell
Friend & Coskey
Alton Grebin
Jerr Adair
Aubry Knoff Bd
Spanish Village
O'Donnell Orch
Rosita Fontano
Swanee
Meyer Davis Orch
Willard Roof
Meyer Davis Orch |
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ST. LOUIS

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| Greenwich Village
Sam Rubin
Jack Goldstein
Bergstrom Orch
Cafe Lafayette
Jane Green
H Owens Orch
Cotton Club
Frisco Nick
S Mitchell
Martha Richie
Mildred Washington
Georgia Peaches
Elkins Orch
Flowerbed Roof
Gene Foodick Orch
Isabel Allen
Marigold Gardens
Edna Deal
Montmartre
Ira Darnell
Garda Nord
Ship Cafe
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Chateau La Paradis
Meyer Davis Orch
Walter Kolk
Max Lowe Ent
Chevy Chase Lake
Meyer Davis Orch
Peck-Mills Orch
Kit-Kat
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G M Carle Orch
Lo Paradis
Meyer Davis Orch | Club Alabama
Carolyn Snowden
Sunburn Jim
Ivy Anderson
Marshall & Pertie
Lawrence Ford
Sidney Reeve
Susie Hoy
P Howard Orch
Tom Jacobs Lodge
Mol Calish
George Lloyd
Carson & Carson
Irene McKinney
Claire Leslie
Dave Shell Orch
Janet Stone
Marie Vilant
Patrice Gridler
Denny & Jeanette
Bonnie Bell
Lillian Bell
Friend & Coskey
Alton Grebin
Jerr Adair
Aubry Knoff Bd
Spanish Village
O'Donnell Orch
Rosita Fontano
Swanee
Meyer Davis Orch
Willard Roof
Meyer Davis Orch |
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SEATTLE

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| Greenwich Village
Sam Rubin
Jack Goldstein
Bergstrom Orch
Cafe Lafayette
Jane Green
H Owens Orch
Cotton Club
Frisco Nick
S Mitchell
Martha Richie
Mildred Washington
Georgia Peaches
Elkins Orch
Flowerbed Roof
Gene Foodick Orch
Isabel Allen
Marigold Gardens
Edna Deal
Montmartre
Ira Darnell
Garda Nord
Ship Cafe
Mol Calish
Chateau La Paradis
Meyer Davis Orch
Walter Kolk
Max Lowe Ent
Chevy Chase Lake
Meyer Davis Orch
Peck-Mills Orch
Kit-Kat
Mina B Jackson
G M Carle Orch
Lo Paradis
Meyer Davis Orch | Club Alabama
Carolyn Snowden
Sunburn Jim
Ivy Anderson
Marshall & Pertie
Lawrence Ford
Sidney Reeve
Susie Hoy
P Howard Orch
Tom Jacobs Lodge
Mol Calish
George Lloyd
Carson & Carson
Irene McKinney
Claire Leslie
Dave Shell Orch
Janet Stone
Marie Vilant
Patrice Gridler
Denny & Jeanette
Bonnie Bell
Lillian Bell
Friend & Coskey
Alton Grebin
Jerr Adair
Aubry Knoff Bd
Spanish Village
O'Donnell Orch
Rosita Fontano
Swanee
Meyer Davis Orch
Willard Roof
Meyer Davis Orch |
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VENICE, CAL.

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| Greenwich Village
Sam Rubin
Jack Goldstein
Bergstrom Orch
Cafe Lafayette
Jane Green
H Owens Orch
Cotton Club
Frisco Nick
S Mitchell
Martha Richie
Mildred Washington
Georgia Peaches
Elkins Orch
Flowerbed Roof
Gene Foodick Orch
Isabel Allen
Marigold Gardens
Edna Deal
Montmartre
Ira Darnell
Garda Nord
Ship Cafe
Mol Calish
Chateau La Paradis
Meyer Davis Orch
Walter Kolk
Max Lowe Ent
Chevy Chase Lake
Meyer Davis Orch
Peck-Mills Orch
Kit-Kat
Mina B Jackson
G M Carle Orch
Lo Paradis
Meyer Davis Orch | Club Alabama
Carolyn Snowden
Sunburn Jim
Ivy Anderson
Marshall & Pertie
Lawrence Ford
Sidney Reeve
Susie Hoy
P Howard Orch
Tom Jacobs Lodge
Mol Calish
George Lloyd
Carson & Carson
Irene McKinney
Claire Leslie
Dave Shell Orch
Janet Stone
Marie Vilant
Patrice Gridler
Denny & Jeanette
Bonnie Bell
Lillian Bell
Friend & Coskey
Alton Grebin
Jerr Adair
Aubry Knoff Bd
Spanish Village
O'Donnell Orch
Rosita Fontano
Swanee
Meyer Davis Orch
Willard Roof
Meyer Davis Orch |
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WASHINGTON

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|--|--|
| Greenwich Village
Sam Rubin
Jack Goldstein
Bergstrom Orch
Cafe Lafayette
Jane Green
H Owens Orch
Cotton Club
Frisco Nick
S Mitchell
Martha Richie
Mildred Washington
Georgia Peaches
Elkins Orch
Flowerbed Roof
Gene Foodick Orch
Isabel Allen
Marigold Gardens
Edna Deal
Montmartre
Ira Darnell
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Chateau La Paradis
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Chevy Chase Lake
Meyer Davis Orch
Peck-Mills Orch
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Carolyn Snowden
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George Lloyd
Carson & Carson
Irene McKinney
Claire Leslie
Dave Shell Orch
Janet Stone
Marie Vilant
Patrice Gridler
Denny & Jeanette
Bonnie Bell
Lillian Bell
Friend & Coskey
Alton Grebin
Jerr Adair
Aubry Knoff Bd
Spanish Village
O'Donnell Orch
Rosita Fontano
Swanee
Meyer Davis Orch
Willard Roof
Meyer Davis Orch |
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TAVERN

A CHOP HOUSE

OF EXCEPTIONAL MERIT

156-8 WEST 48TH STREET

East of Broadway

PIROLLE'S

145 WEST 45TH ST., NEW YORK

RENOVED FOR ITS FRENCH CUISINE AND PANTRY

PIROLLE'S SPECIAL TABLE D'HOT DINNER \$1.10

SUNDAY FROM 12 M. TO 9 P. M.

LUNCHEONS DAILY SPECIAL DISHES POPULAR PRICES

"TREASURE ISLAND" POPULAR AT PHILLY'S CENTENNIAL

150th Independence Anniversary Starts This Week
—Indian Pavilion and Other Large Concessions
—Fair Start for Incomplete Condition of Grounds

Philadelphia, June 1.
Among the features and concessions of the Philadelphia Sesqui-Centennial which opened here this week were the following:

The concession which attracted most attention, and which apparently will hold the edge in the matter of popularity, is Major, E. A. Belcher's "Treasure Island," a much enlarged version of the same attraction which was one of the features of the British Wembley Exposition.

Though based mainly on the book by Robert Louis Stevenson, this concession is a scenic trip through other places made familiar in the literature of childhood. The concession occupies over five acres of ground space.

A part of the exhibit arranged by the Canadian Pacific Railway is a 12-inch double gauge track which leads through a reproduction of a trans-Canadian trip over the Rockies. Several clever panoramic effects are provided in the numerous tunnels through which the trains run.

Indian Pavilion

Taj Mahal, the concession of the Taj Mahal Trading Company, is an Indian pavilion of the Moghul period, and a replica of the original Taj Mahal of Agra. Besides the arts and crafts exhibit, there is a theatre with native Indian performers and an Indian Curryhouse with native dishes.

The Nuernberg Market Place is another show place on the Gladway with a frontage of 680 feet. This is a reproduction of the famous Bavarian town. There is a motion picture theatre concession with a German restaurant presided over by native Bavarians. Heinrich Mueller is the lessee.

E. W. McConnell has the "Battle of Gettysburg"; "Creation" and "Naval Spectacle." These are panoramic pictures.

Through the Orient

A favorite at the World's Columbian Exposition and one which showed a profit of over \$800,000 at the celebration is the "Through the Orient" concession, held by Michael A. Sursock. It includes a series of stores and restaurants, theatres, panorama, Mosque of Omar and Temple of Mystery.

"Streets of Canton," held by John S. Baughman, is an attraction like the above, with the scenic effects a la China. There is a reproduction of a Chinese pagoda, with a garden to one side where Chinese food is sold. Fronting the Gladway at the main entrance is an out-door or

garden theatre where dramatic and vaudeville entertainment is given by Chinese players.

Baughman also holds the "Fire and Flame" spectacle, a street scene in the tenement district in one of the large cities, depicting street life in all its phases, terminating with a realistic conflagration, showing the latest methods in firefighting. The buildings are all of metal and no fireworks or explosives are used. The fire is controlled by an electrical air system.

Edwin V. Doherty has the "Skoot-er"; Beatrice Sherman the "Silhouettes"; Aurelio Fabiani has the wrestling matches; Taylor and Gunnis the boxing matches; Pitcairn Aviation Company, the airplane sightseeing flights; Lou M. Hindin, the dance pavilion; and the Philadelphia Club of American Football League, the professional football games.

The athletic events will be held in the large stadium which has a seating capacity of 100,000.

Odell Hauser is the director of publicity and E. A. Foley is his assistant.

(Continued on page 48)

\$5,000 Attachment Suit On Moore & Lukhart Show

Waterbury, Conn., June 1.
A suit for \$5,000 was filed against the Moore and Lukhart Show of New York by the Waterbury Aerie of Fraternal Order of Eagles, according to a petition entered in the superior court last week. The show operated here week of April 4 at the local armory under the name of "The Eagles' Circus."

The suit is the result of an attachment placed against the show company, because of the failure of the manager to pay the actors and divide the earnings due the Eagles properly.

The attachment was placed on the goods of the circus on the last day of the show. No performance was given on that day by the actors.

\$300 Hourly on Coaster

One of the new Coney Island rides called Bob's Coaster, operating in the Amusement Department Store at Stillwell avenue and the Bowers, has started its season seasonally, the new ride doing an average of \$300 per hour on Saturdays and Sundays.

This ride has passenger cars riding spiral curves at an angle of 48 degrees.

Arcola (N.J.) Park Opens

Arcola, N. J., June 1.
The new Arcola Amusement Park opened Saturday. It is the last word in modern equipment, offering 10 rides and other fun-making devices as well as 50 concessions.

An especial feature is the new ballroom considered the largest dancing pavilion in this section. Frank Daly and his Meadowbrook Orchestra are contributing the dance music here.

Band concerts and free vaudeville, the latter mostly circus acts, are also given as the free show twice daily.

CIRCUSES

Ringling-Barnum

June 3, Buffalo, N. Y.; 4, Rochester; 5, Syracuse, N. Y.; 7-12, Boston, Mass.; 14, Providence, R. I.; 15, New Bedford, Mass.; 16, Lowell; 17, Marblehead, Mass.; 18, Manchester, N. H.; 19, Portland, Me.

Downie Bros.

June 2, Nescopeck, Pa.; 3, Schick-shinny; 4, Exeter; 5, Olyphant; 7, Carlisle; 8, Hawley; 9, Honesdale, Pa.; 10, Callicoon, N. Y.; 11, Liberty; 12, Roscoe, N. Y.

HENRY B. MARKS KILLED BY ELECTRIC WIRE

Owner of Marks Expo. Shows —Edward Cantrell Dies Trying to Save Him

Flint, Mich., June 1.

Henry B. Marks, 55, owner of the S. & B. Marks Exposition Shows, was killed here when he accidentally grasped a high tension wire.

Edward Cantrell, 34, also connected with the Marks show, was killed when he made a heroic attempt to save his employer's life.

Mr. Marks, whose home is in Elgin, Ill., was prominent for a long time in staging exposition pageants and was one of the middle west's most active outdoor showmen.

CARNIVALS

(For current week (May 31) when not otherwise indicated)

Carl H. Barlow's Shows, Scranton, Pa.

Beatty & Dupree, Des Moines, Mo.

Bernardi Expo, Walsenburg, Colo.; Denver (31st and Curtis) 7.

Blue Ribbon Shows, Breckenridge, Minn.

Bon Ton, Philadelphia, Pa.

S. W. Brundage, Davenport, Ia.

Checker Expo, Mt. Pleasant, Pa.

Conklin & Garrett, Medicine Hat, Alta., Canada; Drumheller, Alta., 7.

Saskatoon, Sask., 14; Melville, Sask., 21.

Copper State, Holbrook, Ariz.

Corey Greater, Southfork, Pa.

De Kreko Bros., Blue Island, Ill.

Diamond Jubilee, San Francisco, 5.

Dixieland Expo, Peoria, Ill.

Edward's Shows, Woonsocket, R. I.

Harry P. Fisher Shows, Findlay, O.

Mad Cody Fleming, Greenburg, Ind.

Forepaugh-Lind, Indiana Harbor, Ind.

Galler's Expo, Point Pleasant, O.

General Amus. Co., Linndale, O.

Gerard's Greater, Albany, N. Y.

Golden Rule Shows, Renova, Pa.

Great Western, Southfork, Pa.

Great White Way Shows, Memphis, Tenn.

Greenburg Amus. Co., Hurley, N. M.

Hanser Bros., Milwaukee, Wis.

Walter Harris Shows, Mt. Vernon, Ill.; Centralia, 7; Zeigler, 14.

Henke's Attr., Milwaukee, till June 21.

Heller's Acme, South River, N. J.; Perth Amboy, 7.

L. J. Held, Brazil, Ind.; Indianapolis, 7.

Isler Greater, Red Oak, Iowa.

Johnny J. Jones, Warren, O.

K. F. Ketchum, Glens Falls, N. Y.

Abner K. Kline, Albany, Ore.

Latip's, Danville, W. Va.

Levitt - Brown - Huggins, Tacoma, Wash.

Lippa Amus. Co., Cheboygan, Mich.

Mayo Amus. Co., Central Falls, R. I.

Metro Greater, New Haven, Conn. (2 weeks); Providence, R. I., 14; Boston, Mass., 21.

Ralph R. Miller's, Russellville, Ky.

Miner's Model, Shenandoah Hts., Pa.

Morris & Castle, Ft. Dodge, Iowa.

Waterloo, 7.

Murphy Bros., Pittsburgh, Pa.

D. D. Murphy, Chicago Hts., Ill.

New England Attr., Derby, Conn.; Holyoke, Mass., 7.

Peerless Shows, Van Lear, Ky.

Nat. Reiss, Pittsburgh (36th and Liberty).

Rice Bros. Shows, Corbin, Ky.

Rubin & Cherry, Flint Mich.; Saginaw, 7; Owosso, 14.

Scott Greater, Spearville, Kans.

Snapp Bros., Smackover, Ark.

T. L. Snodgrass, Mt. Vernon, Mo.

St. Louis Amus. Co., Cloverport, Ky.

Strayer Amus. Co., Ft. Wayne, Ind.; Muncie, 7.

Vanity Fair Shows, Somerville, N. J.; Vauxhall, 7; Union City, 14; Jersey City, 21.

H. B. Webb, Huntington, Ind.

Wheeler Amus. Co., Mt. Pleasant, Mich.

Wise Shows, Ashland, Ky.

Wolf Amus. Co., Ft. Madison, Ia.

Wonderland Shows, Rumford, Me.

R. R. Work Amus. Co., Newcomerstown, O.

World-at-Home Shows, Gallitzin, Pa.; Johnstown (Conemaugh), 7.

Wright's United Shows, South Danville, Pa.; Towanda (Baseball Club), 7.

C. F. Zeiger, Wahpeton, N. D.

TIGRESS BATTLES FOUR LIONS IN H-W CIRCUS ARENA AS 5,000 WATCH

3 Lions Go to Aid of Brother Animal—Trainer Flees Cage, but Returns at Risk of Life to Stop Fight —Panic Averted—Real Thriller

2-FOR-1 TICKETS IN NORTHERN N. J. PARKS

The increased number of parks this season on the northern New Jersey sector has prompted most to adopt all sorts of schemes in competition for patronage.

Olympic Park, Irvington, N. J., is working a two-for-one ticket with distribution handled by Leo A. Scher. He handles a similar arrangement for the Schlessinger, Newark, N. J., theatres on legit attractions in regular season.

The Olympic cut-rate provides admission to the park and 10 attractions for 50 cents. The distribution is being made among the nearby factory towns and is reported as clicking as a business getter the early nights of the week when business is generally off in all of the neighboring parks.

Olympic also has installed a free kiddies' playground with slides, swings and several miniature rides and attendants to take care of the children while the older folks are playing the other rides and concessions. The latter angle has attracted many of the family groups. Olympic has made rapid strides in its three years of existence reported as one of the few to get from under investment in two seasons.

Fire Hazard Campaign Will Include Tent Shows

Los Angeles, June 1.
State Fire Marshal J. Stevens has instituted a campaign to close up all theatres, tent shows and other amusement places which are fire hazards.

Stevens has ordered a number of theatres in Los Angeles county, which are violating the fire laws, to make immediate alterations under penalty of being closed. He also is supervising an ordinance to be submitted to county supervisors at their next meeting, requesting that similar fire restrictions, if physically possible, be passed to cover tent shows of all kinds. Stevens asserts that a number of tent shows operating throughout Los Angeles county are practically firetraps.

Scenic Resort at Ogden

Ogden, Utah, June 1.
In a declaration of trust filed with the county recorder here by the Mt. Ogden-Malan Heights Scenic Resort company, development of Malan Heights, on the Wasatch range, east of this city, as a scenic resort, is contemplated. The company is divided into 1,500,000 shares at \$1 a share, in the declaration of trust.

It is planned to build a large hotel on Malan Heights commanding a view of Ogden city and the Great Salt Lake in the west. In the basin east of Malan Heights and below Mt. Ogden will be an amusement park to be reached by a roadway to be constructed in a zig-zag manner by way of Waterfall canyon and Strong canyon, 20 feet wide with a five per cent grade. It is also planned to construct a 5,000-foot incline cable electric railway from the foothills to the resort, according to William Miller, a director.

AGEANT IN DENVER

Boris Petroff and Dorothy Berke, ballet masters for the Publix Theatres Corp., will stage a pageant employing 600 people for the Rotary convention in Denver June 14. The pageant will run for two weeks.

The first Petroff-Berke "Charleston Unit" for the Publix opens at the Rivoli, New York, June 13.

Connellsville, Pa., June 1.
While the afternoon performance of the Hagenbeck-Wallace Circus was in progress here with more than 5,000 persons in the big tent, a Bengal tigress became enraged and attacked a lion. In a flash three other male lions went to the rescue of their cage mate, while a dozen or more female lions and tigers, perched upon brackets inside the arena, let loose a warning of howls and hisses as they crouched in readiness to join in the fight.

Clyde R. Beattie, the trainer, was forced to flee as the beasts staged their ferocious battle in the circus arena. Hundreds of spectators were on their feet when the lion arena swayed as the animals threw themselves against the bars. Trainers and circus attendants fought vainly with poles and iron prods in an effort to separate the infuriated beasts.

Finally, at the risk of his life, Beattie, armed with a loaded revolver, re-entered the arena and lashed the beasts while attendants forced them apart with poles. The lion with whom the tigress started the trouble charged the trainer when he attempted to rescue the latter and was cowed only after several volleys of blanks were fired in its face at close range. The tigress was bitten and clawed in several places, but not seriously injured.

TWO BAD ANIMALS IN ONE PERFORMANCE

Paris, May 22.
Two trainers were badly mauled recently at a circus in Versailles. In the earlier part of the evening Gustave Rosar, 36, was severely bitten by a bear and had to be removed to the hospital with both arms out of action.

After a short interval the show continued, but was again stopped by Martha la Corse, the tamer, being clawed by a lion which necessitated her being carried, fainting, to her dressing room.

ZOO AS FAIR GROUNDS

Paris, June 1.
M. Seguin, head of the South American tour at Buenos Ayres, has taken over the Jardin d'Acclimatation, Bois de Boulogne.

In conjunction with Mario Lombart (recent director of the Apollo music hall, Paris) he will convert the private zoological gardens into a fair with side shows, roundabouts and other attractions.

Circus Banner Fight

Buffalo, June 1.
With Hagenbeck-Wallace and Ringling-Barnum dates only two days apart here, a curious situation developed over "bannering" the town. When the Robinson Circus played here last year, it left the city so badly plastered with banners that the mayor issued a ukase forbidding future advertising of the sort. Accordingly both shows entered into an agreement this year to omit banners in Buffalo.

No sooner had the Ringling No. 2 car under Tom Daly pulled out than the Hagenbeck representatives rushed off to the mayor's office and, predicting a flop for their annual teup with the Orphans' toy fund—the mayor's pet charity—got permission to banner the town.

Word was relayed to Daly in Rochester and the following morning a squad of 20 Ringling banner men showed up in Buffalo and before sundown had bannered the entire business section with the perennial Ringling "Wait" signs.

Pacific Coast Showmen's Services

Los Angeles, June 1.
The Pacific Coast Showmen's Association held their annual Memorial Day exercises at "Showmen's Rest," their plot in Evergreen Cemetery, May 30.

TIGHTS

Silk Opera Hose and Stockings

Are Our Specialties

QUALITY THE BEST and PRICES THE LOWEST

Gold and Silver Brocades, Theatrical Jewelry, Spangles, etc. Gold and Silver Trimmings, Wig, Beards and all Goods Theatrical. Samples upon request.

J. J. WYLE & BROS., Inc.

(Successors to Siegman & Weil)

18-20 East 27th Street New York

HEART OF CONEY ISLAND

LUNA PARK

The Playground of the World

Free Dancing—Circus—Concerts

FIFTY ACRES OF FUN

SCENERY and DRAPERIES

SCHILL SCENIC STUDIO, Columbus, O.

THE COSSACKS

(DJIGHTS)

Melinkoff & Protzenko, managers. Direction C. A. Hoptel & Allen. At Madison Square Garden, May 29-June 15.

The Cossacks opened at the Garden Saturday night with the following announcement: "That the riders had had their horses only 10 days and that the stock was not completely broken," before an audience estimated to be from five to 7,000 people.

At 8.35, with a selection by a Russian brass band, similar but smaller than those with our circuses, announced as No. 1 on the program, the show was on with a parade around the arena by the entire company of 110. No. 2, greetings to the United States, an address in Russian by the "Djights." No. 3, riding by the Djightovka, starting from one end of the Garden. The rider leaves one side of the horse, holding the saddle, his feet touching one side on the ground, then the other, and back into the saddle. This brought the first slight ripple of applause.

No. 4, Kaykax, evolved from an old Cossack festival game. It is played by 20 men on horseback, 10 on each side. On a signal to begin the umpire tosses a large ball of sheep or lamb's wool. The object is for the rider to pick up the ball, ride against opposition and throw the ball through an arch or goal, six by eight feet, this counting one. After playing for about 15 minutes it was announced that the first session was over. This had been built up as the big kick of the entire Cossack show, but although showing the first bit of excitement of the evening, failed to excite the mob to any extent.

No. 5 was the Little Pyramid. Groups of riders three high riding around the arena. Next entry of the Choristers. Cossack dancers, numbering about 60 men, marching around the Garden, chanting a weird Russian song, interspersed at intervals with a cymbal crash. Marching to the center of the arena the entire crowd rendered a number of Russian songs, with native dances to the beat or time of hand clapping.

No. 7, the Standing Charge, horsemen riding in a standing position. No. 8, the Broad Pyramid and the inverted Pyramid, performed by about 30 riding Cossacks. Intermission (10 minutes).

Opening of the second half had exercising feats of General Skobolev. No. 9, Djightovka on coupled horses. No. 10, the Sun: (a) From back to forward position riders start from one end of Garden, leave the horse make a complete turn, landing on the horse facing opposite; (b) Standing Ride; (c) Djightovka in Burka; (d) two on one horse; (e) the Lark. Most of these feats of horsemanship were fairly interesting, but failed to bring forth any great applause.

No. 11, picking up articles from the ground. The spectators were invited to throw articles for the Cossacks to pick up. The riders taking the length of the Garden try to pick more than one article if possible in the course of the ride. A few that looked like dollar bills were spread along the ground and the Cossacks picked up all.

No. 12, entry of the Choristers and Cossack Dancers. Singing by the male chorus and the mixed chorus. This was a repeat to that in the first half, with the exception of the introduction of female soloists.

At this point the boys in the upper part of the house were very noisy. Some one said in the form of an announcement: "Will the boys in the upper section of the Garden, who are the guests of the management, please keep quiet?"

Abducting the Bride
This admitted the upper section of the Garden, which looked fairly filled, must have been paped.

No. 13, second half of the "Kavkaz" game. One slight thrill, the first and only big one of the entire evening—one of the players was thrown from his horse and just missed being struck in the head by his hoofs.

No. 14, somersault with sabre between the teeth. No. 15, Abduction of the Bride. Bride and groom on horseback returning from wedding. Russian peasants await their return, giving them welcome in the form of dances and Russian pastime. Cossacks ride up, firing plenty of shots, kidnap the bride and away. This is similar but not as exciting as the Buffalo Bill-101 Ranch shows' attack on the stagecoach.

No. 16, Fantasia. Feats of riding, some of which seemed to have been put on in the first part. No. 17, Great Pyramid. Using 10 horses and 10 men, starting four, three, two and one-high, the top man guiding an American flag on a high pole. No. 18, in the Fire Furnace.

No. 19, the Final Salute. Finished at 10:45.

Showmanship in the presentation was lacking badly. Had this been presented by some one familiar with the snap required by the American audiences it might have helped the situation somewhat. One wait followed another, the big acts coming on unannounced.

Unless something is done to snap

up the tempo of this attraction, as an outdoor show it won't get far.

The Cossack troupe is appearing under the auspices of Metro-Goldwyn-Mayer in a film production featuring John Gilbert. Atmosphere in a Russian picture the troupe may get over, but to those who have seen our Wild West shows and Rodeos they will be disappointed.

The troupe will travel west until October under independent management. They start on the picture in October. It is to be called "The Cossack."

HELLER'S ACME SHOWS

Perth Amboy, N. J., May 28.

Medium-sized outfit and so far this season no more than the same as a money-making proposition. This show cleaned up last season in practically the same territory but started out rather slowly this year, the slowness aided by bad breaks in weather.

But Harry Heller knows his radishes, and with some heat in the air and paint on the tents, should sail smoothly within the next few weeks. With Heller in the executive capacity is J. E. Trout, who handles the dough as secretary-manager. Mrs. Trout rides along. Until the last couple of weeks Heller had carried Frederick DeCoursey, publicity man, but Fred was dropped when Heller found he could handle the press work himself.

Four rides, six shows, 28 concessions, a palmist and a mindreader. The rides include a 12-chair Ferris wheel, merry-go-round, seaplanes and "Let's Go," which is subtitled "The Fun Ride." None of the quartet is more than formal, and each is in need of decoration.

Funny Side Show

All shows get a dime for entrance. Of these the side show includes three members of the monkey family, two cases holding phoney mummies, a girl fortune teller and a guy who beats a drum continuously and monotonously. The "mummies" are clay and made up to look genuine. If anyone thinks the Perth Amboy natives were fooled, he is mistaken. Two young town girls contracted a severe laughing spell upon seeing the "dead" ones.

"Mermaid Alice" is a girl in a tank of air covered by several sheets of glass over which are scattered numerous sea shells and some drops of water. Fails to be realistic. Years ago this racket went big, especially with the gents, for the girl in the tank does nothing but lie on her back and wink and wise-crack up at the viewers. But today the "hicks" are educated, causing quotes in the use of the word.

Notwithstanding his ancient material, Heller will most surely get enough to show a sweet profit at the season's end. But it should not be so hard to see how much bigger and better Heller or anyone could get by with a few modern attractions in place of the whisks. There are several ways to keep the outdoor show business in a stagnant state. The surest is to do the same thing all over again, season after season.

Concessionaires

Concessionaires on the Heller lot are George Adams, Mr. and Mrs. John Ashland, Harry Weiss, Mr. and Mrs. A. Kalman, T. Sherman, William Enecker, Mrs. Mary Knecht, Joe Strauss, Howard Hewitt, Mr. and Mrs. Ben Weiss, Louis Schatzen, Arthur Layton, John Knight, Harry Zarrow, Howard and Lewis, Johnny Perotta, Tom Perotta, Max Brown, William Freiberg, Mrs. Katherine Trout, Frank Lawrence, Bobby Baker and the two "Whitties," White and Cole. Mrs. Bessie Holland has the restaurant, and Serial Simpson and Lillian Holland preside over the refreshment stand.

The show's thrilling is handled by the Silodrome. Dare-devil Browning, Reckless Murphy, and Cyclone De Palmer do the riding. Bob Dury's "Athletic Show" pleases.

The Perth Amboy town drunk couldn't hit the pins with more than several throws. If a stew can't knock over pins with a good-sized ball and win a box of candy, how can anyone do it sober?

PHILLY'S CENTENNIAL

(Continued from page 47)

Assistant W. E. Cash is director of admission and concessions.

Though the opening of the Philadelphia Sesqui-Centennial Exposition yesterday found many of the features incomplete, several of the larger concessions got under way with a good start, the arrival of 260,000 Shriners for a convention adding greatly to the throngs on the ground during the first day. The rainy weather caused the official opening to be set back one hour, but when Mayor Kendrick did begin the ceremonies, there were 185,000 people on the grounds.

Actually, although the daily papers avoid saying this, the exposition opened in a one-third to one-half completed state. Several of the buildings have just been started within the past two weeks and a

O B I T U A R Y

JACK ROSE

Jack Rose died May 29 in the Packard Sanitarium at Riverdale, N. J. Services were held yesterday (Tuesday) under the auspices of the Jewish Theatrical Guild, at the request of his mother and sister.

Death followed an operation for cancer about four weeks ago. Jack recovered sufficiently to be removed to 245 West 51st street and later to 225 West 71st street, in which latter place he became delirious. After removal to Bellevue Hospital under police direction, Jack was taken to the New Jersey sanitarium with his mind hopelessly impaired.

Informed it was a mere matter of time until Jack passed out and he could never recover mentally, his mother and sister who had come over from London to be with him during the operation, sailed home on the "Aquitania" last week, to be with the boy's father when the end arrived.

Before taken to Bellevue Jack had phoned the police requesting that his sister be arrested. Prior to the police arriving he drove his sister

(of the intestines). Four surgeons made the same diagnosis. He was operated upon a few days later.

Standing at Broadway and 47th street the day before he had to enter the hospital, some friends were trying to be jocular in dismissing the danger. "Kid all you want to," said Jack, "this is going to be the finish."

In vaudeville Rose did a single turn of the nutty variety, smashing a few straw hats while on the stage in his apparently wild deportment. In his comedy talk he would also become "nutty" at times, making "cracks" now and anon which startled the initiated.

A few years ago Mr. Rose returned to London, making an appearance there and also visiting his folks for the first time since he had left home. It is said when Jack informed his father he was earning over \$400 weekly, Rose, pore, thought better of the show business.

Jack was married once and divorced by his wife. He was very popular with the Times Square set who knew and understood him. To them he was always funny and he did many funny things.

There is no counterpart of Jack Rose on the stage of this country.

JOHN HOGARTY

John Hogarty, past 60, died suddenly May 29 in the Polyclinic hospital, New York, where he was removed unconscious with brain fever from the home of his sister with whom he resided. "Silent John" was ill but a few days. Hogarty was well known as a company manager and advance agent, acting in that capacity for Cohan & Harris attractions and for 15 years manager for Chauncey Olcott. For the past five years he was company manager for Jane Cowl. The remains were cremated yesterday (Tuesday) at Fresh Pond, Long Island. The obsequies were under the auspices of Theatrical Press Representatives of America.

Hogarty had recently returned from Chicago where he was handling "Close Quarters."

EDWARD S. GOLDING

Edward Stevens Golding, 42, in charge of the financial department of A. L. Erlanger's enterprises, died May 30 of septic poisoning after three days' illness at his home in Beechhurst, L. I. He contracted quincy sore throat but doctors did not advise lancing. Death was superinduced by a weak heart.

Golding held a position of importance in the Erlanger office. He was secretary of several corporations and it is reported he had charge of 40 different bank accounts, also overseeing production activity.

Golding entered the Erlanger office as a boy, working under the late Meyer Livingston. His father was at one time popularly known as "Golding, the Hatter," having a shop on 8th avenue.

EDWARD N. CATLIN

Edward N. Catlin, 90, musician and composer, died in Thanksgiving Hospital, Cooperstown, N. Y., last week. Catlin, who wrote hundreds of band and orchestra numbers, went to Boston in 1864 to lead the orchestra in Hall's band. Later he became connected with Buckley's Serenaders in the theatre at Sumner and Chauncy streets. He went to Paris with an American circus after three years with Buckley and upon his return accepted the leadership of the Howard Athenaeum orchestra.

In 1871 Catlin was engaged as musical director of the Boston Museum.

IN MEMORIAM

Of Our Dear Father

JAMES P. LEE

And Loving Husband of

MARIE LEE

Who Passed Away June 14, 1925
Gone but not forgotten by those who love you
Madeline, Angela, Jimmie, Joe, Dick, Marie and Irene Lee.

seum. When the Park theatre opened in 1879 he took charge and remained there until transferred to Tremont, remaining there until his retirement 20 years ago.

LEON GERECHTER

Prof. Leon Gerechter, 58, pioneer film exhibitor in the Pittsburgh district, died last week at the Passavant Hospital, Pittsburgh. His death was due to a complication of diseases.

Prof. Gerechter first entered the picture business 20 years ago when he opened the Arcadium theatre, located in the Fifth Avenue Arcade.

Later he was a partner of Adolph Zukor, showing travelogue films in a railroad coach which stood on the present site of the Ritz theatre, downtown. He in turn conducted the Alhambra theatre in East Liberty and the Anchor, downtown. Both houses became successful under his guidance. He took over the management of the Copeland a year ago and was its head at the time of his death.

Gerechter died but three weeks after the demise of his wife. There are two survivors, a brother in New York and a stepdaughter in Pittsburgh.

HARRY LEIGHTON

Harry Leighton, 60, character actor, whose last stage appearance was in "Three Wise Fools," died May 30 in Bayshore, Long Island, (N. Y.). Mr. Leighton had long been identified with theatricals and was a native of New York City. His early stage prominence was with "Othello," "The Prisoner of Zenda" and he had played many Shakespearean roles.

Mr. Leighton was a member of the Lambs, Greenroom Club, Actors' Order of Friendship, Actors' Equity Association, Adventurers and the Bayshore Yacht Club.

A widow survives, Fannie Bernard Leighton (professional).

The funeral was conducted at noon yesterday (Tuesday) under auspices of Actors' Fund of America and Actors' Order of Friendship. Interment in the Actors' Fund Plot, Kensico Cemetery.

JOHN H. BLOOMHALL

John H. Bloomhall, 55, manager and part owner of the Jefferson theatre, Hamilton, O., died at his home May 27, after an illness of over a year. He was secretary and treasurer of the Jewel Photoplay Co., and founded the original Jewel theatre, many years ago; before becoming interested in legitimate attractions at the Jefferson. He was associated in business was John A. Schwalm, veteran showman.

NELS NYLIN

Nels Nylin, of the roller skating team, Nylin and Edna, died of heart disease May 31, just after he and Miss Edna had finished their act at the Freeport theatre, Freeport, L. I.

Nylin was booked in for the holiday (Decoration Day) and collapsed after he skated off-stage. A doctor was called, but Nylin was dead when he arrived.

WILLIAM T. ROEHL

William T. Roehl, 71, for many years manager of the Grand Opera House, Dubuque, Ia., when it was a legitimate house, died May 29, after an illness of two years. He was widely known in the theatrical circles of the middle west.

Two sisters, a niece and four nephews survive. Funeral services were held Monday.

Theodore Valenzuela

Theodore Valenzuela, side show freak and known in circus circles as Tom Ton, died May 27 in Los Angeles General Hospital from suffocation of the heart. His wife and three children survive.

The Travelers' Aid Society, Venice Mooseheart Legion and Knights of Pythias were in charge of funeral arrangements.

George A. Phillips, 25, staff photographer for P. and A. photo service, was killed in South Pasadena, Cal., May 26, when the automobile he was driving hit a bump and turned over several times. Phillips and a party were driving back from Pasadena where he had taken pictures of a parachute jump from the Colorado street bridge. He is survived by his widow and an eight-months-old daughter.

Joseph McCool, blind song writer, died in Des Moines, Iowa, May 23 of pneumonia. Several of his best known compositions were "Some-time, Somewhere" and "Inching Along."

Mrs. Minnie Morgan, mother of Mrs. William M. Gray, wife of the manager, western company "No. No. Nanette," died May 22 at Bay-side, Long Island, N. Y.

Guss Larden, electrician, employed by the Ospeum Circuit, died May 23 of lung trouble in South Bend, Ind. A widow and three children survive.

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Hello Aloha! How Are You?  **Music by ABEL BAER**

Words by **L. WOLFE GILBERT**
Moderato



Night and day, she sang to him A-lo-ha 'Way down on
Ev'rytime he chanced to hear A-lo-ha He'd think of
Hon-o-lu-lu Bay, That's the on-ly way he'll ev-er know 'er, When he re-
Hon-o-lu-lu Bay, He de-cid-ed he would go and show 'er, He's thinking
turns to her some day, 'Twas on-ly yes-ter-day he told me, I am on my
of her night and day, Ha-wai-i-ans kites were never blue-er, When he came her
way, Be-fore she gets a chance to scold me, I'll hold her and say:
way, For he re-turned a-gain to woo 'er, Hold her close and say:
CHORUS
Hel-lo A-lo-ha, how are you? Im bring-ing you kiss-es,—
— from o-ver the sea, Hel-lo A-lo-ha, how
are you? Im hap-py to find you, still wait-ing for me.
— Now I can uke, and uke, and uke and uke, And You can uke a uk-u-le-le
too,— And I can wick and you can wack, And we can wick-i, wick-i, wack-y
woo, Hel-lo A-lo-ha, How are you? Im glad to be back to
— Ha-wai-i and you. you.

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All generals and no privates, figuratively, at the Palace this week. Seven acts, and four of them billed as "headliners." That left Moss and Frye, Hal Jerome and Gloria Gray and the Four Flying Valentinos out in the cold. Moss and Frye, that veteran and standard team of vaudevillians, is as well known in vaudeville as any of the four favored ones, while Jerome and Gray and the Valentinos don't call for all this as acts. It would have been just as easy for the press department to write "all" instead of "four," and just as veracious.

Here were the headliners: Rosa Low, "late star of concert and opera," spotted next to closing instead of fourth or fifth, where she should have been. Miss Low is there on voice, has appearance, poise (although somewhat nervous at the opening matinee), and a nice act, even if slow at the start. Mr. George Price, familiar young chap, dividing his time between

its attempts to show affection. Four seals and a monkey in the act, with two men and a woman putting them through their paces.

Villa and Strigo, guitar and song routine, fitted well in the deuce. The voices of the man and woman blend admirably with the instruments. Songs were nicely handled. The "All Girl Revue," formerly known as "Stars of the Future," was fifth, with a revised routine still recognizable. Six girls doing song and dance specialties, with flashes showing them in dressing rooms behind transparent screens. Good as a whole, but has some weak spots; one where the girls are called out individually and repeat portions of what they have done before with nothing but applause in mind. The act isn't as sensational as that.

The real sensation was the closer, which put glue on every occupied seat in the house. "Three Golfers" was the medal winner, featuring

singing is bad. Used in the second spot.

Another somewhat familiar family turn is the Lucille and La Shay marimbaphone routine of classic and pop music. One instrument is used by the pair, with the woman obligating on the low end. Okay.

A two-girl dance bit in full not strong enough to carry itself in its present form is the offering titled Betanoff and Company. The girls do three bits together, a Spanish dance, a Hungarian folk dance, and some toe stepping in shorts. Costumes are good and routine is fast enough, but there is nothing to hold the act together. A man at the piano does some very good intermission work, but he seems foreign to the act. He announces that the Hungarian folk dance which the girls do won them first prize in a national contest held in Budapest. Doubtful.

"A Flight to the Last," the feature. Its title gave it the lights under the canopy in preference to the acts. Pathe news completed. Loop.

Cogert and Motto, known as the "human jazz band," have received a picture house route of 12 weeks from Phil Tyrell of the Gus Sun-Billy Diamond offices.

John Jacobson, president of Frank Clark, Inc., music publishers, has returned from a trip to New York, where he adjusted the new firm's business interests.

Hughes and Leoda were the feature act in a May Fiesta and Pageant of Progress held last week in Maywood, Ill. Other acts on the bill included Elena Moneak and band, Nasseh Troupe and May Helena.

George McQueen was in Chicago last week securing talent for the Hollywood Dinner Club, which he will shortly open in Galveston, Tex. It will be, when completed, the most elaborate cabaret in southwestern territory, accommodating 500. Gil Wells will be the master of ceremonies, other entertainers, including Coster and Rich, Brock Sisters and Virginia Cooper.

ST. LOUIS

By LOU RUEBEL
Municipal Opera—"Eileen."
Empress—"Old Kentucky" (stock).
Missouri—"Palm Beach Girl."
Grand Central, Lyric Skydome and Capitol—"Ransom's Folly."
Loew's State—"Paris."
Kings and Rival—"Desert Gold."
Ritz—"Brown of Harvard."

Warling's Pennsylvanians are booked for a return engagement at Loew's State.

Next week: Missouri, "Volga Boatman"; Loew's, "Enchanted Hill"; St. Louis, "Johnstown Flood"; Skouras houses, "Ella Cinders."

The spring race meeting of 32 days opened at Fairmount track, Collinsville, Ill., Saturday. The \$25,000 Fairmount Derby is carded for June 12.

The dog track at Collinsville opens this week. Night racing.

The seating capacity of the Garden theatre has been increased from 3,000 to 3,300. The Garden's season opens June 14 with "Midsummer Night's Dream."

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BROADCASTING DAILY FROM STATION WSW5



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SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—Wilcox, stock, "Poor Nut."
Savoy—Stock burlesque.
Eckel—"Joanna," week.
Empire—"Prince of Pilsen," week.
Strand—"Behind the Front," week.
Harvard—"Dancing Mothers."
Regent—"Million Dollar Handicap."
Palace—"Desert Gold."
Swan—"Chip of the Flying U."

Syracuse gets its first circus of the season Saturday, when Ringling-Barnum shows at Lemoyne Park.

George Dion, song plugger, is at the Strand this week. Meryl Keiser is at the piano for him.

Frank McDonald, stage manager of the Wilcox stock, left Saturday to accept a directorial assignment in Denver. He is likely to be succeeded by Edward Davidson, Wilcoxian stage manager for the last two seasons.

Reports persist here that Aldrich Peck, former Syracusean and nephew of Fred R. Peck, wealthy coal merchant, is engaged to Patsy Ruth Miller, screen actress. Peck, according to word received by his erstwhile Syracuse intimates, has introduced the actress to the more exclusive circles of Los Angeles society. News of the friendship of Peck and Miss Miller came close on the heels of the announcement of the engagement of Donald Ogden Stewart, humorist, to a Santa Barbara society girl. Stewart in the past had been most attentive to Miss Miller.

Publication in Hearst's "Journal" of a story to the effect that the Mark Strand Corp. was preparing to take over the interests of the Professional Building Corp. of Boston and erect a theatre and office building on the site of the old Bastable theatre, brought a denial from Walter Hayes, vice-president of the Mark Strand Corp. and president of the Syracuse Strand Theatre Co. The Strand theatre here, while

counted a link in the Mark Strand circuit, is actually controlled locally, although the management rests with Mr. Hayes, who maintains headquarters in Buffalo. The Mark Strand Corp. it is said, is anxious to obtain its own house in Syracuse. The Strand Theatre Co. of Syracuse has on several occasions, it is said, overturned propositions advanced by the Mark Strand people.

The Eckel theatre, operated by Nathan L. Robbins of Utica, has eliminated its orchestra for the summer.

A picture projecting machine operator was badly burned about the face and hands and an audience of 100 driven into a near-panic when a film broke and burst into flames in the projecting booth of the Seneca theatre at Seneca Falls, N. Y. Covering his face with his hands, the operator, Angelo Femesi, 21, escaped from the booth as other rolls of film he was rewinding were ignited and burned with explosive rapidity. The blaze was confined to the booth. As the glare of the flames lighted up the theatre and smoke poured over the heads of the audience, there was a cry of "Fire!" followed by a rush for the exits.

Another appeal for a new trial is to be made in the \$50,000 damage suit of Clara E. Brown of Utica against Dr. Francis T. Shyne, former Syracuse theatre treasurer, who quit the theatrical field to become a Utica chiropractor. Miss Brown was awarded a verdict of \$12,500 by a jury in Supreme Court for an injury to her spine which she claimed was caused through a spinal adjustment given her by Shyne. Justice Jerome L. Heney refused to set aside the verdict and declined as well to dismiss the complaint. He did, however, grant the ex-theatrical man's attorneys 60 days in which to make and serve their proposed case on appeal. At a previous trial Miss Brown was awarded \$10,000 damages, but Dr. Shyne appealed and was granted a new trial by the Court of Appeals.

Chiropractors throughout the state

followed the suit with interest because of the status of their profession. In his charge to the jury Justice Cheney stated: "The fact that the defendant is a chiropractor is immaterial. The same law would be applicable for anyone practicing medicine."

Ithaca will not have the summer stock season Arthur H. Allen, ex-Ithacan, announced for the Little theatre, for the very good reason that the Conservatory of Music management refuses to lease the playhouse to Allen. Allen announced that he would open the house June 14 with "Spring Fever" as the first of a series of 10 productions. He planned to present Ruth Easton as leading woman, with himself as leading man.

OAKLAND, CAL.

By WOOD SOANES

The Paul Steindorff light opera company brought six weeks of moderately successful musical plays to a close Saturday with the presentation of an original musical comedy, "Hello, Havana," written by Roy Atwell, comedian of the troupe. Harvey Thew, Los Angeles news-writer, and Lou Gottschalk, who attended to the music.

"Hello, Havana," is a slight affair, old-fashioned in construction, and having little to recommend it either in book, lyrics, music, comedy or production. The story is familiar and the scheme of presentation veteran, the whole affair being a variation of the Mike and Ike type of tabloid musical show familiar here in the west.

Atwell undertook the principal comedy role of a wealthy young waster who is shanghaied to Cuba on the eve of his wedding, finds the girl on the boat, where she has been spirited by minions of her Cuban lover, gets into difficulties on the inevitable plantation, and emerges victorious in an epilog.

The book is sprinkled with wise cracks, some clever, others not so good, but the dialog is loosely set and seems designed chiefly to remind someone of a song. The music department specializes in quantity rather than quality production, and Atwell has written several variations of his old hit, "Some Little Bug."

In the support are Lillian Glaser, returned to Oakland for the first time since her marriage to De Wolf Hopper; Carl Gantvoort, Lavina Winn, Dixie Blair and a group of amateurs and semi-pros.

"White Cargo" goes into its fourth

week at the Fulton, with Suzanne Caubet imported from New York for Tondeleyo, and Walter Gilbert playing the doctor, a role he had in one of the eastern touring companies for a couple of seasons. Norman Field is Witzel, and Stewart Wilson, Langford.

Miss Caubet was brought out to play "White Cargo" and "What Price Glory" for two weeks each, but the first play has been kept running because of box office demand. Meanwhile Frank Sheridan and Leo Linhard, engaged for "What Price Glory," are walking and Leona Powers, the regular leading woman, starts next week when she finishes a four weeks' vacation.

Irving Pichel, for the last six years managing director, producer and leading man of the Pichel Playhouse, a Berkeley art theatre, has resigned to go to the Lobero theatre in Santa Barbara. Pichel is just finishing a run in O'Neill's "The Great God Brown."

ALBANY, N. Y.

By HENRY RETONDA

Capitol—"Ladies of Evening," stock.
Leland—"The Barrier."
Strand—"The Rainmaker."
Clinton Sq.—"Unknown Soldier" (31-2); "Yellow Fingers" (3-5).
Albany—"Free to Love."
Grand—Vaude—pictures.

Proctor's K. Albany, has installed automatic drop card annunciators after being without programs for several months. Management was unable to induce any one to take the contract to print programs, it was said.

Many summer resorts in the Capitol district have reopened within the week. They include Mid City park and Tokyo Garden dancing, Albany—the park is under the supervision of Deulah J. Haasard, only woman park proprietor in the country—Snyder's lake with Ray O'Hara and his Penn-Rensselaer orchestra; Babcock Lake Casino with Jack

Denny and his orchestra, which will broadcast every Thursday night from WGY, Schenectady; Healey's park with Jimmy Smith orchestra from Albany; Groshans Park, Pine Lake with Ray Haywood and his serenaders; Tyrol Inn at Luzerne Lake, with Dick MacDermott and his band and Marlville Lake pavillion with Zita's orchestra of Albany.

Arthur S. Golden and Mason W. Hall of Schenectady have resumed work on establishment of a summer resort in Bosenkill valley near Duaneburg.

Ben Bernie's orchestra, which has had a winter run in New York, will play at the Ten Eyck hotel, Albany, this summer. Dancing will be every night on the roof, in addition to which will be a Venetian Garden.

BUFFALO

By SIDNEY BURTON

Majestic—"Seventh Heaven" (McGarry Players).
Buffalo—"Ella Cinders"—"Grecian Urn," Roy Sneck, Charleston contests.
Hip—"Miss Brewster's Millions"—Vincent Lopez.
Loew's—"Memory Lane"—Pitch Minstrels.
Lafayette—"Necessary Evil," Welch Choir.
Garden—Burlesque stock.

The Hagenbeck-Wallace Circus was here May 31 and June 1, with the Ringling-Barnum show due June 3. Both shows have switched their show site to the Broadway and Bailey lot, considered the dirtiest lot available.

The openings of local beaches were postponed to Decoration Day. For the first time in history, navigation was completely suspended up to June 1, due to a jam of slush ice in the Buffalo harbor.

Representatives of the owners of the former Carnival Court site told before the City Council last week Tex Rickard was negotiating for the location for a new athletic stadium.

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One of the most complete and comprehensive bills presented at the Orpheum was the one exhibited last week. With two road shows hooked up on one program, impromptu humor was the keynote of the fracas. Emil Boreo's "Mirage de Paris" and Olsen and Johnson's surprise party used almost every other act in each of their productions.

A real novelty opener came in the form of Wills and Holmes who had girls from the "Mirage" act dancing on stage as a prolog. The team went into comedy tumbling with a flip from a shoulder stand to shoulders again and handstand on the soles of the underman's feet with the latter bending his legs, working to nice applause. A good backyard set went well with the turn.

Kelso and De Monde filled second spot with a mild patter act that was the weakest on the bill. With some wheezy gags, two fair songs and a nice twist finish, the team just managed to get over.

The next 26 minutes were devoted to Tad Tleman and his Tunesmiths. Opening with a grandstand drop in one, a special song on "Red" Grange served to introduce Pinkie Dees, featured with the band as comedian and singer. The second

scene was full stage with a college veranda depicted. Several real hot numbers by the band, Tleman singing "College Boy," a comedy song and a specialty by Nital Lorraine and Frank Sleffert went over sweetly. The scoring number was Dees' "Evolution Mama," hot and funny. The girls in sweaters and trunks, did a nice athletic number. Act was liked and produced the goods.

Demarest and Collette in the same act as last week went over in admirable form, scoring a high.

Closing first half was the "Mirage de Paris" with Jack Broderick and Betty Felsen, dancing team, featured. Opening with a drape in "one," Hector Carlton sang a clown lament, laying down to dream the rest of the scenes. A punch bowl number, with a toe chorus and the Broderick and Felsen doing a nice adagio came next, slowing the act down somewhat. Verna Shaft sang a "Fine Feathers" song with a cumbersome costume. A war scene followed with representatives of all allied armies in one trench drawing lots for the privilege of wiping out a machine gun nest. Effective, with a flag-waving hurrah on the end. Wills and Holmes, the opening act, clicked with a fake tango number. Following was a scene showing the entrance to the cafe in the title name. A good set in one, with a little drama enacted, led into the inside of the apache den. Here the Tleman band played on a raised platform. Charleston, acrobatic, Spanish, Russian and sailor's dances were performed and Frank Sleffert, a very versatile hooper, turned some neat spins. Broderick and Felsen obliged with a good Spanish tango. For a climax an apache was knifed by some gent in evening clothes, for no known reason. While the police raided the joint the dead man was supported by his murderer while everyone danced and sang.

Whiting and Burt opened second half, with Virginia Mae, their daughter, doing the tapershore stuff in a clever skating dance. This young miss wore some neat costumes during the act. The team performed a Swiss scene, sang "What Price Love," and wound up with a collegiate number that was acted as dumb as tongue-tied fish. The pair are clever with their delineation of pop songs.

Olsen and Johnson closed with the same sort of a surprise act as the week previous, with three colored hoopers winding up the act. They used the same sort of routine as before, but switched the gags around in different order. Went over just as well as before, with the folks not seeming to tire of the antics of the two "red hot" boys. Out in the lobby, after the show, Bill Demarest and Johnson, as ventriloquist and dummy, pulled enough good gags to stand the outgoing audience up, blocking the foyer for some 10 minutes. The bill as a whole was much better than the offerings for the past six weeks.

With a couple of standard vaudeville turns that have no difficulty registering, exceptionally clever opening and closing acts, and two very mediocre offerings, Pantages bill may be described as just a trifle below the ordinary run for that house. Nancy Fair was again summoned at the last minute as a "pinch-hitter" and with her female accompanist tried hard to make good in No. 2 spot, but failed. Rawls and Von Kaufman, for many years a recognized "big-time" turn, and Tom Kelly, than whom there is no better Irish entertainer before the footlights, share the top-line honors, although not so accredited in the billing.

What is apparently a deliberate "steal" is the offering titled "The Pennsylvanians," featuring Harry Shannon, Jr. Waring's Pennsylvanians have long enjoyed prestige on the Pacific coast with their real band offering, so that it is to be wondered why a mediocre turn of the calibre of Shannon's would have the effrontery to attempt to get by on the other organization's laurels. There is nothing in the Shannon band of 10 players to warrant it for

vaudeville of the Pan type unless its crude burlesque is intended as an appeal for the so-called low-brows. To the initiated one of the several Main street honky tonks might have been drawn on for the so-called "entertainment."

The Howard Girls open with a spectacular aerial novelty, with the girls, both attractive, spinning from whirling ladders and trapezes while suspended by their teeth. These girls do some remarkable spins in midair, and enjoyed the novelty of winning deserved applause. Without program billing, Nancy Fair, on second, did a couple of song recitations, neither of which made any impression. Her accompanist played a solo number, and Miss Fair finished with another combination song and talk.

The show was picked up by Rawls and Von Kaufman with their comedy minstrel turn, "The Willing Worker," with Rawls doing his clever blackface, which has won the act recognition everywhere. They registered for a pronounced hit. The Pennsylvanians, heavily headlined in billing, were a decided disappointment, although their rough comedy antics won them three encores from a minority audience. Shannon does not play a single instrument, devoting his time to swinging his stick and resorting to crude attempt at being funny. It was hokum of the cheapest sort.

In the next-to-closing spot came Tom Kelly, with a combination of song and monolog that had the customers rocking in their seats. Kelly knows all the tricks of vaudeville and can feed an audience indefinitely.

Closing were the four Australian Girtion girls, comedy cyclists and equilibrists, who add a new touch to this type of offering by constantly singing fetching ditties during their act. The girls are all young and peppy, do some clever work on the wheels, and their knockabout tumbling won them deserved applause. Few patrons walked out on them.

Charlotte Treadway, Gavin Gordon, Jane Morgan, Frank Dawson, J. Morris Foster, Thomas Miller, Richard La Salle, James Bush and Harry Hoyt compose the cast of "The Bride," which opened May 30 at the Morosco.

Harvey Thew, Universal scenario writer, and Roy Atwell have written "Willie," a musical comedy. Lou Gottschalk will produce it at the Oakland, Cal., Auditorium.

Betty Silverman is still playing the organ at the Pantages, Henri Le Bell coming in for two weeks as an act, doing an organ demonstration. Miss Silverman, who has been house organist for about five years, will remain in the same capacity.

Ed Perkins, one of the aces of the Shubert agents, will make Los Angeles his permanent home. Perkins arrived here last week to purchase some property for his mother and brothers and will remain here over the summer, probably returning to New York in September to rejoin the Shubert forces.

Seven Los Angeles business men subscribed \$40,000 in five minutes toward the \$350,000 stock corporation which will take over the Mission Play.

Boris Thomashefsky has been hiding away as a star for the past few months in the Capital, Yiddish theatre here. Also in the same company in his son Harry. The Thomashefskys are now appearing in "The Golden Thread," written by Boris. It deals with the life and struggles of Abraham Goldfaden, Yiddish poet.

The company will close its season here in about two weeks and reopen in September.

Raquel Meller will appear for two performances at the Biltmore June 13 and 14. A \$10 top will be charged, the highest ever asked for an individual performer here.

Boulevard, West Coast house, is celebrating its first anniversary with special exploitation stunts and added attractions on both stage and screen. Louis Golden, manager, is staging the week's birthday party, which included a Fanchon and Marco presentation.

Yost Broadway, pictures, will open June 2 at Santa Ana. The

house will be one of the finest in that section of the orange belt.

Mildred B. Pitts is Los Angeles' only woman theatre manager. She succeeded M. Spencer Levy at the Figueroa, a Fred Miller house, recently. Levy was promoted to manage the Carthy Circle, another Miller house.

Miss Pitts has been in the employ of Fred Miller on and off for the past 10 years, acting as secretary and assistant manager of his various houses here.

Metropolitan and Million Dollar, both Public houses, which were operated by the New York-Pacific Coast Amusement Corporation, are now being operated by the Los Angeles Theatre Enterprises, Inc., of California.

Grant Withers, western actor in pictures, was attacked and robbed by two bandits, who knocked him down and kicked out two of his teeth in Hollywood. One of the men stopped his machine and asked for a ride, while the other one came up behind him and struck him with a blunt instrument. The holdup men took \$24.

Albert Rogell has been elected to membership in the Motion Picture Directors' Association. He is the youngest megaphone welder to join that organization.

Three attempts were made to set fire to the Century Film Studios at Sunset and Gower street, Hollywood. Within two hours three separate fires were found on different parts of the lot. Fire and police officials are investigating and declare that a pyromaniac is the cause.

About a year ago a similar attempt was made, with a middle-aged woman accused. The woman said her daughter, an actress working for the company, had been "sinned against by others on the lot."

The Hollywood home of Dallas Squire, business manager for Richard Barthelmess, was broken into and looted of jewelry and wearing apparel valued at \$2,000.

Douglas MacLean has been elected president of "The Masquers," succeeding Robert Edson. The organization is a year old and has 200 members.

Carl Elinor will conduct Sunday evening concerts at the Carthy Circle, where he is the regular leader. An hour's program, from seven to eight, will be presented.

Gretchen Thomas was signed for "Kempy," which Michael Corper will produce at the Majestic, June 6.

Carl Hyson and Peggy Harris, dancing team, were booked into the Coconut Grove at the Ambassador hotel for an indefinite stay. They started June 1.

Sol Lesser and Mike Rosenberg, film men, will erect the Film Center Building in front of the Educational Studios on Santa Monica boulevard and adjoining the Pickford-Fairbanks studios. The structure will cost \$150,000 and have 300 feet frontage on the street. There will be 14 stores and 34 offices in the building.

Alfred Santell, screen director, purchased a home in Hollywood for \$28,500 just before leaving for New York.

Famous Players-Lasky is spending \$63,000 for a two-story property building at their new studios.

Mae Murray paid \$65,000 cash for the Beverly Hills home of Jack Donovan. The price included some antique furniture and a pipe organ.

Ground was broken for a \$75,000 theatre building at 82d and Vermont. The picture house will seat 900 and is being built for F. L. Brown and E. M. Masterson.

The Los Angeles Grand Opera has sold \$40,000 worth of season

books for the October performances at the Philharmonic.

Sylvain Noack, violinist, resigned as concertmaster of the Los Angeles Philharmonic Orchestra.

Hazel Goodreau, local dancer, premier danseuse in one of the Eastern "Rose-Marie" companies, came here for her vacation and held the big spot by being featured in the two final performances at the Biltmore of the coast "Rose-Marie" company.

"They Knew What They Wanted," with Marjorie Rambeau, which closes June 5 at the Majestic, will be followed by "Kempy," with Harlan Tucker, Vivian Martin and Richard Tucker. "Cassie Cook of the Yellow Seas" and "A Very Loose Lady," the latter a new play by John Colton, and "Lucky Sam Carver" are scheduled for later in the summer. Edward Everett Horton is also due to open in summer stock there.



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Chorus: must con-fide, my heart can't hide my love for you;
Talk-in' to the moon while I dream That I love you, For- ever in
bloom world in tune Still I'm blue Say-in' to the moon It is June and I
need you, Won-der where you are, So it fur, Are you there?
Ev-ry time I see the moon a-lone I'm thrilled with love and lone-ll-ness too,
Long-in' for you, While I bless with ten-der-ness the dreams we once knew, Must I live and
love, all a-lone, like a dream - or, Talk-in' to the moon while my
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SAN FRANCISCO

By WALTER A. RIVERS

Married Aphrodites went out after the scalps of their unmarried flapper sisters here last week. Over 400 participated in a "Married Women's Beauty Contest" staged by the Golden Gate theatre in conjunction with a daily newspaper. Some were real "beauts," and as for figures, now, well, well, well! (Anyway, it was a great ballyhoo for the house.)

John Ivan, well known as a stock actor on the Pacific Coast, forced to retire some months ago because of

a sudden attack of temporary blindness, has returned to George Ebey's Fulton theatre, Oakland (Cal.) and begun rehearsing the role of the emotional lieutenant in "What Price Glory" which is scheduled to succeed "White Cargo," now current.

Speaking of "White Cargo," this piece in its second week at the Fulton caused such a demand for seats that Ebey was compelled to put in two performances Saturday night and sold out both of them. The bill is yet to run two weeks. Walter Gilbert, stage director, is playing the doctor and literally walking away with the production.

The German training ship "Hamburg" came into the harbor last week, the first Teutonic warship that has passed through the Golden Gate since before the World War. The Warfield extended an invitation to the entire personnel and acted as a host.

Frank Whitbeck, publicity director, laying out an advertising campaign for this event, decided to use some of the German language newspapers. He called up one and asked for the rates. A guttural voice at the other end of the wire said: "Vun dollar an inch, and if you want publicity two dollars an inch."

"Well," said Whitbeck, "this is the Warfield theatre, and I want to take some space to advertise the coming of the German training ship. We are going to entertain the officers and men in our theatre."

"Well, in that case," said the same

Teutonic voice, "the rate is vun dollar an inch, and you can haf all de publicity wat you want."

Katherine Aitken, local singer, has been signed by the Duncan Sisters to appear in "Topsy and Eva." This youngster made a valiant struggle to gain recognition, but like "all prophets in their own country" she didn't get to first base. Then came an opportunity to fill in at an American Legion entertainment in the Civic Auditorium. Max Dolin of the California heard her and next day arrangements were made for an appearance at that theatre. At the California the Duncans heard of her and dropped in. Now she's signed, and that's the way it sometimes goes.

Elaine Tickner, a Fanchon and Marco show girl, was married here last week to Norman Jesse Nathanson, insurance broker. Nathanson heard Miss Tickner sing and arranged a meeting. The bride will no give up her stage career.

Franklin Underwood returned for a day last week to the scene of his early histrionic struggles. He was en route from Los Angeles to New York and stopped off long enough to hunt up a few of the old local cronies, chief among them Louis Bannison, putting in the summer with Henry Duffy at the Alcazar.

This town staged a Motion Picture Frolic last week in the Civic Auditorium, with C. F. Kollsterman, manager of the Hollywood Productions, in charge. Several screen celebrities on hand.

An audience of 4,000 persons, mostly hikers, assembled on the slopes of Mount Tamalpais, across the bay from San Francisco, to witness an open air production of "Rip Van Winkle." It was the thirteenth play of its kind that has been staged on the mountain. Kuy Kibbe

played "Rip"; Marion Downey, "Nena" and Frederick Smith was "Herman."

Roy Hiram Claire, tabloid musical comedy comedian, playing the sticks for some years, has signed with the National Theatres Syndicate, controlling a chain of picture houses to play their entire circuit, remaining in each town for as long as his popularity lasts. Claire is at present in Modesto.

The Orpheum in Sacramento (Cal.) closed for the summer last week. Portland (Ore.) will shut down next week.

There has been a general shake-up of managers of the San Jose (Cal.) houses of the National Theatres Syndicate. The changes reported are Eugene Perry out of the Victory as manager and Bill Beatty out as manager of the American. Frank Vesley, booker for the National houses, is temporarily filling both jobs.

Frank Phelps, manager of the Jose in the same town, is reported to be leaving, also, with no one named as his successor.

One report current here is that too much criticism of the managers by officials of the circuit has caused a general dissatisfaction resulting in the changes.

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Mutual—Films (daily change).
Columbia—"The Rainmaker"; next, "Palm Beach Girl".
Metropolitan—"Ranson's Folly"; next, "Reckless Lady".
Palace—Dauglos MacLean in "That's My Baby"; next, "Lucky Lady".
Rialto—"Outside the Law" and presentation; next, Reginald Denny in "Rolling Home".

Moe Bear and the Wardman Park Hotel orchestra are at Virginia Beach over the summer.

With the moonlight excursion boats running and all outdoor parks in operation, summer should be here, but it isn't.

Meyer Davis is opening the Willard Roof this week with Sam Korman directing for the dinner session and Nathan Brusiloff the dance session.

The Strand with its second run films is reported as doing well. The house plays Loew vaudeville in the regular season.

Otto Beck, organist at Crandall's uptown Tivoli, continues to be a radio feature hereabouts.

ROCHESTER, N. Y.

By H. D. SANDERSON
Lyceum—"7th Heaven" (stock).
Fay's—Pop vaudeville.
Victoria—Pop vaudeville.
Eastman—"Volga Boatman" (film).
Piccadilly—"Vanishing American".
Regent—"That's My Baby."

Decoration Day found the lake resorts opening for the summer season. Sea Breeze Park and Natatorium drew heavily and concessionaires have bright hopes for a season that will help wipe out last year's flop. Ontario Beach Park, Durand-Eastman, Manatus Beach all are open. Marks and Malone's new \$40,000 refectory at Charlotte is in the final stages of construction and will open by July 1.

Business held good the second offering of the Lyceum Players, Anne Nichol's "Let's Get Married." Louis Calhern and Enid Markey have the leads in this week's offering.

Plans for the erection of a 12-story addition to the Eastman School of Music, run in conjunction with the Eastman Theatre, have been announced. The addition will cost \$500,000.

Ontario Lake Park, Oswego, opened the 29th to good crowds. It is under the supervision of Morton & Miller. Benny Resh's Arcadians from Tampa, Fla., are a feature attraction.

The scheduled closing of the State theatre (Schine) failed to take place Saturday. Walter A. Smith, manager, announced that contracts for feature film could not be canceled immediately.

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NEWARK, N. J.

By C. R. AUSTIN
Shubert—"Merry World."
Broad—"Old English."
Proctor—"Vaudeville and "With
This Ring."
Loew's State—"The Miracle Man"
and vaudeville.
Newark—"The Unknown Soldier"
and vaudeville.
Mosque—"The Rainmaker" and
vaudeville.
Brantford—"Ranson's Folly" and
vaudeville.
Fox's Terminal—(31), "Black Para-
dise" and "Whispering Canyon";
(2), "Non-Stop Flight" and "Girl
Shy."
Rialto—"Hell-Bent fer Heaven"
and "The Test of Donald Norton."
Capitol—Tri-weekly change-
double features.
Goodwin—"Little Irish Girl."
Orpheum—Colored vaudeville.

Orest Devany has returned to
Dreamland Park, where he was formerly
manager, and is producing 20
circus acts at the stadium, with
Basil's band. The program changes
weekly. Admission is 10 cents, with
five matinees.

The new race track for dogs on
Freylinghuysen avenue is expected
to open Decoration Day, although
there has been some delay in the

CHORUS GIRLS

During your lay off season posi-
tions are open as dancing partners;
good salary; apply.

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48th Street and Broadway
New York

CARBONDALE, PA.

HOTEL ANTHRACITE
SINGLE ROOMS \$1.50
DOUBLE ROOMS \$2.50
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ROOM WITH BATH \$12.50 PER WEEK
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work which may force a postpone-
ment. The track is run by the Essex
Kennel Club, affiliated with the In-
ternational Greyhound Racing Asso-
ciation, the United States Hunts of
England, and the National Kennels
of England. Eight races will be held
each night.

Fox has taken a 63-year lease at
an aggregate rental of \$17,000,000 on
the proposed Beacon theatre, to be
erected at Park place and Broad
street, and running to Rector street
and Fulton street, opposite the pre-
sent Broad street theatre. The Broad
and Park Realty Company, of which
Arthur Greenbaum is president, Al-
bert Hollander vice-president, and
Maurice I. Brunskey secretary, to-
gether with Louis and Isaac Cohen,
will erect the theatre, which is to
seat over 5,000 and to cost \$3,000,000.
A 12-story office building will be in-
corporated with it. William E.
Lehman and Thomas W. Lamb will
draw the plans.

SEATTLE

By DAVE TREPP
Metropolitan—"Rain" (Jeanne
Engels).
President—"7th Guest" (stock).
Blue Mouse—"Isle of Rebirth."
Liberty—"Brown of Harvard."
Coliseum—"Miss Brewster's Mil-
lions."
Strand—"Money Talks."
Columbia—"Volga Boatman" (3d
week).

John Hamrick has opened his
newest theatre, the Uptown, in the
Queen Anne district. It seats 800
and is the fifth in the Hamrick
string in the Northwest. Carl
Webber is leader of the Uptown Or-
chestra. The opening picture was
"The Sea Beast," back in Seattle for
the third time.

"The Volga Boatman" went so
strong at the box office that Man-
ager Bender of the Columbia held it
for the third week. It continued to
get the crowds.

Word has been received here that

350 HOUSEKEEPING APARTMENTS

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6640 Circle 8830 Longacre

HILDONA COURT

341-347 West 45th Street. 3560 Longacre.
1-2-3-4-room apartments. Each apartment with private bath,
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\$18.00 UP WEEKLY—\$70.00 UP MONTHLY
The largest maintainer of housekeeping furnished apartments
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the theatrical district. All fireproof buildings.
Address all communications to
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Principal office, Hildona Court, 341 West 45th St., New York
Apartments can be seen evenings. Office in each building.

SPECIAL RATES TO THE
PROFESSION
Courtesy—Cleanliness—Comfort
The Most Modern One and Two Room
Apartments with Private Bath
and All Night Service
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In the center of transportation—newly
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Rates: \$12.00 and up per week

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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

the old Hippodrome, Spokane, will
be torn down and a modern business
block erected on its site. The Phin-
ney Musical Comedy Company
closed at that house, which also had
been using Western Vaudeville Man-
agers' Association acts. The house
did not pay.

Gorda Nord was headlined in the
special act at the Coliseum this
week, when "Miss Brewster's Mil-
lions" was the feature. The presen-
tation was one of the most elaborate
yet attempted at this house in con-
nection with the musical program,
and Miss Nord's singing was warm-
ly applauded. The act included 12
persons.

"Broadway Flashes" was a special
act at the Pan last week, in which
Mabelle Irving, singer and dancer
of ability, was featured. The Pan
is making a lot of a special act each
week, and is also building up the
picture end.

NEW ORLEANS

By O. M. SAMUEL
St. Charles—"Back Pay" (Saenger
Players).
Strand—"Blind Goddess."
State—"Splendid Crime."
Liberty—"Brown of Harvard."
Tudor—"Memory Lane."
Crescent—"Marcus Show."

The "no standing room" law has
passed the House of Representa-
tives of the Louisiana Legislature,
but it will in all probability be de-
feated in the Senate. The vote in
the Senate, from inside sources,

ALBERT DeMARCO

(Formerly Designer for WOLFSON &
HARD)
Announces the Opening of His New
Shop, Catering to the Theatrical
Profession
1583 BROADWAY, NEW YORK
(Strand Building)
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Broadway at 44th Street
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Your headliner friends stop
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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
119 West 45th Street
New York City 0797 Bryant

looks like it will be 19 to 14 against,
defeating the measure.

The Saengers made quite a splash
in opening their new Tivoli, this
town's finest suburban theatre.
Stars of more or less candlepower
were on hand, and the initial per-
formance went over with a bang.

Tom Campbell, manager Tulane,
accompanied by Mrs. Campbell, left
for Massachusetts to spend the
hated term. Campbell will be back
in September.

Kenneth Hadlan and Marie Pre-
vost stopped off here en route to
New York. The couple are having
their first vacation in two years.

Dorothea Antel's Bedside Shoppe

Mail your order now for Christmas
cards selected by the "Sunshine Girl"
(15 ASSORTED FOR \$1.00)
Gifts for everybody at popular
prices.
Come and make your selections or
write for a booklet.
If you read the "Variety" or other
magazines let me have your subscrip-
tion.
Smilingly.

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 AMERICA'S GREAT-
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COMPOSER OF
 KITTEN ON THE
 KEYS - STUMBLING
 DIZZY FINGERS

CHARLEY STRAIGHT
 AND HIS
 BRUNSVICK
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 ORCHESTRA

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 INIMITABLE
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 LATE STARS OF
 GEORGE WHITE'S
 SCANDALS

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 THE RENDEZVOUS
 "3 YEARS"

Exclusive Management

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 (MUSIC CORPORATION OF AMERICA)

32 W. Randolph St.

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VARIETY

SPECIAL M. P. T. O. A. CONVENTION EDITION

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LOS ANGELES, CALIF., THURSDAY, JUNE 3, 1926

8 Pages

"LIE" HURLED AT SEIDER

CONTINUE OFFICERS 30 DAYS IS STEFFES PLAN FOR PEACE

Sees in This Move Only Solution of Organization's Fate
—Peace and Harmony Must Be Had at Any Cost, Says
Allied State's Leader

Harmony and peace at any cost, with the election of officers delayed for 30 days, must be attained at today's meeting if the M. P. T. O. A. wants to function as a unified body, is the declaration of W. A. Steffes of Minneapolis.

Steffes denies he is attending the convention for political gain, but explained this convention must do something worth while, and eliminate entirely petty political bickerings that have characterized similar gatherings of the past several years.

The Minnesota leader claims he was not present to support the interests of any particular man or men to head the organization affairs, but believes harmony could be arrived at in a satisfactory manner to save the situation.

His thoughts to accomplish this are to retain the present officers for a period of thirty days; in the meantime allowing each of the individual state organizations to thrash out the various matters under discussion and decide what they want done. The representatives of the state units would convene in New York at the end of thirty days and abide by the decision of the majority.

He claims the variance of so many opinions at the present convention is wide; and political jockeying consumes much time, so that the delegates are forced to overlook the most essential and important problems that should be settled.

The plan, says Steffes, will be submitted on the convention floor this afternoon for consideration.

When questioned regarding several personalities who have been in line for election, Steffes reiterated his stand that he had not discussed possible candidates for any position, but declared it was his opinion that a big calibre man of wide general experience should be appointed to guide the destinies of the theatre owners in their continual battles against legislation, distributors and other sources.

Steffes attached no importance to the report of the credentials committee which is due at the very beginning of today's session. It is understood around headquarters the report has great potentialities to start an explosion, especially if the committee rules against certain delegates who are members of state units that are not fully paid up in the national organization.

HARRIMAN "MONEY MAN" OF INSPIRATION

Perjury Case Against Duell
Over Gish Contract Reveals
Producer Held Little Stock

New York, June 2.

J. Boyce Smith, Jr., vice president of Inspiration Pictures, admitted on the stand in the government's perjury case against Charles H. Duell, that William Averill Harriman, railroad millionaire and son of the late E. H. Harriman, was the "money man" and financial backer of Inspiration.

Nathan Burkan, Duell's attorney, forced the information from Smith, who reluctantly testified that he and Walter Camp, Jr., were the "dummies" in the company, and that Duell owned but little stock, with all of them taking their orders from Harriman.

Smith also testified that Miss Gish suffered a \$60,000 loss through modification of her contract.

GERMANS HISS 'GREED' AND FILM IS PULLED

Berlin, Germany, June 2.

At the first performance of "Greed," M-G-M film, at the Palastam Zoo, UFA house, the audience hissed so vigorously that the picture was withdrawn in the midst of the run and the money was refunded at the box office.

"Mushy sentimentality" is presumed to be the cause for the disturbance, although it is alleged that Von Stroheim, the director of the picture and an Austrian, produced anti-German films during the war.

LOEW GIVING 21 WEEKS IN SOUTH

New York, June 2.

Loew's vaudeville booking offices is giving a route of 21 weeks in the South next season, exclusive of Greater New York and the Eastern time, also picture houses.

This is the longest consecutive route now offered by any vaudeville circuit. It means that Loew's will be obliged to procure "names" that may be interchanged and played with vaudeville and straight picture theatres.

FIGHT FOR CLEAN PICTURES RENEWED

Federated Club Women Told
To Refuse Passes to Theatres in National Campaign

Atlantic City, June 2.

The General Federation of Women's Clubs will prosecute their fight for clean motion pictures more vigorously during the next year, it was decided at the annual convention here. Mrs. John D. Sherman, president, in issuing the edict, laid down rules that women should not go to see the pictures they would prohibit their children from viewing, and banned the acceptance of passes and courtesies to pictures and studios, which would give producers and theatre owners the idea that their friendship could be won by what she termed "hand-outs."

"Let women pay their way into the good pictures they support and work for, and stay away from the others," Mrs. Sherman said.

Intensive work through local committees will include furnishing these committees, working with local theatre managers and owners, with classified lists of good and bad pictures; the building of these bodies into strong units; the sponsoring of educational films in communities which otherwise would not see them; continued co-operation by the general federation, with all organizations working for good pictures, yet preserving absolute independence from any other body.

MOVE TO ELIMINATE PRODUCER CONTROL

Joker Amendment Would Bar
Any But Individual Independent Owners From M.
P. T. O. A.

What is apparently a joker amendment to the Constitution and By-Laws of the M. P. T. O. A., and which would probably relegate the organization into a small group of individual exhibitors, was read at yesterday's convention gathering and referred with a group of other

Continued on Page 3

DAILY VARIETY

This is a Special Daily Edition of Variety, published expressly for the 7th Annual Convention of the M. P. T. O. A. The daily will be published again tomorrow at our Convention Office, Suite 144-115 Ambassador Hotel. You are cordially invited to visit us or call on us for any assistance we can render.

STEFFES IN BITTER ATTACK FLAYS CONTRACT REPORT

Added Contract Clauses Basis of Heated Fight—Steam
Roller Methods Relegate Matter to Business Relations
Committee for Report—Final Action Today

NEW MEXICO OWNERS READY TO ORGANIZE

Hurley of Tucumcari Lines Up
30 Exhibitors and Probably
Will Head New Body

Groundwork for the formation of a state organization of theatre owners in New Mexico, and possibly Colorado, was started yesterday, when A. Hurley of Tucumcari, N. M., operating the Princess Theatre in that city, conferred with R. F. Woodhull and Sydney Cohen for the purpose of enlisting the aid of the national organization.

There is every indication that Hurley will enroll about half of the thirty-odd potential members in his state for such a unit, and that he will serve as president upon its final organization. Trib of the Princess Theatre, Roswell, N. M., Cohen & Fairchild operating a string in Colorado; Joe Barnett of the Sunshine, Albuquerque, Nathan Solomon of Santa Fe, N. M., and the Hardwick brothers of Clovis, are slated for other offices in the new state organization.

It seems a certainty Hurley will be made president of the state organization inasmuch as he has the backing of his state associates, and has not been mixed up in the factional fights of the National organizations. Both the Cohen and Steffes cohorts are in favor of Hurley's request, as they understand his ideas are constructive and for harmony in the ranks of the national body.

Gloria's First for U. A. To Be Made in East

New York, June 2.

Gloria Swanson will make her first picture for United Artist release at the Fox Studio here. Joseph M. Schenck rented the studio for Miss Swanson before leaving for the West Coast. Charles Cecil was appointed production manager for the unit.

Ben Hampton Called East On Large Theatre Project

New York, June 2.

Benjamin B. Hampton, due in New York, is reported to have been called East by a financial group for consultation over a large theatre building project. This group has had interests with Hampton in the past.

Steam roller methods, rapid-fire barrages of accusations, and continual interruptions of speakers were the highlights of the second day's session of the seventh annual M. P. T. O. A. convention at the Ambassador. At one time it looked as though the issues between the Cohen and Steffes factions would culminate in a walk-out, but fast political manoeuvres prolonged this until at least this afternoon when, it is expected, a fight to a finish will take place.

W. A. Steffes of Minneapolis precipitated the fireworks display at the conclusion of Seider's report on contracts and arbitration. This was done after Thomas Goldberg had questioned just who of the contract committee had been present with Hays when added clauses had been attached to the uniform contract. Seider replied that Woodhull, Steffes, O'Reilly and Richards were at that conference. Steffes jumped up from his seat and demanded that the truth be told to the convened delegates.

Seider then went into detail on the history of the negotiations for the uniform contract with the Hays organization, pointing out that Hays himself appointed the exhibitors to that committee; namely, Woodhull, representing the M. P. T. O. A.; Steffes as spokesman for the Allied States; O'Reilly for the N. Y. Motion Picture Chamber of Commerce; and E. V. Richards, who represented producer and distributor owned theatres. Seider declared he stated the above committee was acting without power, while Hays accused Seider of playing politics in the matter. The business manager of the M. P. T. O. A. explained to the delegates that he contended that the committee was not recognized by the association as acting entirely for the latter's interest, but added "There must be men to negotiate a contract, no matter who elects them, but we are not forced to carry out the decisions of any but our own appointed representatives."

Steffes Hurls Defy

Steffes jumped to his feet and declared that Seider's statements were untrue, and continued:

"It has been instigated many times that I am on the payroll of the Hays organization—that's a lie! It was suggested that the various

Continued on Page 3

Chas. R. Rogers

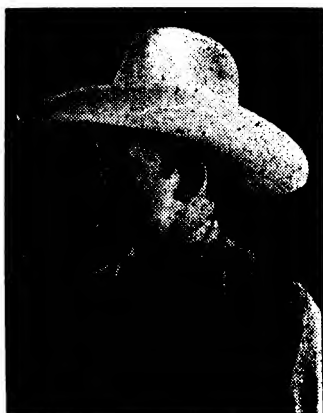
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Tomorrow's Sensation

Adaptations by
Marion Jackson

Direction
Albert Rogell

Production Management
Harry J. Brown



The Western star with something new—and that doesn't mean his horse!

KEN MAYNARD

With Tarzan, the Marvel Horse

in four

THRILLING ACTION DRAMAS OF THE OUTDOORS

"SENOR DAREDEVIL"

"THE UNKNOWN CAVALIER"

"FLAME OF THE BORDER"

"GUN GOSPEL"

Distributed Through First National

26 Warner Winners for 1926-27

Warner Bros. Pictures

Fewer Pictures - More Winners

YOU CAN'T MISS!!

GUMBINSKY SORE AT HEIMAN MAY BREAK WITH ORPHEUM

Holder of \$1,000,000 in Stock Peeved With Head of Circuit, Likely to Shift to the Outsiders—Deal Over Elevators is Involved

"Variety" has been printing, from time to time, reports of different factions within and without the Orpheum circuit attempting to obtain stock control through purchase or persuasion. Marcus Heiman is the president of the Orpheum circuit. He represents a coterie of stockholders, of which several members are on the Pacific Coast. One of the members, throwing his holdings to the quantity outside the clique, could almost wrest control.

The weekly edition of "Variety" prints the story of how Mose Gumbinsky, middle western Orpheum stockholder, carrying around \$1,000,000 worth of stock, received by him through the will of his late brother, Oscar Gumbinsky, is peeved at Heiman with no positiveness whether Gumbinsky will stick to the Heiman bunch or shift to outsiders.

Heiman and several of his Orpheum cronies also control the Elevator Company of America. It is rather soft, since the Orpheum or its affiliates are fairly busy builders. Gumbinsky is also a builder and had placed an order for 30 elevators with the Heiman company.

When the New Orpheum, Los Angeles, recently opened, Heiman was in Los Angeles and Gumbinsky arrived there too, but late. He asked Heiman for four seats for the premiere. Heiman sent back word, "How Come." Now Gumbinsky is saying "Home Come" when Heiman wants to know why the order for the 30 elevators were cancelled.

MOVE TO ELIMINATE PRODUCER CONTROL

Continued from Page 1

amendments to the committee on constitutional amendments, to be reported upon.

The amendment, which has been submitted to the proper committee, adds to article 2, sec. 1, which refers to those eligible for membership in the M. P. T. O. A., and continues the article with the following "who are not connected directly or indirectly with theatre under producer or distributor control."

This proposed amendment, which is aimed to prevent producer or distributor membership and control of the M. P. T. O. A., might boomerang back as one of the most undesirable factors in retarding the progress and accomplishments of the organization.

It is a well known fact that independent theatre owners are making affiliations with producer-distributor organizations. With the rapid rate of theatre acquisition by practically all of the producing and distributing companies, this is established.

It is said that many delegates to the convention have affiliations with big companies whereby the

latter have purchased substantial interests in the theatre holdings of the so-called independent operators.

If the amendment should be reported favorably out of the committee to which it was referred, and it is accepted by the convention, many of the delegates will find themselves completely out of the organization as a result, including some of the heads and executive members of the organization.

In the final analysis, it would be found that the M. P. T. O. A. had degenerated to a point where its members comprised a very small percentage of the actual theatre owners in the country. The remaining membership would consist almost entirely of small theatres, with little, if any, first run representation.

In investigating the origin of this amendment, it was found that it had been sent into the national offices of the M. P. T. O. A. from an unknown source to either the officials at headquarters or to N. Yamins of Fall River, who is chairman of the committee on constitutional amendments. Mr. Yamins declared this was one of many resolutions and amendments that had been handed to him as chairman of the committee to read before the convention, as provided in the by-laws of the organization, and it would be taken up by his committee along with other matters that require their attention and decisions.

Mrs. Barr Prefers Europe to Los Angeles

Adolph Barr, treasurer of the Alhambra Amusements, Inc., of Brooklyn, N. Y., is here alone, instead of with his wife, who contemplated making the trip with him. Barr asserts Mrs. Barr who had figured on the trip for more than a year, just prior to its start decided she wanted to go abroad and sailed for Europe the same day he left New York. He is now figuring on buying a winter home here so that he will be assured his wife will take no more trips abroad.

STEFFES ATTACKS CONTRACT REPORT

Continued from Page 1

units should have power to appoint their own representatives. Seider wanted to be on that committee and got sore when he wasn't.

"How could Seider say that his version of a uniform contract was right, when in the very first paragraph, it gave the right to producers and distributors to add clauses. Seider refused to attend the conference saying 'I'm too busy,' but he issued statements to the New York daily press, and the result of the conference was in all New York papers. Mr. Seider claimed the contract was 100 per cent perfect—better than anything they had before."

Steffes continued with frequent interruptions until it seemed that the meeting would break up. Oil was temporarily poured on the waters by Mike O'Toole and others, who declared useless discussion was wasting time when they were endeavoring to save as much as possible to allow for finishing everything up by Friday night.

Contract is Explained

Explanations were made concerning film companies' efforts to extend the time of playing pictures on a contract from 12 to 16 months, which was rejected by the association. Seider pointed out clearly that the Pathe and various other news reels were practically perpetual contracts, and exhibitors did not want to have feature production contracts without limits of time lapse. He also stated that First National wanted to add a number of clauses, especially one over which there had been a discussion, but he understood First National had wired to the coast within the last few days withdrawing the clause in question (this was reported in Variety of yesterday).

Seider pointed out that during the sessions of the advisory committee every distributor wanted to add clauses covering certain points, with some wanting a road show clause for protection on pictures that would turn out to be particularly big. Finally, a standard road show clause was adopted and has been agreed upon by M-G-M, Universal, Famous Players and Warners.

More arguing over the standard contract took place, with moments of hot discussion. Mike O'Toole obtained the floor and said:

"Let's arrive at an understanding; nothing can be gained by go-

ing over this thing this way. It has to do with business relations and should be referred to that committee... I move that the matter be referred to the committee on business relations who in turn can report back to this body."

Steffes declared a specified time should be set for the report. Goldberg of Baltimore suggested that the report be made this afternoon. George Aarons of Philadelphia asked, "What is the committee to report back?" It was explained that there were certain important changes in the contract and the committee would be a clearing house for all matters, eliminating the discussion from the floor of the convention and the committee could report back with a comprehensive report of mutual understanding. Aarons remarked that the entire matter was entirely out of order, and he saw no reason for referring the matter to the committee.

"Stalling," Asserts Miller

Jack Miller of Chicago was then recognized by the chair and declared that the thing to do would be to thrash a few things out on the convention floor. Continuing, he said: "I went to Milwaukee, and left after a two days' battle. The result of that gathering left this organization depending upon the film exchanges for money to run the organization. After I had returned home from Milwaukee I found myself elected an executive even though it was no wish of my own."

Woodhull interrupted Miller to have him keep to the subject under discussion. The Chicagoan said:

"I am coming to the political end of this thing; we must have a definite program. Last year the executive session in New York raised \$78,000 for a definite purpose, which was to hire a big man, a big politician, a real executive to help the exhibitors..."

At this point he was interrupted again by Woodhull who ruled Miller was away off of the subject at hand. Miller retorted:

"It's going to be another one of those things—stalling till tomorrow, bunch it all, throw it at 'em, and wait for another year. We must stand on both feet or flop."

Woodhull-Steffes Clash

The motion was carried and referred to the Board of Directors to thrash out and report back to the convention at three this afternoon. After the motion had carried, President Woodhull endeavored to speak about the proposition, but was questioned as to his right, many claiming that the matter was entirely closed. Woodhull as chairman, claimed his right to talk, and then got into a verbal battle with Steffes over the matter. Woodhull asked B. N. Berinsten of California to take the chair so that he might ask the right to speak. Steffes questioned this, and Woodhull, after being tipped off from someone seated near the platform, ruled against himself on the matter.

It was then decided that the Board of Directors would meet this morning in room 383 to thrash out every phase of the standard contract form, and mimeographed copies of the contract report were to be handed to each member of the committee before the meeting this morning.

Film Celebrities Introduced

When the convention assembled yesterday afternoon, Arch Reeve of Famous Players-Lasky Corporation introduced some of the promi-

nent personages of that organization, namely Milton Hoffman, B. P. Schulberg, Frank Lloyd, Charles Paddock, Margaret Morris, Percy Marmont, Raymond Hutton, Clara Bow, Douglas MacLean and Bebe Daniels. Hal Roach and his famous troupe of the "Our Gang" comedies were next with little Farina bringing a laugh for a good climax.

Art Myers lead the convention visitors in community singing, followed by the report of E. Thornton Kelly, director of the contact bureau of the M. P. T. O. A. Fred Beeson, secretary of the Motion Picture Producers Association explained various interesting sidelights on conditions in studios with reference to the working conditions applying to children; the absence of any cruelty to animals during the making of pictures, and told of the progress made in bettering conditions of the extras through the Central Casting Office.

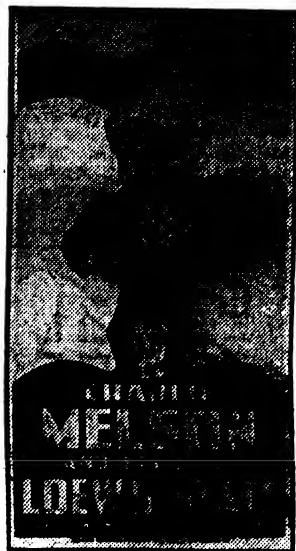
The report of Joseph M. Seider regarding photoplays sold, but not delivered, by producers was next read. In addition to listing changes of titles and substitutions by the different organizations, the matter of pictures sold and not delivered on last season's lists, and now being sold for the next group, was gone over, with titles and comment in each instance.

At the conclusion of the report, Gilmore of Chicago, asked just what the status would be in cases where exhibitors had already played the pictures that were listed. Seider explained that the matter should be taken up with local arbitration boards by exhibitors for adjustments. Mimeographed copies of his speech, he said, would be placed in the hands of each member of the national organization.

Resolutions introduced and referred to the committee on resolutions included a resolution of appreciation to the Federated Women's Clubs, and a resolution introduced by Jules Brylawski, opposing censorship in any form and the organization's firm stand in combating future attempts to pass censorship laws.

Nathan Yamins of Fall River, Mass., read a number of amendments. Continued on Page 6

A FANCHON & MARCO IDEA



M. P. T. O. A.
Welcome to California

Hal Roach

YOU HAVE PLAYED OUR COMEDIES. NOW COME OUT AND SEE THEM MADE
ANY TIME—ANY DAY

NEW ORIENTAL HOLDS TO BIG BUSINESS WITH ASH

**Chicago's Newest Balaban and Katz House Batters
\$46,000 Past Week with No Letup in Sight—"Volga
Boatman" Gets \$12,500 at Orpheum**

Chicago, June 3.

The expected slowing up at the new Oriental has as yet not materialized. Business continues phenomenal, with Paul Ash seemingly stronger and surer than ever. Forty-six thousand dollars was bettered last week, that figure covering dollar for dollar the intake of the previous week. Ash cannot be explained or analyzed. All that can be done is to record the extraordinary box office happenings which he causes. He remains what he has been for the past year, the sensation of the Chicago film mart.

"The Volga Boatman" opened for a run last week at the Orpheum. A raise in prices from 50 to 75 cents, and expectations of a long engagement, give picture chance to pile up a good grand total at house. Last week's gross, \$12,500, was not, however, exceptional for the Orpheum, although fairly good. "The Volga Boatman" is easily the best picture now exhibiting in Chicago, and ought for that reason to get over.

The Corrine Griffith starring vehicle, "Mlle. Modiste," gave the Chicago an average week. This is the gist of the house's experience with Miss Griffith's pictures. They generally hold up but never stir the populace to undue excitement.

McVickers, sans Ash, brooded again last week, sorrowing along to a meagre \$14,000, several thousand less than it costs to operate the establishment. McVickers is the orphan of the loop.

Estimates for Last Week

Chicago—"Mlle. Modiste," (F. N.), (4,100; 50-75), \$40,000 in round numbers; normal and healthy.

McVickers—"The Rainmaker," (F. P.), (2,400; 60), Ralph Williams battling to offset wholesale desertions of clientele. Impossibility of anyone following Ash seems emphasized anew each week. As house seldom gets anything but program fillers picture seldom figured importantly in draw. McVickers getting it's quota of loop's floating population and little besides. Again \$14,000 last week.

Monroe—"The Shamrock Handicap" (Fox), (973; 50). Nothing to this one; \$3,600.

Oriental—"Wet Paint," (F. P.)

(2,900; 35-60-75). New house. Again \$46,000.

Orpheum—"The Volga Boatman," (P. D. C.), (776; 75). Cecil De Mille special doped to survive long stretch in Warner Brothers' showing house. Opening week shaded \$12,500.

Randolph—Repertoire (650; 25-36) Former Universal first run now

playing up revivals on grind and lowered gate. Quoted \$4,100.

Roosevelt—"Kiki," (U. A.) (1,500; 50-75). Pop price short run house ought to get good break with Norma Talmadge flyer at comedy. Opened to around \$21,000; good.

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PATHE STOCK GAINS NEARLY TWO POINTS

Slight increases marked today's trading in amusement stocks on the stock exchange and curb. Eastman Kodak, which went to 109 3/4 from 109 yesterday, has been climbing for several days. Famous Players-Lasky common held steady at 123 while the preferred jumped a point to 122. Fox Films was at a standstill at 64 1/2 while Loew

stock was minus 1/8 at 37 3/4. Metro-Goldwyn-Mayer was traded at 23. Motion Picture Capital rose 3/4 to 22 1/2 while Pathe Exchange scored the highest jump of the day among the amusement stocks from 51 to 52 3/4. Shubert Theatres held steady at 62 1/2 after yesterday's drop of 1/2 point.

On the curb, American Seating fluctuated upward 1 1/2 points to 306 1/2. Film Inspection dropped 1/2 to 37 1/2. Fox Theatres closed at 24 1/2, a drop of 1/8. No other stocks were dealt in on either board.

Two N. Y. Managers Fined

New York, June 2.

Fines of \$200 each were assessed in police court upon the manager and two employees of a local theatre who admitted children under 16 without adults accompanying them.

**An Established Fact
For Any Picture House**

ROSE VALYDA

**Just Concluded
4 Weeks Loew's State,
Los Angeles**

3 Weeks Pasadena

**Now—Warfield Theatre,
San Francisco, Indefinite**

Direction

Fanchon & Marco

THE BEST CONTRACT-



*Ever Conceived and
Ever Signed by Any
Exhibitor is the One
That Specifies*

**26
WARNER
WINNERS**
for 1926-27

Not merely 26 pictures - but 26 Individually Specialized Box Office Attractions. Every one built like a special - the small schedule of 26 pictures makes this possible. Your name on a contract for 26 Warner Winners is the finest kind of profit insurance that your box-office can possibly get! Now booking!

WARNER BROS. PRODUCTIONS

24

**COLUMBIA
Money Makers**

for

1926-27

**BIG STARS
GREAT STORIES
BIG AUTHORS
GREAT DIRECTORS**



**An Exchange
Everywhere**

They **SAW** ~~~were **CONVINCED** ~~~and **BOUGHT** !
Looks like a **BIG YEAR** Boys ! **How**

The Greatest Line ~ up ever offered !

FRED DOLLE
LOUISVILLE, KY.

CHAS. OLSON
INDIANAPOLIS, IND.

WALTER MURPHY
NEW LONDON, CONN.

WM. DABB
SHENNANDOAH, PA.

HENRY GROSSMAN
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35 High-Powered Money Makers

including ~

3 BAD MEN

ONE INCREASING PURPOSE

THE MUSIC MASTER

PIGS

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THE PELICAN

THE MONKEY TALKS

A HOLY TERROR

F. W. MURNAU production

WHISPERING WIRES

THE FAMILY UPSTAIRS

THE RETURN of PETER GRIMM

PROCTOR & MARSH
MUSKOGEE, OKLA.

35 High-Powered Money Makers

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WHAT PRICE GLORY

7th HEAVEN

The Story of MOTHER MACHREE

THE AUCTIONEER

THE LILY

CRADLE SNATCHERS

WEDLOCK

THE DEVIL'S MASTER

MARRIED ALIVE

WOMANPOWER

GOING CROOKED

FROZEN JUSTICE

THE WAY THINGS HAPPEN

LEVY & HAMNER
WACO, TEXAS.

GEO. T. GRAVENSTINE
PHILADELPHIA, PA.

T. J. PEKRAS
COLUMBUS, OHIO.

C. J. GROSS
DAYTON, OHIO.

ED. FAY
PHILA, PA.

NATHAN YAMINS
FALL RIVER, MASS.

ABOUT YOU?

see a
FOX
manager

We lead ~ others follow !

see a
FOX
manager

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STEFFES ATTACKS CONTRACT REPORT

Continued from Page 3

ments and declared that they had already been referred to the committee on constitutional amendments and by-laws. These included an amendment providing for the selection of ten members each year for the board of directors, with the terms being for periods of three years, rather than the present system of annual elections of thirty; an amendment which provides for the election of the officers of the M. P. T. O. A. from the convention floor rather than by the directors; an amendment that slightly changes reference to credentials; an amendment changing the position of executive secretary to business manager; an amendment with reference to the pro rata vote in proportion to the amount paid by an individual state organization; an amendment that provides that board of director members must attend board meetings in person, and not by mail or proxy; an amendment which requires a state organization to collect and transmit dues for the national M. P. T. O. and not use the money for their own purposes.

Yamins said that these amendments were referred to the committee on constitutional amendments, but George Aarons of Philadelphia remarked emphatically that the proceeding was irregular, and pointed to the requirement that voting cannot take place on amendments to the constitution for at least 30 days after being submitted. Yamins admitted this, but it was said arbitrary power could be brought into being and any provisions could be waived for quick disposal of the issues.

President Woodhull suggested the meeting be speeded up, and Seider started his report on the standard contract. There were frequent interruptions by questions, and it was suggested that Seider finish the report and then answer questions that might be submitted from the floor. These questions over the standard contract precipitated the battle which centered around Seider and Steffes as the principals, with Woodhull, Miller, Yamins and others as secondary defenses.

By means of fast and shrewd political action, the battle over the uniform contract was taken off of the convention floor and thrown into the hands of the board of directors for ironing out, thereby eliminating the chances of a wide open break among the delegates on the second day of the convention. From developments, it seemed that the so-called Cohen faction had the situation well in hand, and did not fear the result of the directors' meeting as much as they did a prolonged argument on the convention floor.

Even when everything was seemingly smoothed out, the Cohen leaders were startled at the insistence of Pete Woodhull to make a statement after Steffes objected. But fast signals were transmitted to the President on the platform, and the latter immediately refused himself the right to go ahead.

There is no doubt that the third day of the convention will contain loaded dynamite that might be touched off at any moment. The board of directors' meeting over the uniform contract takes place at ten this morning. When the convention assembles after lunch, the first report will be that of the credentials committee which is bound to start things at a fast pace. This should carry the meeting well along until the slated results of the board of directors' gathering over the uniform contract, and if the convention weathers that storm, there are certain to be plenty of rocks encountered in the nominations for the new board of directors, who in turn elect the four officers.

Ray Taylor will direct "Whispering Smith Rides," which was written for Universal by Frank H. Spearman. Wallace MacDonald is to be featured in the production.

Memo On Any Exhibitor's Convention Cuff:-

"See Louis Weiss About Artclass Short Subjects—Winnie Winkles, Hairbreadth Harrys, Snub Pollards, Izzie and Lizzies, etc."

9 Short Subject Series

Presented in 3 Divisions

NOVELTIES

Guess Who

6 single reel contest series, playing day and date. Now in 51 theatres in Detroit.

Screen Star Sports

6 single reels, presenting stars in athletic pastimes of the screen.



National Distributors
WEISS BROS.

ARTCLASS PICTURES CORP.
1540 Broadway, N. Y.

TOPICAL

Radio Personalities

26 one-reelers, presenting the famous announcers and entertainers of the country's leading stations "doing their stuff."

The

Scandal of America

6 one-reelers dealing entertainingly with methods of checking the country's menace—the crime wave.

Popular Song Parodies

26 one-reelers, presenting your favorite song in straight and parody form.

COMEDIES

Winnie Winkle

12 two-reel comedies from Branner's famous comic strip running in 126 newspapers.

Hairbreadth Harry

12 two-reel comedies from Kahle's famous comic strip running in 50 newspapers.

Snub Pollard

12 two-reel comedies with "Snub" himself in a load of new stories and gags.

Izzie and Lizzie

12 two-reel comedies presenting the trials and tribulations of "the boy and the girl who live next door to you."

Pettijohn Presides at L. A. Film Board Meeting

A meeting of the Los Angeles Film Board of Trade was held in the board offices Wednesday, C. C. Pettijohn, of the National Film Board of Trade, presiding.

Earl Hudson Returns to L. A. For First National

New York, June 2. Earl Hudson will leave New York, June 25, for the Pacific Coast to produce three pictures a year

for First National at their new studios in Burbank. This is in line with First National's new policy of all production concentrated on the West Coast. Hudson left Hollywood two years ago to produce at First National Studios in New York.

3 Smashing Weeks on Broadway!



Crowds stormed the Colony Theatre, Broadway, N. Y., day after day throughout the entire marvelous three-weeks' run. And what a clean-up in other cities:

"Biggest business in weeks. A great money-getter."—Columbia Theatre, Seattle, Wash.

"Has broken house record for Saturdays. Exceeded all expectations."—Criterion Theatre, Los Angeles, Cal.

"Breaking all existing popular admission price records."—Broadway Strand Theatre, Detroit, Mich.

"Turned away over five hundred admissions."—Liberty Theatre, Kansas City, Mo.

Presented by CARL LAEMMLE

UNIVERSAL JEWEL

starring PRISCILLA

DEAN

supported by LON

CHANEY

Directed by TOD BROWNING

—just a few words !!
before you go ...

KEEP YOUR EYE ON MACK SENNETT'S

"1926-27 PATHE COMEDIES"

Every Comedy a Feature!

Every Release a Hit!!

BEN TURPIN COMEDIES
ALICE DAY COMEDIES

"THE SMITHS" SERIES
MACK SENNETT COMEDIES

JOHNNY BURKE COMEDIES

Ask the Man Who Plays Them!

EGAN THEATRE
Figueras at Pico St.
LIMITED ENGAGEMENT
For Persons Desiring to Possess
Personality! Character!
Sex Appeal!
FRANK EGAN Presents
"CHARM"
A Rollicking Comedy About Etiquette
With FLORENCE ROBERTS and Big
Cast. A worthy Successor
to "White Collars"

**Marriage Interferes With
Helen Hancock's Career**
Helen Hancock, vice president of
the Wasp's, which is the women's
studio publicity organization, has re-
signed on account of finding it nec-
essary to launch upon a matrimo-
nial career. Frankie Dillon has been
elected to succeed her. Miss Dil-
lon in married circles is known as
the wife of Hal Conklin, whom she
married early in May. She figures
she can handle both jobs.
Miss Hancock will marry Leslie
Mason, western supervisor of Met-
ropolitan productions, June 15.

Ten Years Ahead of the Times
The Slogan of All That Have Investigated
LINK
C. SHARP MINOR UNIT ORGAN
They Have Proven Themselves the Most Satisfactory Instrument
Yet Built for Motion Picture Theatres. They Incorporate Many
New and Exclusive Features That Make Them Definitely Superior
for Motion Picture Theatres.
ASK FOR INFORMATION
Factory: Binghamton, N. Y.
Western Representative, H. H. Hicks
1122 W. 16th Street, Los Angeles, Calif.

Christie will make 20 two-reel
comedies this year. They will be 8
Bobby Vernon's; 6 Jimmy Adams';
6 Billy Dooley's. Those who will
support these comedians include
Neal Burns, Jack Duffy, Ann Corn-
wall, Francis Lee, Edna Marion,
Thelma Daniels, Natalie Joyce, Bill
Irvin and Charlotte Merriam.

BILTMORE THEATRE
Eves. 8:15—Mats. Wed. Sat..
Charles Frohman
in association with E. Ray Goetz
presents
**IRENE
BORDONI**
in
"Naughty Cinderella"
By Avery Hopwood

**The World's
Most Beautiful
Theatre**
**El Capitan
Hollywood**


ERLANGER'S
MASON LAST
EVENINGS, 8:00 TO 12:00
Sat. Mat. 5:00 to 12:00
KOLB AND DILL
PAIR O' FOOLS
A REAL MUSICAL COMEDY
With California
"Sweet Sixteen Dancing Girls"

LOEW'S STATE
MIDNIGHT LOVE IN PARIS!
MAE MURRAY
in "The Masked Bride"
Roy D'Arcy—
Francis X. Bushman
On the Stage:
Charlie Melson and Band
Fanchon-Marco's
"Astec Idea"
Garrison Jones—Elsie Elliott
Company of Forty

GREETINGS FROM
Los Angeles' Finest
FRED MILLER'S
CARTHAY CIRCLE
THEATRE
Now Playing
Cecil B. DeMille's
"THE VOLGA BOATMAN"
Matinees 2:15 Evenings 8:15

FORUM 4050 West Pico Street
Free Auto Park
THE WORLD'S MOST ARTISTICALLY
MAGNIFICENT THEATRE WELCOMES THE
M. P. T. O. A.
NOW—Continuous Daily Beginning 2 p. m.
LILLIAN GISH—JOHN GILBERT
in KING VIDOR'S Production
"LA BOHEME"

**Clarence
BROWN**
Director
of
**Box Office Pictures for
Exhibitors' Bigger Profits**
"The Signal Tower"
"Smouldering Fires"
"The Goose Woman"
Rudolph Valentino
in
"The Eagle"
Norma Talmadge
in
"Kiki"
Now Directing
"Flesh and the Devil"
for M-G-M

**ARTHUR
STONE**

Naturally
in
**First National
Productions**
~
Soon--
"Miss Nobody"
with Anna Q. Nilsson
"Delicatessen"
with Colleen Moore
~
--Thanks
for Your Time

THE TALK OF THE CONVENTION

WHEREVER you go
IT'S in the air—
YOU hear them say:
"I'M betting on M-G-M again
FOR 1926-1927."
AND no wonder
HERE'S a showman's line up!
JOIN the wise birds
WHO cleaned up with M-G-M
LAST year
AND who are first on line
FOR M-G-M in 1926-1927



THE PARADE OF HITS

Announcements Will Be Made Shortly Concerning **BEN-HUR** and **THE BIG PARADE**

LA BOMÈME 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.

MARÉ NOSTRUM (Our Sea). Rex Ingram's production. Alice Terry, Antonio Moreno. By Blasco Ibañez. Fourth crowded month at \$2 at Criterion Theatre, N. Y. 1001 thrills.

THE TRAIL OF '98 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. Undersea 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. Charles Ray, May McAvoy, 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 Seastrom, 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 title! 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 Corp. "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 Fanny Hatton, authors. Plus, Lew Cody, Renee Adoree, Sally O'Neil. 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. A great combination of the star and director of "The Unholy Three," plus a big vehicle.

UPSTAGE Norma Shearer, star. Monta 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. Great cast and novel 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 Guy 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. Reginald Barker, director. A great Cosmopolitan special production for M-G-M. Nationally promoted.

THE UNDERSTANDING HEART By Peter B. Kyne. 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'Neil 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 Harron and others. Monta 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, Faulette Duval, etc. Donn Byrne's Saturday Evening Post story, "In Praise of James Carabine." An epic of the bare fist era in the prize ring. A big M-G-M hit.

THERE YOU ARE Conrad Nagel, Edith Roberts, George Fawcett, etc. Jess Robbins, director. F. Hugh Herbert, author. Fast and furious laugh-picture. Greatest comedy hit since "Excuse Me."

I CAN DO IT Max Marcin, 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 DIAMONDS Director, Monta 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. A 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 Hennequin and Duquesnel, the Leo Dietrichstein hit. Bank on it!

LOVE'S BLINDNESS Elinor Glyn special. John Francis Dillon, director. Pauline Starke, Antonio Moreno, Lilyan 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. Paris, Biarritz, 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!



METRO-GOLDWYN-MAYER

The Top of The Industry

VARIETY

SPECIAL M. P. T. O. A. CONVENTION EDITION

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc., Annual subscription \$7. Single copies 20 cents.
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LOS ANGELES, CALIF., FRIDAY, JUNE 4, 1926

12 Pages

AX BURIED; PEACE REIGNS

BREWSTER DEAL WITH M.-G.-M. DRAWS FIRE OF M. P. T. O. A.

National Secretary Aaron Will Introduce Resolution Condemning "Arrangements" to Barter Fan Magazines for Promoting Actresses in Pictures

Claiming E. V. Brewster's extraordinary "understanding" with Metro-Goldwyn-Mayer, whereby the publisher agreed to regulate the policy of his motion picture fan magazines, through favorable comment on their productions in return for a one-year contract of employment to act given to Corliss Palmer, the woman named by Brewster's wife in a suit of alienation of affection, was a breach of trust to the motion picture fans, as well as to the exhibitors who had faith in the reviews of these publications, George P. Aaron, National Secretary of the M. P. T. O. A., will introduce a resolution of condemnation at today's session of his organization.

Aaron, who is a prominent attorney of Philadelphia, and who has handled the legal affairs of the local exhibitors for a number of years, declares that he has never seen a more clean cut expose of an inside deal than the one printed exclusively in Variety May 26. He asserts that the letter of instructions sent by Brewster to his editors in New York (printed in Variety May 26) is prima facie evidence of the fact that the publisher sacrificed his all by regulating his editorial policy in such a manner that the fan magazine readers would read nothing but laudatory reports on the M.-G.-M. product, and take it for granted that all were excellent box office features on account of the manner in which they would be reviewed.

Aarons states that he will ask the

Continued on Page 4

SIX CONTACT OFFICES URGED FOR M.P.T.O.A.

The establishment of six branch contact offices, with competent field men in charge, to be located in the following key-points: Chicago, Louisville, Charlotte, N. C., Seattle, Wash., Los Angeles and Kansas City is recommended to the M. P. T. O. A. in the report of E. Thornton Kelly, Director of the association's contact bureau.

These offices will serve as a direct contact with state organizations. The field men will organize states that are unorganized, and help strengthen state units that are not now fully organized. They will hold monthly meetings with the presidents and secretaries of state organizations within their jurisdiction.

Continued on Page 9

NEWMAN GOES EAST TO CLOSE HOUSE DEALS

West Coast Publix Head Will Get Final Payments From F.P.-L. on K.C. Holdings

Frank L. Newman, managing director of the Publix houses, Metropolitan and Million Dollar, is en route to Kansas City, where he is signing the final papers that will transfer his holdings in the Newman and Royal there to Publix. Newman originally sold these houses to Famous Players-Lasky about a year ago and is now getting the final payments from the purchasers.

Upon completing his errand in the East, Newman will return here and resume the operation of his two houses. According to reports, it is likely that Milton Feld will be brought back to the West Coast to supervise the stage productions of all Publix houses, relieving Jack Partington, who had taken his post. It is said that Partington will return to San Francisco where he will stage the shows at the four Publix houses there, Granada, California, St. Francis and Imperial, under the direction of Feld. The latter is now in charge of the Southwestern and Colorado territory for Publix.

Schenck Denies He Will Produce 'Firebrand'

New York, June 2. Joseph M. Schenck, before leaving for Los Angeles, denied the report that he intended making "The Firebrand" into a film despite Will Hays' banning the play from the picture field. Schenck wired Hays, saying he had no such intention.

Sid Grauman Wants To Entertain Delegates

Sid Grauman is going to hold open house for all of the visiting delegates to the M. P. T. O. A., during the balance of this week at Grauman's Egyptian, Hollywood. Grauman will be on hand at each performance to welcome and entertain the visitors. He would like to have them take a flash at his two novel preludes which preceded the double features, with Douglas Fairbanks and Mary Pickford starred.

CHICAGO PROMOTER HAS FINANCIAL IDEA

Chicago, June 2. A young Chicago show promoter approached a theatre owner here to rent his house. The owner thought it could be arranged, but made a condition that the final year's rent be deposited in advance.

"And for the money, you will be allowed five per cent interest," said the owner.

"Here's a better scheme," replied the youthful financier. "You let me have the money instead, and I will pay you eight per cent."

GOOD NEWS FROM TEXAS PLEASES TOM MIX

Visiting Theatre Men Wised Him Up It's O. K. for Him To Go Back

By TOM MIX
Variety's "Cub" Reporter

I didn't write anything for "Variety" yesterday as I thought I'd sort of lay off until I could meet you boys Wednesday night over at the big entertainment at the Los Angeles Breakfast Club, and I sure had a great time.

I met one delegation from my own state—Texas—and they brought me greetings from a couple of sheriffs. I was sorry certain friends of mine out here couldn't have heard what the delegation had to say as these local friends had had an idea because of things rumored about that my welcome in Texas wasn't all that it should be. They thought I couldn't go back, but after what I learned Wednesday night, it seems that I can.

The principal reason that I put that shootin' act on Wednesday

Continued on Page 9

PEPPER FOR LEADER?

The name of George Wharton Pepper, U. S. Senator from Pennsylvania, was suggested yesterday as a logical man to head the M. P. T. O. A. if a "big man" idea goes through.

Pepper is admittedly one of the brightest legal lights in the country, and is high in administrative circles.

He recently was defeated in the State primary for re-election by State Senator Vare, who ran on a strictly wet ticket against Pepper's platform of supporting the dry laws.

STEFFES CAPITULATES AFTER THREAT TO QUIT CONVENTION

Allied States' Leader Admits To Being "All Wet" and a "Destructionist," and Agrees To Support National Body if Minnesota is Given One Joint Vote

UNIFORM CONTRACT BACK TO COMMITTEE

Philadelphia Plan to Refuse Contracts With Added Clauses Meets Approval

The situation which for a time threatened to bust the M. P. T. O. A. wide open, and cause defections of state delegations from the national organization, was temporarily cleared yesterday when the report of the committee on business relations was submitted to the assembled delegates.

The report of Business Manager Joe Seider on the uniform contract negotiations was the foundation of an explosion at Wednesday's session which make it look as though the organization was headed straight for the rocks. After verbal charges and counter charges on Wednesday the report was steered back to the committee on business relations to eliminate a wide open split on the convention floor.

The report of the committee was submitted yesterday by Sydney Cohen, after a hot session of the committee had been held in the morning. The chief recommendation can be summed up briefly as

Continued on Page 4

Next Convention Likely To Be In St. Paul

The selection of St. Paul as the next convention city of the M. P. T. O. A. is virtually set, and only needs the official vote of the delegates at today's session.

St. Paul was sponsored principally by W. L. Steffes, and will be selected as a tribute to the dynamic leader of the Allied group. Another particular advantage in the selection of St. Paul is its central location on the geographical map of the United States, which makes it a convenient point for delegates from both the East and West.

BRANDTS GET TWO MORE

Brooklyn, N. Y., June 2.

Two more theatres have been added by William and Harry Brandt in their present holding zone of this city in the neighborhoods known as Prospect and Flatbush. This now gives the Brandts nine houses in all and sews up the zone for them.

With Al Steffes, leader of the Allied States' group, burying the ax, the Motion Picture Theatre Owners of America, at yesterday's session of their seventh annual convention, ran true to form; "blew up," as has been the customary procedure at their yearly meetings and then settled down to a working agreement of perfect accord and harmony.

Steps will probably be taken at once to secure the services of "a big man" to lead the organization. Pressure will be brought to bear on the insurgent state organizations to contribute funds, and the delegates will return to their homes for another year, during which interim hope is held out that all political and personal differences within the ranks of the organization will have been ironed out, and the M. P. T. O. A. brought to a point where it will function for the best interests of the independent theatre owners of the land.

At the same time, the independent exhibitors are not to have the privilege of forgetting their contact worries during the coming year, despite the action of the convention in adopting the report of the Committee on Business Relations, that it recognize only the original uniform contract, as adopted following the Milwaukee convention, and ignore the action of advisory committees which resulted in additional clauses to the contract, as these advisory committees had no standing with the national organization, and

Continued on Page 4

GETS 4 YEARS FOR SELLING DOPE TO GIRL

Dr. Orin R. Wakefield, Hollywood physician, was sentenced to four years in the county jail for selling narcotics to young girls, by Judge Carlos Hardy.

He was convicted when found guilty of selling 40 grains of morphine to Cleo Naraski, film extra. The girl had been an inmate of the hospital at Norwalk and had been virtually cured of the habit when Wakefield sold her the drug, inspectors for the State Medical Board testified.

A biting denunciation of the physician for "stopping so low as to commercialize the craving of these poor creatures for drugs" was made by Judge Hardy.

Au Revoir!

M. P. T. O. A.



Best of Luck

to You All

--Harold Lloyd Corp.

Tonight!

Tonight!

Don't Forget

**The Association
Of Motion Picture Producers**

cordially invites the M. P. T. O. A. to attend the Ball and
Entertainment in the Ambassador Auditorium.

Music from 8 to 12

All the Stars will be there.

Why Not You?

Au Revoir, M.P.T.O.A.

Look for me in

"THE AMATEUR GENTLEMAN"

---Gardner James

\$20,000,000 STOCK ISSUE IS PLANNED BY FAMOUS

Stockholders Will Vote June 25 on Proposed Capital Increase—Proceeds To Be Used To Build New Theatres

New York, June 3.

At today's meeting of the Board of Directors of Famous Players-Lasky, the common stock of the company was placed on a yearly dividend basis of \$10.00 a share, with a special meeting of the stockholders authorized for June 25, to vote on the proposal to increase the common stock without par from 450,000 to 1,000,000 shares.

Dividends will be payable \$2.00 in cash quarterly, and the remaining \$2.00 in cash or stock at the option of the corporation. At the same time the directors declared an extra dividend to the common stockholders of record June 30, of \$2.00 a share, payable August 10, to be paid in common stock, or in the event the stockholders approve of the increase in common stock, then the dividend is to be paid in cash.

On the approval of the increased capitalization by the stockholders, the corporation will turn over 191,482 shares of its common stock at \$107.49 a share to holders of common stock at the rate of one new share for each two now held.

The proceeds of the proposed common stock issued, which will amount to approximately \$20,000,000, is to be used to build new theatres and to buy the majority of outstanding Balaban and Katz shares, and for the purchase of other assets.

Famous Players-Lasky has at the present time 80,000 shares of preferred and 375,466 shares of common stock. The original issue of preferred was 100,000 shares, 20,000 of which have been returned through preferred stock sinking fund.

FAMOUS COMMON STOCK GAINS TWO FULL POINTS

Preferred Issue on Other Hand, Slightly Off—Pathe Again Spurts and Closed at 56

New York, June 3.

Trading on the New York Stock Exchange was very brisk Thursday. Famous Players' common was actively traded in and jumped from 123 to 125. Famous Players preferred on the other hand dropped 1/4 point, closing at 121 1/4. Eastman Kodak closed at 109 3/4 while Fox Films dropped 1/4 point to 64 1/4. Motion Picture Capital Corporation jumped a full point to 23 1/4, with Loew's, Inc., jumping 1/4 point to 38. Orpheum Circuit common finished at 29 1/2, while Orpheum Preferred dropped 1/4 point to 103 3/4.

Pathe Exchange took a sudden spurt and hopped 3/4 points to 56, with Shubert Theatres also having a good turn and showing a gain of 1 1/4 points by closing at 64 1/4. Warner Picture "A" lost 1/4 point, closing at 14 1/4.

On the curb market the closing figures were American Seating 305 dropping 1 1/2 points with Film Inspection jumping 1/4 point to 45 1/2. Fox Theatres dropped 1/4 to 24 1/4 with Trans Lux Screen closing at 6 1/2 and Universal dropping 2 1/4 to 31.

'Make-Up School' Operator Guilty of Morals Charge

Harry Keaton, film "make-up school" operator, was found guilty of injury to public decency, while charges of disturbing peace and operating an employment agency without a permit, were continued. Keaton, it is charged, promised film aspirants to make second Jackie Coogans and Mary Pickfords of them. Many responded to advertisements in the belief he was related to Buster Keaton, who, however, doesn't even know him.

Oh, What a Nurse" will open June 12 at the Figueroa, following the second week of "The Unknown Soldier" which was held over.

COHEN SINGS SWAN SONG

Retires From Active Service In M. P. T. O. A. At Valedictory Dinner

Sydney S. Cohen relinquished all position and official authority in the M. P. T. O. A. Thursday night at a valedictory dinner given him which was featured with as little fireworks and excitement as could be expected.

Three of the speakers made mild reference to a hope that Cohen would continue in some capacity with the organization although the matter was not pressed, and was quietly laid away out of sight.

Inconvenience and delay kept the banquet from starting before 9 p. m. although it was scheduled for 8. Important guests and newspapermen, as well as exhibitors were unable to find their places but the matter was finally adjusted with all guests seated.

Immediately after the dinner, Jack Laughlin presented five crack numbers which pleased and entertained.

W. W. Whitson of Southern California was the first speaker, announcing that Eli Whitney Collins, president of the Arkansas M. P. T. O. A. would be toastmaster. Collins introduced five picture celebrities, Laura La Plante, William Sieter, Charles Chase, Carmel Myers and Pauline Stark.

M. J. O'Toole opened the actual tributes to Cohen when he expressed the wish that Cohen might not entirely quit his activities. He asked the members not to lose their power of the screen, giving examples where film propaganda has been of immeasurable service.

The next speaker was C. C. Pettijohn, general counsel for the Hays organization who, when Collins praised his work in establishing the Film Board of Trade of Arkansas, said it was the first kind word he had heard from an exhibitor during the convention. He referred to Joe Seider's objections to the uniform contract as non-existent and imaginary. He seconded the remarks that O'Toole made about Cohen, and even went stronger in urging that the former president keep in the heart of activities.

With Bert Lytell, the next speaker scheduled unable to attend, J. Stuart Blackton was called upon. Blackton's remarks were almost entirely to do with the history of the motion picture industry. He introduced Ella Bruce, one of his first stars and now Mrs. C. C. Pettijohn.

President F. R. Woodhull, in speaking, called for the continued good will of the patrons and declared that much progress had been made during the day's meeting. He also urged that Cohen should not retire entirely from the organization. He presented Cohen, in the name of the M. P. T. O. A., with a life pass to every theatre in the United States and Canada. Whitson, in behalf of the Southern California M. P. T. O. A., tendered Cohen a platinum and gold California poppy with a gold flower pot. It was inscribed: "A California poppy to our pop."

Cohen spoke a few words of thanks, saying also that he was pleased with the condition of the organization and declared that he would not dwell on shop talk. He pleaded for a better understanding with the producers and declared in reference to the poppy gift that "pop saved the child but it almost killed pop."

NEW WRITER WITH FOX

Frances Deaner, Los Angeles newspaper woman, formerly assistant dramatic editor of the Times, joined the publicity staff of Fox. She will write press book material, under the direction of Robert Yost, head of the department.

DOUBLE FEATURES AT PROVIDENCE DRAW

"Volga Boatman," at Strand, Only Offering Played By Itself, Gets Around \$8,000

Providence June 3.

Double feature bills were at each house here last week, as usual, excepting at the Strand.

Estimates for Last Week

Strand (2,200; 15-40) — "Volga Boatman," (P. D. C.) Played alone and got \$8,000.

Majestic (2,500; 10-40) — "Wet Paint," (F. P.-L.) was coupled with "Outside the Law" (Universal), doing very good for that theatre with \$7,500.

Rialto (1,338; 15-40) — "Silken Shackles," (Warner's), and "The Sap," (Warner's), got the same receipts as last week with \$4,100.

Victory (1,950; 15-40) — "My Old Dutch," (Universal) and "Phantom Bullet," (Universal), proved good at \$7,000.

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Carey's Indians Will Entertain Visitors Sunday

Many delegates and their families have arranged to remain over in Los Angeles until Monday to take advantage of the invitation of Harry Carey to visit the latter's Indian Wild West Show on Sunday afternoon at his ranch. Arrangements have been made for transportation, and reservations can be secured at the information booth in the Ambassador lobby. Full directions for auto travel are also available at the booth.

DELEGATES VISIT COLUMBIA STUDIO

Bert Lytell and Billie Dove entertained about 100 conventionites at the Studio of Columbia Pictures yesterday. Harry and Jack Cohen showed them about the studio, filming the delegates with the Columbia stars fun scenes to be used in forthcoming issues of Screen Snapshots.

Tom Kitching, for five years a Universal salesman in the Middle West, has joined the sales ranks of F. B. O. and will have charge of the Arizona territory.

COLLINS MAY BE PRESIDENT

Arkansas State Leader Being Groomed to Succeed Woodhull

Definite indications that plans are on foot to put over Eli Whitney Collins, president of the Arkansas state organization, as president of the M. P. T. O. A., were brought forcibly to those that attended the testimonial dinner to Sydney S. Cohen in the Fiesta Room of the Ambassador Hotel last night.

The boom for Collins came out of a clear sky, after there had been much discussion around the lobby of the hotel over various possibilities, with the Arkansas man never mentioned for the post.

Cohen, in his speech last evening, took pains to point out the abilities of Collins in guiding various activities of both his local and the national association. From Cohen's speech, it seemed that the nomination of Collins would be most acceptable to the retiring chairman of the board of directors.

After the Cohen banquet, there was much comment over the splendid manner in which Collins handled the affair, with many delegates voicing their sentiments that Collins has many advantages that would make him a good man at the helm of the organization.

The principal matter slated for today's session is the election of 30 members for the board of directors, which board in turn will immediately meet to elect the president and other officers. If the consensus of opinion of delegates present at the Cohen gathering can be taken as a criterion of the general pulse, there would be no question that Collins could be elected by a large majority on the floor of today's convention.

DE MILLE TO DO 'THAIS'

Cecil B. De Mille is contemplating a production of "Thais" on the screen. Samuel Goldwyn made a production of the opera, with Mary Garden starred, about eight years ago. Miss Garden, at that time, proved to be a disappointment as a screen actress.

"AMERICAN TRAGEDY" PRODUCED NEXT YEAR

New York, June 2.

Theodore Dreiser's "American Tragedy" is to be done as a play by Horace Liveright, with production aimed for sometime next season. If Famous Players-Lasky proceeds with the story as a picture, the film will precede the play.

Thomas To Tell World of Attractions at Venice

Edward Thomas, publicity director of Sebastian-Belasco Productions for the past year, has been appointed publicity man for the Abbott Kinney Company at Venice, Calif. He will have charge of the beach resort's summer carnival campaign.

EGYPTIAN TWIN BILL GOOD FOR 4 MONTHS

"Black Pirate" and "Sparrows" Likely To Enjoy Ten to Twelve More Weeks Here

Fairbanks-Pickford combination, according to present indications, is scheduled to remain at the Grauman-Egyptian for at least another three months. Sid Grauman asserts that trade for "Sparrows" and "The Black Pirate" is steadily picking up, and as the stop limit at the house is \$14,000 he feels certain these pictures will run a full four months easily. Grauman has started a heavy out-of-town exploitation and advertising campaign which he feels will be responsible for better than normal business during the summer season.

"Don Juan," the Warner Brothers' John Barrymore starring vehicle, which Alan Crossland directed, has been booked to follow the double header program. Grauman feels that the picture is plenty heavy to come on the heels of the twin bill.

Subscribe for "Variety"

1 Year, \$7; \$6 Months, \$3.50; 3 Months, \$1.75

Variety,

154 West 46th St., N. Y. C.

years

Enclosed is \$.... Send me "Variety" for..... months to

(Outside U. S., \$1 additional yearly, and pro rata).

News

"DON JUAN"

John Barrymore's Production
Plays Grauman's Egyptian

More News

"MANON LESCAUT"

John Barrymore's Production
with Dolores Costello is Just
completed.

Still More News

THEY WERE BOTH DIRECTED BY
THE MAN WHO WILL ALSO DIRECT
MR. BARRYMORE'S FIRST PRODUCTION FOR UNITED ARTISTS

ALAN CROSLAND

100 New Theatres Planned For New York and Jersey

New York, June 3.

Between 50 and 100 theatres are planned in New York, Brooklyn and Northern New Jersey to start construction between now and Labor Day. In territories already considered over-theated, house owners and exhibitors are in a near panic over the building deluge.

Visiting Delegates See "Hoot" Gibson in Action

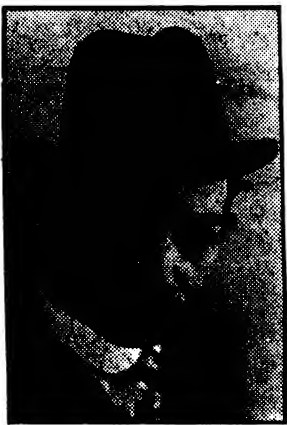
Virtually every delegate attending the convention, accompanied by his wife or friends, was the guest of Universal Thursday morning at a rodeo staged by the studio riders.

The rodeo, staged at the Universal ranch, was directed by "Hoot" Gibson, who entered in many of the events. Fred Humes, Freddie Gilman, and Curly Witzel, new western stars, also took part. After the rodeo, the visitors were presented with boxes of candy.

Film Actress Weds Publicity Purveyor

John Kennard Hamilton, publicity man for Peggy Joyce, was married to Twila Opal Rinehart, film actress, in Los Angeles, June 2.

ARTHUR STONE



First National

Leaves no STONE unturned to add to its productions.

~

Long Term Contract

~

Now Playing the "Essen"

in

"Delicatessen" with Colleen Moore

UNIFORM CONTRACT BACK TO COMMITTEE

Continued from Page 1

follows: No authority was ever given to anyone by the M. P. T. O. A. to serve on a uniform contract advisory committee, therefore the actions and conclusions of the latter committee could not be recognized by the theatre owners' association; but while the theatre owners do not recognize this advisory committee, the latter is commended for its earnest efforts.

Further recommendations provide for a resolution to be introduced on the floor of the convention authorizing the president to appoint a contract committee of five members to negotiate a uniform contract for the M. P. T. O. A.

The report agrees that the uniform contract as originally agreed upon met with the approval of the committee, but the subsequent changes and alterations of this contract by distributors made it far from the original form.

The report, as submitted to the convention, was undoubtedly a compromise on the part of the committee. It is expected that the incoming president will appoint the committee of five to negotiate a new contract, but the attitude of the Hays organization, as plainly outlined by C. C. Pettijohn on the floor of the convention, will have to be taken into consideration. Pettijohn emphatically declared at that time that there would be no further conferences on the present uniform contract for the year 1926; but he would help the exhibitors organization in every possible manner when they showed that they were really accomplishing worthwhile things.

One exhibitor pointed out the importance of the speech yesterday afternoon by George P. Aarons of Philadelphia, who said that every exhibitor should be fully aware of each contract provision contained in the uniform contract, and every state group should present a solid front against signing any contracts with added clauses. This method of procedure has been adopted by the exhibitors in Eastern Pennsylvania territory, and Aarons claims that the exchanges of Philadelphia are not forcing added clauses on the exhibitors as a consequence.

BREWSTER DEAL WITH M-G-M DENOUNCED

Continued from Page 1

M. P. T. O. A., as a body, to refuse to allow on their screen any pictures produced, as a result of any such arrangement made between Brewster and M.-G.-M. for the purpose of exploiting any one who has gained notoriety through any questionable conditions or actions, that have become public records through either legal actions or matrimonial mixups.

He declares that if producers, through a failure of public opinion, are allowed to make such agreements, they will react against the motion picture industry in general.

Aarons will ask the National body to disapprove of and condemn all motion picture magazines or trade newspapers or magazines found to be in cahoots with motion picture distributors or producers to aid in exploiting any actor or actress under the same circumstances by which Miss Palmer is getting \$250 a week from M.-G.-M.

He will ask also in his resolution that the organization condemn and disapprove of all or any trade papers or fan magazines, or other publications, which are found to be financed, owned or affiliated with or as a part of any company producing motion pictures.

He claims that if conditions like this exist, the exhibitor as well as the public will find themselves in a position where they cannot have any faith or trust in publications which they have believed to be fair and unbiased in their news reports or criticism of pictures.

In case any publishers of fan magazines are harassed or intimidated by any individual or company engaged in the production or distribution of motion pictures, or may suffer a threat of withdrawal of advertising or withholding of it, he wants a confidential report made of the instance to the National Organization in New York, which he feels should make public the instance and circumstances to avoid bringing any discredit on the entire industry.

STEFFES BURIES AX AFTER THREAT TO QUIT

Continued from Page 1

their labors could not be recognized.

C. J. Pettijohn, representing the producers and distributors, who was accorded the floor of the convention, stated in most emphatic terms that there would be no contract changes countenanced. The producers and distributors, he asserted, had met with the ways and means committee, and with advisory committees, and that regardless of any action of the convention there would be no contract conferences during 1926. The newly adopted uniform

contract, with additional clauses, he insisted, have been printed and have for some time been distributed and used throughout the industry.

Seider Eliminated

This action of the convention virtually means the elimination of Jos. M. Seider as business manager of the organization, and the selection of M. E. Comerford as the new chairman of the board, to succeed Sydney Cohen, with Mike O'Toole as the logical choice for business manager. President Woodhull, in all probability, will be retained as the designated head of the national body.

The first discussion of the afternoon was over the report of the credentials committee, at the very beginning of the session, which got

under way an hour behind scheduled time. This committee reported that 328 delegates were entitled to vote, the basis of representation being on the basis of each state's revenue to the national organization during the past year.

Much discussion and wrangling occurred over the apportionment of votes, with representatives of states who had not come through with their pledges of last year explaining the reasons for their actions. The "big man" idea was brought up time and time again.

Al Steffes gained recognition from the presiding officer, and declared "after listening to the report of the credentials committee, I don't think that we want to go along

Continued on Page 10

A Message

to My Exhibitor Friends:

It is very gratifying that the world premiere showings held simultaneously this week, East and West, of

Renaud Hoffman's

Picturization of

'The Unknown Soldier'

confirm my prediction following the preview that this picture would be not only an artistic achievement, but a box-office triumph.

Now Playing:

Rivoli Theatre

NEW YORK

And being held over for its second week at

Figueroa Theater

LOS ANGELES

And a second week at the PLAZA THEATRE, San Diego.

Also booked for an indefinite run at the

St. Francis Theatre

SAN FRANCISCO

(My parting message is to hop aboard this one, if you want to get the thrill of Thanksgiving receipts during Fourth of July weather.)

CHAS. R. ROGERS

Prints now available through Producers Distributing Corporation Exchanges

*The Brightest Spots on the
Varied Programs of 1926-7*
in BEST THEATRES EVERYWHERE!

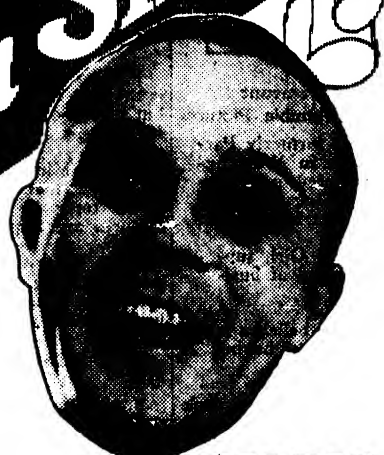


**BILLY DOOLEY
COMEDIES**



*Christie on Comedy
Sterling on Silver*

*The Name
is Like*



**BOBBY VERNON
COMEDIES**



**JIMMIE ADAMS
COMEDIES**



**VERA
STEADMAN**



**ANNE
CORNWALL**

**CHRISTIE
COMEDIES**



NEAL BURNS



JACK DUFFY

Released Through



AL BOASBERG Rises to Remark

Sam Schwartz of New York refused to buy a Hudson car. He claims they have no es-sex appeal.

Lee Marcus of F. B. O. wired in offering to furnish the exhibitors with as many features as they can pay for.

Great excitement. Lew Cody got his dates all mixed up and met his own wife in the lobby.

The Duncan Sisters have split, and Isadora is working alone.

Mrs. Harlow of Indiana theatre, Indianapolis, just bought a \$10,000 Morton Organ, and says now all the world seems in tune.

Notice to stay-at-home wives of exhibitors. Full information of your husband's activities after hours furnished on request. Address Blackmail Editor, this paper.

Manny Stutz of the Chevy Chase theatre is having his throat lifted so he can holler to his projectionist.

Rest in Peace Associated Exhibitors

Meighan Leaves Paramount
Joins Columbia Pictures

King Meighan, formerly Paramount salesman in Washington, is being featured in Columbia Pictures by Jack Cohen of C. B. C. His first feature will be

Only a 'follies Girl, supported by a group of business men.

One exhibitor who believes in exploitation insists upon having 24 sheets on his bed.

Lt. Lofthouse and his motorcycle men have guarded the convention to perfection. In view of this fact we thing that Officer Big Man's

wrist watch which was stolen off his arm should be returned. Identification can be made by water marking from 'dunking'.

Leon Schlessinger of "Pacific Titles" excused his absence from the studio by saying, "We have been out on location shooting exterior titles."

F. B. O. comes through with a title that will go home with many a disappointed sheik. It is H. C. Witwer's "Her Father Said No."

L. P. Greengeld of Frisco calls his wife "Pathe News" because she "knows all, sees all."

C. C. Pyle, manager of Red Grange, publicly offers to give a brand new row boat for the Cunard Line.

The Gag man's lament—"The pal that I had stole the gags that I had."

One exhibitor is so religious that he wouldn't eat butter while he was playing "The Goose Woman."

Universal denies they have a new Chinese western star named Carl Lem Lee.

Stern Brothers have increased their capital from \$50,000 to \$2,000,000—they must have discovered a new gag.

F. X. Carron of Richfield, Utah, is the first exhibitor to travel by air, but plenty of them have lived on it for years.

Dewey Michaels received a wire from his manager reading, "Cut down on your expenses. Double features are flopping this week."

Good Bye Conventionites, here goes Boasberg up to Oregon on location with Buster Keaton. Lots of luck till next year.

FOX RESUMING IN EAST New York, June 2.

Fox Films will resume production in the East this fall. Two units will begin shooting in September when W. R. Sheehan returns here.

Lille and Buchanan Are Undecided About Films

Beatrice Lille and Jack Buchanan, stars of Charlot's Revue, playing at El Capitan, Hollywood legit house, are still debating about signing picture contracts. It is said the matter of billing is the chief point un-

der controversy. According to the contract between Edward D. Smith, lessee of the theatre, and Arch Selwyn, producer, Charlot's Revue is booked into El Capitan for 12 weeks if the two stars want to do pictures. It is said that the main reason for the two English players coming out to Hollywood was to look over the

picture field with a view of breaking into American films.

The revue has run for six weeks at the new house and has another six to play. Gertrude Lawrence, the third star of the show, cannot negotiate for pictures as she is under contract to Charles Dillingham for one year.

MELVILLE BROWN

DIRECTOR

for Universal

JUST COMPLETED—

"Her Big Night"

Starring Laura La Plante

IN PREPARATION—

"TAXI-TAXI"

WITH EDWARD EVERETT HORTON AND MARIAN NIXON

HARRY CAREY'S NAVAJO WILD WEST

EVERY SUNDAY AFTERNOON
4 MILES NORTH OF SAUGUS

M. P. T. O. A. VISITORS are cordially invited Sunday as guests to see the real Southwest.

SID GRAUMAN

books

Warner Bros. Production



JOHN BARRYMORE

IN

“DON JUAN”

as the next attraction for his

Egyptian Theatre in Hollywood

to be shown with Warner Bros. new musical synchronization
arrangement from the American Bell Telephone Co.,
Western Electric Co. and Bell Laboratories.



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COAST STUDIOS

Reeves Eason is directing Fred Thompson's "The Lone Hand," at F. B. O. Studios. He is replacing Thompson's regular director, David Kirkland, who is working on the script of the next picture of the western star.

F. B. O. were compelled to revise the shooting schedule of their new two-reel series, "Bill Grimm's Progress," due to the fact that Grant Withers was bitten by a dog and will be confined to his home for two weeks.

Hoot Gibson's next for Universal will be "The Texas Streak," an original story by Lynn Reynolds, which will also be directed by the author. June Marlowe will play the feminine lead. Others in the cast include Les Bates and Albert Rose.

Winifred Eaton Reeves is making the screen adaptation of "Egypt" from the pen of Ernest Pascal, which will be released as "A Savage in Silks." Lois Weber will direct.

Vin Moore is directing "Barely Reasonable," a two-reel western comedy for W. C. Tuttle. Gilbert Holmes and Bennie Corbett are starring in the series. Dorothy Kitchen, New York City beauty contest winner, is playing the feminine lead.

Those in the cast of "Red Mill," Marion Davies' starring vehicle, which is being directed by Roscoe Arbuckle, include Owen Moore,

George Seigmann, Karl Dane, Snitz Edwards and Fred Gamgold.

Ernest von Brincken, former German nobleman, has been chosen as technical aid to Clarence Brown, in the preparation for the screening of the Sudermann novel, "The Undying Past."

Cissy Fitzgerald is appearing in "Western Society," Tom Mix's latest opus for Fox, which R. William Neill is directing.

Frank Leon Smith, writer of thrillers for Pathe, is now in Hollywood supervising production on the new serial featuring Gene Tunney.

Sherman Ross was assigned to play in the serial starring Gene Tunney for Pathe.

F. W. Murnau, who made "The Last Laugh," will direct Sudermann's play, "The Trip to Tilsit," for Fox, upon his arrival here from Ger-

many, which he will leave June 23. Murnau cabled for Margaret Livingston and George O'Brien to play the leading roles. Carl Mayer, German scenarist, will adapt the Sudermann play. His assistant, Herbert Bing, has been here six months studying American film conditions.

Eleanor Boardman was cast for the feminine lead in "Tell It to the Marines," which stars Lon Chaney for M-G-M.

George O'Hara will be starred in "He Stopped at Murder," which Chet Whitey will direct and F. B. O. will release.

Douglas MacLean, whose unit

has moved from the F. B. O. lot to the Associated Studios, will begin work on "Ladies First," his third release for F. P.-L. with William Beaudine directing.

George Bancroft was the first player engaged for "The Life of Roosevelt," which will be made by F. P.-L.

Dorothy Dwan signed a contract with Rayart to play in "The Courage of Captain Plum," a James Aliver Curwood story. Edward Earle will play opposite her.

Columbia Pictures are holding open house for members of the M. P. T. O. A. during their convention.

Many exhibitors have visited the studio, where they saw several pictures being made.

Madalynne Field was added to the cast of "The Westerner," Fox comedy, directed by Jess Robbins.

Bruce Covington was added to the cast of "White Eagle," Western, in which Buck Jones is starred, directed by Orville Dull.

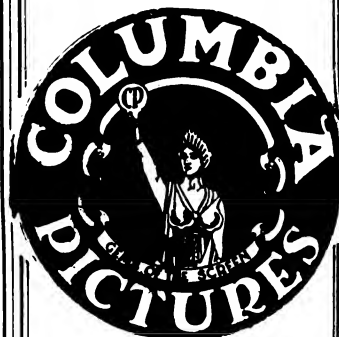
24

COLUMBIA Money Makers

for

1926-27

BIG STARS
GREAT STORIES
BIG AUTHORS
GREAT DIRECTORS



An Exchange Everywhere

JOE ROCK SAYS:



"COME AGAIN, FELLOWS!"

We congratulate you on the success of the Los Angeles convention of the M. P. T. O. A. and trust that you thoroughly enjoyed your visit with us. We know that you will never forget California and our parting message to you is: "Come back when you can stay longer." Goodbye and God speed you on your return journey.

JOE ROCK PRODUCTIONS

Released by Standard Cinema Corporation through F. B. O.

A
FANCHON & MARCO
IDEA



NOTHING in the history of the picture industry CAN COMPARE WITH IT!

UNIVERSAL'S GREATER MOVIE LIST

Read the titles of the greatest list of showmanship hits ever produced by one company. That's why Universal is Way Out Ahead!

- "Poker Faces"
- "The Ice Flood"
- "The Runaway Express"
- "Her Big Night"
- "The Mystery Club"
- "The Old Soak"
- "The Whole Town's Talking"
- "Perch of the Devil"
- "The Show World"
- "Prisoners of the Storm"
- "Held by the Law"
- "Spangles"
- "Savage in Silks"
- "The Bargain Bride"
- "Butterflies in the Rain"
- "Down the Stretch"
- "Too Many Women"
- "Taxi, Taxi"
- "The Love Thrill"
- "Beware of Widows"

AND THESE SPECIAL PRODUCTIONS

- "The Flaming Frontier"
- "The Midnight Sun"
- "Take It From Me"

Universal--Way Out Ahead!

LOOKS LIKE POLA HAS LOST "THE SHEIK"

Looks as though Rudolph Valentino, "The Sheik," has thrown Pola Negri into the discard and found himself a new lady friend, according to Hollywood reports. It is said that none other than Greta Garbo, the M-G-M foreign importation, has hit the fancy of the irrepressible Valentino, who is devoting all of his spare time to her entertainment. Reports say that Pola has not been wised up to the turn of the tide, and figure that when she is she might have something to say to him in a very confidential way, which he would not be so anxious to see in print.

SIX CONTACT OFFICES

Continued from Page 1

tion, and co-relate the work between them and the national organization.

"It would be very advantageous to the National organization," says the report, "to organize competent state machines in every state in the union. Your Chairman recommends that the state units affiliated with the National organization shall not set the dates of their State Conventions prior to consultation with National Headquarters, thereby duplication of dates could be avoided and the attendance of National officers at these Conventions could be insured.

"It is also essential, upon holding elections, that State units immediately forward to National Headquarters the full list of newly elected officers and committee members."

The contact committee urges that each theatre owner place conspicuously in his ticket office his membership card in the National organization issued to him by its Treasurer upon payment of his membership dues, making known to the public that his house is an independently owned theatre, that he is a member of the Motion Picture Theatre Owners of America, is privileged to call on it for assistance in any one of the definite variety of exhibitor difficulties which might confront him, and that his enterprise enjoys its protection.

GOOD NEWS FOR MIX

Continued from Page 1

night, was that I'd been reading in "Variety" about your convention, and the thought came that if you could see me shoot, I might be invited to referee some of the battles I heard you've been having at your meetin'.

Over at the park Wednesday night, I got a good, first hand peep at the wives you brought along with you and from their good looks it was quite plain that they'd been hitting the orange juice I told you about. If what we claim out here is true, that orange juice makes women beautiful, some of your ladies must have been using it since they were kids. In fact, a lot of 'em were so fair to gaze upon that they could have passed for California women, anywhere.

I overheard some of the boys and girls commenting on the fact a Los Angeles woman won the embroidered shawl. I hope that wasn't any surprise. Why, even Tony could have told you what town would get it and I'm not so certain he didn't know in advance that a Los Angeles man would win the pig skin traveling bag.

When it comes to pulling a prize out of a hat, do you suppose out here in Los Angeles we don't know enough to slip the lucky number under the sweat band before we start shakin' 'em up? The only possible surprise in connection with the matter would have been for some one other than a Los Angeles man and woman to be announced as the winners. If there is anything about ballot box stuffing that we don't know out here, slip it to me and I'll put in with you. Down in Texas, through superior skill along that line, we elected many a sheriff and county judge. If anything had slipped up on that Wednesday night drawing and the wrong town's number called, a couple or three managers would have lost their jobs in addition to bein' thrown out. But, should any of you boys want to really know who framed the whole deal and how it was done, meet me at the ball Friday night and I'll wise you up on the real inside stuff.

I'm glad that you fellows took my

advice and strung along so well on the orange juice. I know that you did, because I never got so many whiffs of orange juice in my life as I did at the entertainment Wednesday night. Also, I want to compliment you boys of the M. P. T. O. A. for keeping sober, for in that respect you differed mightily from

several previous conventions of picture men held here.

I'm sorry that my work on location throughout the week prevented me from attending the convention and mixing around with the boys. I know a lot of you fellows personally and I would like to have met a lot more. I'm certainly grateful to that

delegation that I met from Texas, which brought me kind words from the sheriff. Not that it really makes much difference, because living here in California, as I do, I'm beyond his jurisdiction, still the word he sent will make me feel a lot easier in the future.

Adios.

CLARENCE BROWN

Director of

"The Signal Tower"

"Smouldering Fires"

"The Goose Woman"

Rudolph Valentino in
"The Eagle"

Norma Talmadge in
"Kiki"

Now Directing

"FLESH AND THE DEVIL"
for M-G-M

—just a few words !!
before you go . . .

KEEP YOUR EYE ON MACK SENNETT'S "1926-27 PATHE COMEDIES"

Every Comedy a Feature!

Every Release a Hit!!

BEN TURPIN COMEDIES

ALICE DAY COMEDIES

JOHNNY BURKE COMEDIES

"THE SMITHS" SERIES
MACK SENNETT COMEDIES

Ask the Man Who Plays Them!

Au Revoir
M. P. T. O. A.

Hal Roach

YOU HAVE PLAYED OUR COMEDIES. NOW COME OUT AND SEE THEM MADE
ANY TIME—ANY DAY

PARENT-TEACHER BODY BOOSTS GOOD FILMS

Kansas City, June 3.

"If we don't like a picture we leave it alone. We don't go to criticize but to choose the cream of what we see. Then we boost it to the members of the 71 Parent-Teacher organizations and everybody we see." That is the statement of Mrs. E. M. Metcalf, speaking for the Better Films Committee of the local Parent-Teachers' society.

This committee is composed of 42 women, who, in their private capacity, see and report on pictures locally shown. It was anticipated some years ago that eventually this national association of mothers and teachers would become the non-official national censor of all moving pictures. If the attitude expressed here is the one for all the rest of the same organization, that information may come as a relief to the film industry.

STEFFES BURIES AX AFTER THREAT TO QUIT

Continued from Page 4

in this organization." Continuing further, he said that the Allied States group had pledged a total of \$26,000, which was to be used to subsidize the operation of the M. P. T. O. under the leadership of a big man. He claimed he did not know why the committee questioned his notes when banks all over the country recognized them. Asked why he did not pay the money subscribed he replied: "We are going to keep it until something really constructive is accomplished."

Looked Like a "Bum"

Mike O'Toole, who was sitting directly behind President Woodhull, started an argument with Steffes, which was very brief. Steffes finished by declaring, "Good luck, God bless you, and I'm on my way if I'm ruled out." At this point, it looked as though the entire session would break up, with members in all parts of the floor demanding the right to be heard. The gathering was at high tension, as it was expected that Steffes would walk out of the hall followed by the members of all the middle west groups.

Finally, the President declared that all sides wanted to be heard and he was willing to have them. Hurley of New Mexico made a

strong plea for harmony, finishing by declaring that the individual members present were too big for petty quarreling and bickerings.

At this point Ritchey of Michigan asked for the floor on personal privilege, but was denied. Jack Miller said the situation was serious and no one getting anywhere, and this sort of argument should be stopped. He declared that the theatre owners at Milwaukee dared the producers to go out and buy theatres—and the producers were doing just that very thing.

Mike O'Toole was sitting behind President Woodhull and apparently directing operations along the lines he had learned while acting as a newspaper correspondent at the Harrisburg, Pa., legislative sessions during the Penrose regime.

Ritchie's Rights Questioned

John Manheimer of New York burst forth and questioned the credentials of Ritchey of Detroit, business manager of the Michigan association. Ritchey answered he was a delegate representing the Rivoli theatre, Detroit. Manheimer retorted, "As an owner or subterfuge? We are theatre owners, you are not—you are a paid hireling!"

Goldberg of Baltimore ended the argument by asking the chairman to consult the records and ascertain whether or not Ritchey was a delegate.

General discussion about everything in particular consumed the next half hour, with charges, and counter-charges flying thick and fast, and many of the delegates were bewildered at the rapid pace set by the many speakers. Things then settled down a little while Whitney Collins of Arkansas, R. R. Biechele of Kansas, Harry Davis of Pittsburgh, Frank Rembusch of Indiana, and others poured oil on the waters and calm sailing seemed apparent from then on.

A motion was adopted to accept the report of the credentials committee, and A. L. Steffes was allowed the floor. He reiterated his desire for harmony, and declared that even if only one vote were allotted to the Allied States he would ride along if the organization would show that it was going anywhere.

"After hearing Mr. Davis, I'm convinced that the Allied States' group is 'All Wet,' and are a lot of obstructionists," said Steffes.

At this point, Sydney S. Cohen submitted the report of Wednesday night's meeting of the Board of Directors when the uniform contract report of Joe Seider was thoroughly thrashed out. Cohen declared that the meeting was splendid and harmonious.

George Aarons of Philadelphia

explained the situation of the uniform contract as far as his immediate members were concerned. He declared that the Eastern Pennsylvania unit had passed a resolution to instruct its members to strike out all clauses except those approved in the uniform contract. He declared the exhibitors in the Philadelphia would not stand for red ink clauses or any additions.

Glenn Cross of Michigan suggested that the convention refrain from adopting the report submitted by the committee headed by Sydney Cohen until the delegates might hear from Charles C. Pettijohn, representative of the Motion Picture Producers and Distributors Association. This suggestion was disregarded and a motion to accept the report on the uniform was adopted.

Nominated as Directors

Nominations for the Board of Directors were next in order, and the following members were put up:

Eli Whitney Collins, Arkansas; M. E. Commerford, Pennsylvania; Harry Davis, Pennsylvania; Fred Dolle, Kentucky; A. A. Elliott, New York; E. M. Fay, Rhode Island; Glenn Harper, California; Jack Harwood, Ohio; Louis M. Sagal, Connecticut; John Schwalm, Ohio; Fred Seegert, Wisconsin; Joseph M. Seider, New Jersey; Frank Durkee, Maryland; Louis Rome, Maryland; Nathan Yamins, Massachusetts; I. W. Rogers, Illinois; E. P. White, Montana; J. M. Hone, Washington; D. J. Adams, New Hampshire; B. E. Berinstein, California; C. E. Williams, Nebraska; Frank Koch, New York; John Silliman, Wisconsin; J. R. Pratt, Missouri; Fred Wehrenberg, Missouri; Joseph W. Walsh, Connecticut; C. M. Maxfield, Florida; A. Julian Brylawski, District of Columbia; C. E. Pickercell, Oklahoma; L. B. Wilson, Kentucky; Glenn Cross, Michigan; A. J. Kleist, Michigan; Jack Miller, Illinois; John Danz, Washington; Charles O'Reilly, New York; R. F. Woodhull, New Jersey; Frank Rembusch, Indiana; J. Morkowitz, California; R. R. Biechele, Kansas; T. S. Martin, California.

The name of Sydney S. Cohen was presented, but he declined the nomination, and the same condition was true in the case of A. L. Steffes.

At this point C. C. Pettijohn was asked to speak, but it was found that he had left the hall. Messengers were dispatched after him, a general discussion taking place meanwhile.

Pettijohn finally put in an appearance, and said he assumed he was to talk about the uniform contract. He declared he would stick to facts regarding that document. Asserting that although the commit-

tee that passed on the contract was not authorized by anyone to adopt the uniform contract, he declared that the meetings showed a sincere effort on the part of Will Hays to get somewhere for the benefit of all concerned.

He pointed out that the standard clauses of the contract that were agreed upon remain intact today, irrespective of percentage, roadshow or other peculiar clauses that should be set out plainly on the face of the contract if they are supposed to be a part of the rental contract. He admitted that there was ground for improvement in the contract for both sides, but claimed that the contract is much better than any in force during the past five years.

No More Contract Parleys

"I'm going to be perfectly frank—regardless of what committees you appoint to discuss the uniform contract further, the present form is printed and now being used and will not be changed during 1926," said Mr. Pettijohn, who continued:

"We cannot print new contracts every two weeks to satisfy the whims of some exhibitors. We will, however, always sit in at all times when there is an honest difference of opinion. We have an organization and a good one. If you boys cannot get together, I know the Film Board of Trades have nothing to be afraid of and we will have to take care of you."

Pettijohn finished by declaring "the man who says the intelligent producer and distributor does not want a strong and compact exhibitor organization lies! We want you to progress and become a powerful influence in this industry, as you surely can."

After the explanation of the exact attitude of the Hays organization by Pettijohn, the convention was adjourned until this afternoon, when it is hoped that all business will be taken care of so that there will be no need for a session Saturday.

Jean Hersholt's next picture for Universal will be "Shavings" which will go into production June 20.

An Established Fact
For Any Picture House

ROSE VALYDA

Just Concluded
4 Weeks Loew's State,
Los Angeles

3 Weeks Pasadena
Now—Warfield Theatre,
San Francisco, Indefinite

Direction
Fanchon & Marco

LOEW'S STATE

RICHARD

BARTHELMESS

in
RICHARD HARDING DAVIS'
"RANSON'S FOLLY"

ON THE STAGE:
CHARLIE MELSON & BAND
FANCHON-MARCO "IDEA"
And the World-Famous
WELSH GLEEMEN

The World's
Most Beautiful
Theatre

El Capitan
Hollywood

EGAN THEATRE

Figueras at Pico St.
LIMITED ENGAGEMENT
For Persons Desiring to Possess
Personality! Character!
Sex Appeal!

FRANK EGAN Presents

"CHARM"

A Rollicking Comedy About Etiquette
With FLORENCE ROBERTS and Big
Cast. A worthy Successor
to "White Collars"

BILTMORE THEATRE

Eves. 8:15—Mat. Wed. Sat.

Charles Frohman
in association with E. Ray Goetz
presents

IRENE BORDONI

in
"Naughty Cinderella"
By Avery Hopwood

ERLANGER'S
MASON LAST
WEEK

EVENINGS, 50c to \$2.50
Sat. Mat. 50c to \$2.00

KOLB AND DILL
PAIR O' FOOLS

A REAL MUSICAL COMEDY

With California
"Sweet Sixteen Dancing Girls"

Memo On Any Exhibitor's Convention Cuff:-

"See Louis Weiss About Artclass Short Subjects—Winnie Winkles, Hairbreadth Harrys, Snub Pollards, Izzie and Lizzies, etc."

9 Short Subject Series

Presented in 3 Divisions

NOVELTIES

Guess Who

6 single reel contest series, playing day and date. Now in 51 theatres in Detroit.

Screen Star Sports

6 single reels, presenting stars in athletic pastimes of the screen.



National Distributors
WEISS BROS.

ARTCLASS PICTURES CORP.
1540 Broadway, N. Y.

TOPICAL

Radio Personalities

26 one-reelers, presenting the famous announcers and entertainers of the country's leading stations "doing their stuff."

The Scandal of America

6 one-reelers dealing entertainingly with methods of checking the country's menace—the crime wave.

Popular Song Parodies

26 one-reelers, presenting your favorite song in straight and parody form.

COMEDIES

Winnie Winkle

12 two-reel comedies from Branner's famous comic strip running in 126 newspapers.

Hairbreadth Harry

12 two-reel comedies from Kahle's famous comic strip running in 50 newspapers.

Snub Pollard

12 two-reel comedies with "Snub" himself in a load of new stories and gags.

Izzie and Lizzie

12 two-reel comedies presenting the trials and tribulations of "the boy and the girl who live next door to you."

GREETINGS FROM
Los Angeles' Finest
FRED MILLER'S
CARTHAY CIRCLE
THEATRE

Now Playing
Cecil B. DeMille's

"THE VOLGA BOATMAN"

Matinees 2:15

Evenings 8:15

FORUM

4050 West Pico Street

Free Auto Park

THE WORLD'S MOST ARTISTICALLY
MAGNIFICENT THEATRE WELCOMES THE

M. P. T. O. A.

NOW—Continuous Daily Beginning 2 p. m.

LILLIAN GISH—JOHN GILBERT

in KING VIDOR'S Production

"LA BOHEME"

Welcome to
PARAMOUNT'S
 GREAT WEST COAST STUDIOS
Production headquarters for
THE BOX OFFICE HITS
OF 1926-7

*15TH Birthday Group Successes now in the making
 at Paramount's studios here:*

"Old Ironsides" James Cruze's road show epic with Esther Ralston, Wallace Beery, George Bancroft and all star cast.

"The Rough Riders" Victor Fleming's cyclonic classic of courage in the days of '98.

"We're ^{In} The Navy Now" Wallace Beery and Raymond Hatton in a screaming comedy successor to "BEHIND THE FRONT." Directed by Erle Kenton.

"Kid Boots" Florenz Ziegfeld's stage sensation starring Eddie Cantor, with Esther Ralston, Clara Bow, Lawrence Gray and Ziegfeld beauties. A Frank Tuttle Production.

"You'd Be Surprised" Raymond Griffith in the greatest of all high hat comedies. Directed by Arthur Rosson.

"The College Flirt" Bebe Daniels as the cute campus cut-up. Directed by Clarence Badger.

Productions in work at other Los Angeles Studios for Paramount's 15th Birthday Group:

HAROLD LLOYD
 in "The Mountain Lad"

VON STROHEIM'S
 "The Wedding March"

MARSHALL NEILAN'S
 "Diplomacy"

DOUGLAS MACLEAN
 in "Ladies First"

A FEW OF NEXT SEASON'S 75

Paramount Pictures

Frank Rembusch wants to meet and talk to every theatre owner now at our National Convention

Because:

1st. A National Picture Booking and Agency plan has been publicly presented and the entire Industry is interested. Every national leader of the country is studying and considering the plan.

2nd. This plan does not in any way interfere with any other activity in the Industry. It has a place that is not filled by any other organization or movement.

3rd. This institution will do a great many things, but we believe that our energies should be directed entirely towards establishing a national buying and booking institution. We believe we should do one thing and do it well and then all other things will come along in good time.

4th. Our spirit and purpose is friendly to each other and all with whom we deal.

5th. We stress that no one, at any time, should interpret Associated Cinema as a clamoring, battling, fighting machine as this would be sure to embarrass many who are going to come in. Certainly, in due time, this Agency will negotiate and help everyone in the institution. "This industry has many contradictory angles—an enemy of today may be a friend tomorrow and vice versa."

6th. As our strength and our size increases, we will, of course, secure for our members every possible advantage because the life of this institution depends on being of service to those who become a part of it and participate in it.

Let us come and create a unit of Associated Cinema Theatre Corporation in your community.

7th. Economical management—no salaries except to actual workers—every dollar made to earn its full value, will ever be the policy.

8th. Control to be in the body of members. When three thousand theatres are in this institution ready to bargain for the first picture every man who is in will find his theatre holdings worth more and his investments made secure. Even 500 would be very effective.

9th. I have known, worked with theatre owners since the beginning of this industry. I ask that you come and become associated with me in a strictly business enterprise. You have taken a chance many times—now take one in a business institution legally organized and responsible.

See me before you leave Los Angeles

--- FRANK

—and here is a statement from the first man to whom we presented our plan:

Associated Cinema Theatres Corporation,
Indianapolis, Indiana.

Gentlemen:

I have carefully considered your plan of organization and operation.

I am prepared to associate with you and twenty-five of the other leading motion picture exhibitors of America in your undertakings, in an effort to consummate the plan as explained to me.

It seems to me that your plan is a sound business-like way for the motion picture exhibitors of America to protect themselves in the ownership and operation of their theatres.

Yours very truly,

NATHAN ASCHER,

ASCHER BROS., Chicago, Ill.

PRICE 20c

VARIETY

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NEW YORK CITY, WEDNESDAY, JUNE 9, 1926

56 PAGES

22,500 IDLE AT HOLLYWOOD

BREWSTER ASKED TO NULLIFY CORLISS PALMER'S CONTRACT

Louis B. Mayer Interviewing Publisher on Coast
Over Variety's Expose—Wants Him to Also For-
get Letter of Instructions He Wrote Editors

Los Angeles, June 8.
Louis B. Mayer of Metro-Goldwyn-Mayer intends interviewing Eugene V. Brewster in relation to Variety's expose of Brewster's letter to his "fan" magazine editors, giving M-G-M preference in reading matter.

Mr. Mayer says he will suggest to Brewster that the latter consent to a nullification of the M-G-M \$250 weekly contract for one year to Corliss Palmer, Brewster's sweetheart, and about whom the expose centered.

Additionally, Mayer will instruct Brewster to forget the letter he wrote to his editors, which virtually amounted to a guarantee of "protection" in the Brewster magazine to all M-G-M people and product. Mayer but lately returned from an eastern trip. The expose came while he was away.

The Brewster-M-G-M "deal" was arranged for in April, through the picture concern's local publicity bureau. It probably was sanctioned at that time by the organization.

Through it Miss Palmer received a contract for \$250 weekly from M-G-M, although a novice in picture playing. Brewster simultaneously informed his editors in writing if they could find nothing nice to say about M-G-M or its pictures to remain silent.

Miss Palmer has not appeared to date in any M-G-M picture.

BREWSTER'S REAL BEAUTY IS IGNORED

Helen DeWitt, violinist-soloist with the Sousa Band, is touring the picture theatres, accompanied by a special film starring the violinist.

Miss DeWitt is the actual prize-winner of the Brewster Publications' film opportunity contest in 1920. She has a medal as proof of the leading honors, although Corliss Palmer was the one accorded all the publicity by Eugene V. Brewster in his "fan" periodicals.

While "keeping after" Brewster for suitable acknowledgment of her standing in the contest conducted in his own magazines, Miss DeWitt studied under Leopold Auer and aligned with Sousa.

The film reel is therefore more nearly professional in its histrionics than the average film trailer with a stage presentation. While still in the picture houses, Miss DeWitt is writing Brewster, care of his magazines, for recognition, without any response.

YOENG'S \$200,000 NET; OWNED ONLY BY LEONG

Buy Out Remaining Partners
in "Churchill's" for \$35,000
—Former Tong Leader

Yoeng's Chinese restaurant, formerly Churchill's, at Broadway and 49th street, estimated to be worth at least \$500,000 and earning at the rate of between \$175,000 and \$200,000 annually, is now solely owned by Jimmy Leong, the creator of the Chinese restaurant in white districts in this country. Leong paid his remaining partners \$35,000, it is reported, having previously purchased other interests.

Leong is a former leader of the Hip Sing Tong, one of the two strong Chinese societies over here. The Hip Sing operates its own restaurants, about 40 in all, having as a competitor the Four Brothers Tong, which also has its own string of eateries, at the head of which stands the Palais d'Or (former Palais Royal) at Broadway and 48th street, under the direction of Charlie King (Chinese). There are two other Tongs, both minor.

Jimmy Leong opened the first Chinese restaurant uptown on Seventh avenue, near 48th street (over the former Freeman's). He purchased Churchill's after Capt. Churchill had refused to sell or lease for some years. Leong bought the place for the Tong and himself, immediately turning it into what is looked upon as the largest money-maker of any Chinese restaurant.

Yoeng's is said to be the only large Chinese restaurant owned singly. As a rule, such a restaurant has many owners, from waiters to outsiders, with per cents. as sold as low as one or one-half of one.

Newark Closed

From reports, a large number of smuggled Chinese have of late been deported to China, without the immigration authorities allowing the information to leak.

Another bit of Chinese news carefully guarded is that "all of the Chinese gambling in Newark, N. J., has been stopped by the police of that city. For years Newark was the gambling mecca for all of the sporting Chinese laundry fraternity of the metropolitan area.

OVERSUPPLY OF PRINCIPALS AND EXTRA PEOPLE

Of 800 Principal Picture
Players Never More Than
500 Engaged at One
Time—Of 25,000 Extra
People Not Over 2,500
Can Expect Regular As-
signments—"Extras" Ar-
riving 200 Daily—Not
Over 10 Extras Yearly
Elevated—"Types" in
Extras in Demand

OUTSIDERS UNWANTED

Los Angeles, June 8.
In Hollywood are 22,500 persons who believe they belong to pictures. Of that number are 800 principals with about 500 continuously at work on pictures, while of the 25,000 extra people, never beyond 2,500 are in demand.

Not over an average of 10 extras a year are ever elevated to principal roles, permanently. Within the past 10 years the known names in film today of those who entered pictured as extras will not reach 25, and those nearly all women.

An average earning capacity of the 2,500 extras looked upon as standbys does not exceed \$75 weekly, each, at the highest with from \$40 to \$50 a closer average for the majority. Of this money a portion must go for the necessary wardrobe an extra in demand is required to keep in supply.

Wardrobes includes evening dress, uniforms, sports clothes, etc., with modish shoes and hats.

While there is always a surplus of principals it does not follow that the surplus does not find lucrative employment during the year, and secures a very good income in bulk. The matter of principals in Hollywood handles and adjusts itself, since the margin of surplus is too small to create an actual over-supply.

Not 40 "Bankers"

Extras are coming into Hollywood at the rate of 200 daily, despite this condition. Many of the 22,500 unemployed believe discrimination is being used against them through the steady call for the 2,500 "standards."

Of the 25,000 extras there are not 10 of a type that could play a banker or preacher for "atmosphere" and these 40 are of course included in the available 2,500.

Similarly is a low number to play "ladies and gentlemen," meaning to look the part, also for "atmosphere." All are in the 2,500 through having

(Continued on page 19)

RUSSIAN COSSACKS TOTAL FLOP; COST \$35,000 WEEKLY; LOSS \$30,000

Most Colossal 'Outdoor' Failure of Record in Years—
Financed by Downtown Group—Imported for
Final Appearances at Hollywood in Pictures

CAFE'S 60-DAY 'SHUT' ON 'HIP LIQUOR' CASE

Only Evidence, Federal Agent
"Saw" Customers Drink-
ing "Whiskey"

Chicago, June 8.
A 60-day closure order has been rendered against the Montmartre cafe by Judge Cliffe, who accepted the evidence of a Federal agent that he saw customers in the place drinking something that "had the appearance of whiskey."

The agent admitted he had seen no one served and the customers noticed by him consumed their own "liquor," brought in by them.

It was stated by the court the sentence of closure for 60 days was made instead of a year, as no direct evidence had involved the management. Local enforcement authorities had applied for a permanent injunction.

Montmartre is one of Chi's brightest night spots.

Cafe and hotel men agree that if this decision is an accepted precedent "hip liquor" may close any place. It's the first time a Chicago cafe has been held responsible for the illegal thirsts of its guests.

"Strike" as Play by Workmen's League

The Workmen's Drama League, recently organized, will launch "Strike," their initial production at the Princess, New York, next month. It will be given by a professional cast and is due to go into rehearsal this week.

The League aims to present productions at \$1 top, figured within reach of the average working man and his family.

It is understood that the group is taking the small capacity Princess on a flat rental.

Manager's Gracious Wife

Los Angeles, June 8.
Irene Bordoni, star of "Naughty Cinderella," and wife of Ray Goetz, is relinquishing two nights, June 13-14, so that Raquel Meller may appear on those evenings at the Biltmore theatre.

Miss Bordoni's husband is Miss Meller's manager.

The Russian Cossacks, riders and dancers, are a colossal flop at Madison Square Garden. The imported troupe opened May 29 and will close there Saturday (June 12).

With a salary guarantee to the troupe of 110 Russians of \$9,000 weekly, \$3,500 daily rent for the Garden (including Sundays and all prepaid), besides expense of advertising, billing, etc., the weekly loss figures over \$30,000.

The daily gross last week did not average above \$200 with a possible \$5,000 gross on the week, through the week-end receipts.

The expenditure incurred up to last Saturday was \$85,000. A bond for \$59,000 is posted with the immigration department.

Outdoor showmen were called in last week for advice as to how the show could be fixed up. One of the latter agreed to take the job, planning to inject American features into the program. When the bankers stalled on given an answer at the stipulated time, the outdoor man called everything off.

It is claimed that the Cossacks could be made a good show, but that the attraction is "cold" so far as New York is concerned. The Cossacks are booked for two weeks at the Auditorium, Cleveland, and three weeks in the Coliseum, Chicago, following the two weeks New York date, which ends Saturday. There are 110 Russian riders in the troupe. California Frank was busy laying out a new routine early this week, though other bookings prevented the insertion of his own cowboys into the show as proposed.

Some one pulled a boner by bringing the Cossacks over without their horses. About 50 head of horses were purchased here, another large expenditure for the bankers to stand for. While the Russians are unquestionably good riders, they are handicapped by using horses untrained for the work. They are billed as "the world's greatest horsemen," a matter of opinion. The performance is so routine that the stunts are repetitious.

A showman who looked over the

(Continued on page 31)

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INTERNATIONAL ACTORS' ASS'N UP AT CONGRESS IN BERLIN

International Actors' Meeting June 21-26 in Berlin—
Radio Another Subject—Theatres and Conditions
in General Also to Be Discussed

Berlin, June 8.
Dates for the International Actors' Congress have been set for June 21-26 in Berlin.

The program will include reports about the artistic, financial, and social conditions of the theatre in various countries; question of radio; the French director of the Odeon, Gemier's plan for an international theatre; and, most important of all, the founding of an international actors' association.

Numerous preparations are being made to entertain the guests. Among them are performances at the State Opera and Playhouse and a special night performance of "Voulez Vous Jouer Avec Moi," a comedy by the French author Marcel Achard.

PASSPORTS EXAMINED

Los Angeles, June 8.
Officials from the local immigration office examined the passports of all members of "Charlot's Revue," playing at El Capitan.

The English actors came here under "laborers' passports, which are issued to anyone coming to this country to work.

PARIS' DANCE CONTEST

Entries in International Event Will
Take Fortnight for Elimination

Paris, May 30.
International ballroom dancing competition is now taking place here at the Washington Palace, directed by Lopp (American), with Camille de Rhyal as master of ceremonies. There is a large contingent from England and also the Egyptian champion, G. Moros. The local favorites are Pierre Ledoigt, Nierola, Catalan and Boris Kniseoff. Entries are so numerous that eliminations are expected to take a fortnight and the contests are being held daily from 6 to 7 p. m. and 11 a. m. to two a. m.

Hylton Back at Kit Cat

London, June 8.
The upshot of the Jack Hylton-Kit Cat Club matter over the Ted Lewis affair is that Hylton and his band return to this club June 21 for the season.

In fact, Hylton is under contract to the Kit Cat and Piccadilly (hotel) cabaret managements for another 12 months.

RUSSIAN OPERA IN PARIS

Paris, May 27.
Negotiations are in hand for a Russian "white" opera troupe to come here in September, consisting of musical refugees now in various parts of Europe.

It is hoped a theatre can be leased for the try-out, and if a success a downtown house will be secured for a permanent home of the Russian company.

PARIS

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NEW LONDON MUSICAL MAY DO OVER HERE

"Hearts and Diamonds" at
Strand—"Engaged" Is
Weakly Farical

London, June 8.
June ushered in two openings. A musical looks like an excellent proposition for America. It is "Hearts and Diamonds," at the Strand. The other is a comedy, "Engaged," registering as a weak farce, at the Globe. It is somewhat risqué.

"Hearts and Diamonds," if given the U. S. formula of musical comedy presentation, should do well by your side. As produced here by Komisarjevsky it is along futuristic lines, with Louise Edvina, Canadian soprano, looking middle-aged in the principal role. One outstanding item was the instantaneous success scored by Metaxa, an unknown Roumanian tenor.

William Hurlbut is the author of "Engaged," very thin and terminating in a bedroom scene, where three ex-husbands gaze upon their former wife sitting upon a bed with her new husband. An extra playlet on this bill was "Our Dog," by Alfred Savoir. This is a clever if suggestive bit of writing having to do with a dog's cemetery.

Suzanne Desprez, After 30 Years, Returns to Role

Paris, June 18.
Suzanne Desprez has resumed playing a role she created 30 years ago in "Le Dupe" which Lugne Poe has presented at the Maison de l'Oeuvre. Mlle. Desprez originally appeared in this work in 1896 at the Theatre Libre at which time Antoine played the part now held by Georges Collin.

As currently presented this work of Georges Audry was favorably greeted.

Fay Marbe Rumored Engaged to Roy Royston

London, June 8.
Fay Marbe will shortly join the cast for the revised "Yvonne." She is now rehearsing.

A rumor says Miss Marbe is engaged to Roy Royston (English).

Mangan's Promotion

London, June 8.
Francis Mangan, in charge of Famous Players' Plaza (pictures) here, has been promoted to the post of supervisor for all the F. P. European cinemas.

Mangan will assume his new duties June 15.

WHITEMAN VACATIONING

London, June 8.
Paul Whiteman, having left London, is now sojourning in Berlin for a brief vacation prior to resuming with his orchestra at Paris. The exact date of Whiteman's opening in the French capital is not known.

Edith Wilson III, Returning

Paris, June 8.
Edith Wilson, appearing at the Ambassadeur's restaurant with "Black Birds," Lew Leslie's colored revue, has left the show because of illness.

She sailed on the Leviathan, June 2, for New York anticipating an operation.

White's Collegians at Ostend

London, June 8.
Allen White's Collegians (band) have been booked for the summer at Ostend, the seaside resort.

The boys will open there July 3 and after, migrate to Paris (next fall).

3 AMER. ACTS ON ONE BILL MADE 'SPEECHES'

Elsie Janis, Herbert Williams,
Jack Edwards and Stewart
and Olive Open in London

London, June 8.
A capacity "carriage trade" audience greeted Elsie Janis at the Victoria Palace (vaudeville) last night who scored bigger than ever despite a bad throat.

On the same bill Herbert Williams and Co. were also successful, while Jack Edwards was another emphatic hit with his dancing.

Curtain speeches were made by each of the three acts.

At the Coliseum (vaudeville) Stewart and Olive were excellently received, this team being forced to do an encore before the curtain.

Libel Judgment by Default Against Variety in London

London, June 8.
A default judgment for \$2,500 has been given against "Variety" in favor of Clayton & Waller, English producers of "No, No, Nanette" and "Mercenary Mary."

No defense was entered nor an appearance made by "Variety," with the damage assessed by a jury without protest. The defendants had sued for \$50,000, or something in between.

"Variety" printed in the early run of "Nanette" here that its producers were unlikely to realize greatly on their hit. In their testimony the members of the firm alleged "Nanette" had made a profit over here of nearly \$400,000 and is still continuing, with road companies, touring.

Clayton & Waller, the English theatrical producers, who admitted making \$400,000 on "Nanette," were reported last week in "Variety" as having attempted to cut the salaries of the London companies playing "Nanette" and "Mercenary Mary" during the recent British strike. Upon a threat by the actors to refuse to appear the management quickly gave in.

Clayton & Waller were the only English producers attempting to cut salaries during the strike.

"Variety" is frequently sued in England for libel. Sir Alfred Butt was the first to enter a libel action against this paper in London, several years ago, also securing his judgment by default. Sir Alfred, however, was merely after vindication, while he was the managing director of the Palace, then the leading music hall of London. "Variety" had reported he favored certain English agents in bookings. This later became known as untrue.

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, June 1.
All the talk this week is about Daly's theatre, which seems to be one of the worst flops in its history. James White, once a brick setter, and who now dominates Daly's, will not be able to go on long like this.

For months, the strangest stories have gone round London how artists, obeying his imperious will, were not allowed to have more than one visitor each per evening. On the call board there now appears this notice: "Artists must not visit one another in their dressing rooms. This rule will be strictly enforced. There is a green room, provided for the purpose."

The Master Mind

James White always likes asserting his authority. He is one of those managers who like to think they exercise control over newspapers. As he originally financed Sir William Berry, now one of the biggest newspaper proprietors in England, he naturally would think like this.

When I was on the Berry Press, and I remarked that Phyllis Dare would not make an ideal substitute for Jose Collins, White tried to bring pressure.

This time, the newspapers have given "Yvonne" the real raspberry. The phrase, "Yvonne the Terrible," first used by Peter Page, has gone round the town. It has made White look very black.

Trying to Blame a Clique

"Yvonne" was worse than any Daly's play has even been. The management tried to blame it on Carl Brisson, circulating the rumor that he had organized boozers; but, as he is drawing his salary throughout the run of the show, and as the management have officially accepted his word that he was obviously satisfied when he resigned his part, this is absurd. The boozers were right.

Forty policemen are said to have been in the gallery on the first night, to eject any rowdies; but nothing could silence the cynicism of an audience which, obviously, knew that everything had been sacrificed to try and make Ivy Tremand a star. Brisson's songs had been cut down from seven to two; even then, Ivy could only cling.

Each of these James White shows, which he likes controlling himself, is called, on the posters, "George Edwards Production." George Ed-

(Continued on page 34)

AMERICANS PROTEST AT NEGRO DANCING WITH WHITE WOMAN

Woman's Husband Insists Wife Continue, Saying
Colored Dancer His Guest—At Ambassadeur's,
Paris—Dancer, Frisco, British Subject

10,000 CHAIN STORE SYSTEMS IN COUNTRY

100,000 Outlets — 50,000
Grocery Stores on
Chains

Washington, June 8.

With the independent exhibitor practically out of the running and the larger companies operating their houses on the fast growing American method of chain store selling and buying, the vast growth of this system, as estimated by Paul H. Nystrom in a revised study of the plan for the United States Chamber of Commerce, located here in Washington, takes on significance.

It is stated that there are now 10,000 chain store systems in the U. S., with a total of approximately 100,000 outlets.

There are 75 chain grocery organizations operating 50,000 stores, while the number of 5-10c. stores, mail order houses, cigar store chains, etc., is constantly mounting.

Mr. Nystrom estimates that about nine per cent of all goods sold to consumers in this country pass through chain stores.

The system in these stores, as in the picture houses, has been found the only possible means to give greater values for the least possible cost, it is stated.

Year's Extension for War Veterans to Convert Ins.

Washington, June 8.
President Coolidge has signed the act extending for one year from July 2 the time in which World War veterans may convert their "term" insurance into government life insurance.

Frank Connolly, a former newspaperman now with the Veterans' Bureau, as previously reported, will give his personal attention to any applications addressed direct to him at the bureau from professionals who served during the World War.

Paris, June 8.
Americans objected to a colored Charleston dancer, professionally named Frisco, dancing with a white woman in the restaurant of the Ambassadeur's theatre. A general row was the result.

Low Leslie's "Black Birds," the Florence Mills (American) show, is the attraction here.

The disturbance started during intermission, when Frisco, a supposed American but actually a British subject, made his way to the dance floor and danced with the white woman. The management requested he refrain from dancing. His refusal was countered by an order to the tango orchestra to cease playing. When this went into effect the Negro jazz band, with the show, started to play, and Frisco resumed, upon the suggestion of the white woman's husband.

The Americans again protested, causing a further disturbance, but it is reported that the husband complained to the police about the matter, declaring that the colored Frisco was his guest and dancing with his wife at his personal request.

Business at this establishment has been splendid despite the inclement weather of the past week.

Nationality of the husband and wife was not mentioned in the cable. It may be presumed they are French.

On the Continent the colored race is not discriminated against as a rule.

SAILINGS

Aug. 1 (New York to London) Irving Sherman (Leviathan).

June 23 (New York to London) Mr. and Mrs. E. Strock (Brooks Costume Co.), (Berengaria).

June 30 (New York to London) Dennis King (Mauretania).

June 22 (Cherbourg to New York), Mr. and Mrs. E. Davidow (Leviathan).

June 12 (New York to London) Hudson Liston (Adriatic).

June 13 (New York to Paris) Nora Bayes, Lou Alter (Leviathan).

June 5 (New York to London) Harland Dixon (Minnetonka).

June 5 (London to New York), Hugh Wakefield (Aquitania).

June 5 (New York to Paris), Mr. and Mrs. Joseph Oppenheimer (Chicago).

June 4 (New York to London) Arthur Hornblow, Jr., (Majestic).

June 2 (Paris to New York), Edith Wilson (Leviathan).

Reported through Paul Tausig & Son, 104 East 14th street:

June 6 (New York to London) Abe Stern, M. Alexander, Mme. Frances, Mr. and Mrs. Rudy Wiedoff, Oscar Levant (Aquitania).

June 10 (New York to Berlin) Mr. and Mrs. Arturo Bernardi, Julius Stern (Columbus).

June 12 (New York to Seattle) Mme. Olga Petrova, Dr. John D. Stewart (Manuel Artus).

June 12 (New York to London) Joane Greene, Mr. and Mrs. Allen White, Louis Earl Wood, Elliott H. Pentz, S. Campbell, Allen R. Jones, Percy C. Launders, Nell W. Wood, Arnold Wm. Mantee (Allen White's Band) (Leviathan).

June 26 (New York to Paris) Mr. and Mrs. Wellington (Duke) Cross (France).

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COHEN STILL IN SADDLE

WITH 50 TO 100 NEW THEATRES OWNERS-EXHIBITORS IN PANIC

New York, Brooklyn and Jersey Territories—Say Sections Now Over-Theatred—Plenty of Headaches Among Theatre Owners

With each week bringing in announcements of proposed theatres in New York and Brooklyn veteran picture men regard the unprecedented building with alarm. Between 50 and 100 new theatres are planned for construction between now and Labor Day in New York and New Jersey. This number may be greatly augmented during the summer months, according to prediction.

Veteran theatre men, owners and exhibitors declare that the principal sections of New York and New Jersey are already overtheatred and that with the tremendous building now under way that there will be more houses than patrons at the rate they are springing up.

Of the circuits that now control the majority of New York and Brooklyn houses some of them are lining up sites not far from present holdings, planning additional houses in the hope of sidetracking other new house builders from invading their territory.

The peak of new construction is expected to reach its bursting point by next Labor Day.

And, meanwhile, there has been all kinds of house changing, with a number of "headaches" seeking relief through unloading before the crash comes.

Among some of the Brooklyn houses now scheduled for opening around Labor Day are the United, Washington Street, Brooklyn Heights, the Schwartz house on Avenue U, Coney Island, Eddie Spigel's new one at Utica and Church avenues, Fox's house at Bedford avenue and Lincoln Place, and Huber Pulch's new Shore Road theatre.

HAYS DUE WEST JUNE 20

Los Angeles, June 8.

Will H. Hays, president of the Motion Picture Producers and Distributors of America, arrives here June 20 for his semi-annual visit of three weeks.

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MARY READ
Secretary

P. G. Smith Handled Coast Convention

Los Angeles, June 8.

P. G. Smith, assistant to Glenn Harper, secretary of the Southern California M. P. T. O., had the burden of conducting the arrangements of the convention festivities and meetings, on account of the illness of Harper, stricken on the first day of the convention and had to direct the affairs from his bedside.

Smith had six people in charge of registration and also supervised the handling of local publicity.

FED. TRADE IN BREAK OVER F.P.

"Bickerings" Between Commissioners—

Variety Bureau
Washington, June 8.

A decision on the most recent order proposed by the government counsel in the Famous Players-Lasky case before the Federal Trade Commission, a report upon which appears elsewhere in this issue, is expected to be handed down Friday, it was learned today from Otis B. Johnson, secretary of the commission.

The open break between the three Commissioners, Humphrey, Hunt and Van Fleet, constituting the Republican majority, and Commissioners Thompson and Nugent, the Democratic minority, reached another climax during the hearing in the F. P. case.

Recently it was reported that Commissioner Thompson had dissented to the order calling the last F. P. hearing. In an exclusive statement to Variety the Commissioner stated that no further hearings were needed as sufficient material evidence was already before the commission to enable a vote to be taken on the question.

In the report on the hearing referred to, the fact that the Democratic commissioners were not present was stressed upon. It has now been learned that both Mr. Nugent and Mr. Thompson refused to attend the hearing when called and that had they attended the Republican majority was all set to question the minority as to just where and when they reached the conclusion sufficient evidence was in to decide the case when, though attending the many hearings with due regularity throughout the past six months, neither of the Republican members could find out what it was all about.

Party Vote for Dismissal
It is freely predicted here among those close to the commission that this constant "bickering," as it has been termed, on the part of the government counsel, will end up with a sudden motion from either Mr. Van Fleet or Mr. Humphrey to dismiss the case with a strictly party vote following and a consequent order of dismissal presented to F. P.

A sidelight on the disagreement within the commission is again evidenced in the battle over the establishment of a Trade Practice Conference section in the commission planned to bring about adjustments and thus avoid the issuance of complaints because of unfair business methods.

Commissioners Nugent and Thompson objected to the creation of the new section, which is said to have originated with Commissioner Van Fleet.

The new section went through and Stephen C. Van Fleet, son of the commissioner, is listed as the assistant director.

STALLINGS STORY FOR CRUZE

Los Angeles, June 8.

Laurence Stallings has been assigned to write the next James Cruze production story, following the completion of "Old Ironsides." The latter is now being titled by Stallings.

INDEPENDENT BOOM AROUND NEW YORK

Demand of Late for Studios—Better Market Now for Shorts

Demand for studios in and around New York has been so brisk new hope is with the city's vast army of employed film people.

Just when the summer loomed up pretty dark for any immediate engagements along comes new plans by some of the producers working independently of the bigger companies that sends applicants on the double quick time to the casting agencies.

There has also been a better market for "shorts." New independents are making ready to turn out a series of two reels on dramatic and comedy subjects. How long this independent boom will continue is merely a matter of speculation.

"PETER," FILM DOG, SHOT IN DUEL

Los Angeles, June 8.

"Peter the Great," dog actor, is at the Hollywood Cat and Dog Hospital following a shooting affray Sunday night between two men, one of whom was a friend of Ed Faust, the dog's owner.

The shooting occurred at Lankershim. Ray Richardson, Faust's friend, shot at Fred Cyriacks, who in turn shot back, hitting the dog, seated in Faust's car.

None of the participants in the duel has been arrested, and no report was made to the police of the dog's condition, which is grave.

Jolet House Advertised In Chicago Dailies

Chicago, June 8.

For the first time in picture history an out-of-town theatre advertised in Chicago papers to draw the holiday tourist crowds. The house was the new Rialto, in Jolet, Ill., owned by the Great States Theatres, Inc., a subsidiary of Balaban & Katz, and is about 40 miles from Chicago.

An estimate of 300 customers were credited to the advertising.

Count, Also Film Actor, Marrying Into Society

Los Angeles, June 8.

Count Pierre de Ramey, film actor, and Aulta Kelby, society woman of Beverly Hills, have announced their engagement.

They will be married in January.

Hofmeister Is Oldest

Los Angeles, June 8.

William Hofmeister, 78, was the oldest active delegate at the Motion Picture Theatre Owners' Convention last week on the Coast.

Hofmeister has been interested in the picture theatre business for over 25 years, and is interested financially in the Capital, Rialto, Broadway and Apo in Baltimore.

Saxe Denials

Milwaukee, June 8.

Rumors thick in the Rialto district and with denials by house owners as swiftly as the rumors rise. Milwaukee is in a movie quandary.

Report has Tom Saxe negotiating with First National and Publix to turn over the Saxe string of houses in Milwaukee and the state. The Saxe offices denies any knowledge.

F. & R. FIRM TITLE CHANGE

Minneapolis, June 8.

Finkelstein & Ruben, local movie magnates, have changed their firm name to Northwest Theatres Circuit, Inc.

They will have a convention of their theatre managers here for three days starting July 12.

HOLDS CONTROL OF ADVISORY BOARD

With Mike Comerford Trained Guns on Al. Steffes—Pulled Wool Over Steffes' Eyes—Announced Disorganization of Allied States Group—None of Allied Side Elected to Office at Own Request—May Bolt and Form Own National Organization Unless M. P. T. O. A. Is Properly Administered and Functioning—Exhibitors' Organization to Invade Trade Paper Field and "Be Nice"—Will Enlarge Scope of Bulletin and Issue News Reel

ST. PAUL THE NEXT?

Los Angeles, June 8.

Sydney S. Cohen is still the controlling element in the Motion Picture Theatre Owners of America, having made his peace with Mike Comerford of Scranton, Pa.

Though E. W. Coolidge of Jonesboro, Ark., was elected to the presidency, and Harry Davis to succeed Cohen as chairman of the board of directors, the "Czar" of the exhibitors' organization has his ace in the hole through being a member of the advisory board, consisting of three ex-presidents who will advise the administrative committee of five regarding the operation of the organization.

There was more political manipulation and conclaving at this meeting than at any other national meeting with the whole artillery of the Cohen and Comerford factions aimed to annihilate the W. A. Steffes-Allied States group. Steffes at one time was prepared to bolt the meeting, but it is said that the Michigan faction were not in accord with his views. As this group is said to have \$106,000 in its state treasury, Steffes figured the best move would be to avoid friction and march with the "parade."

However, he left himself an out in case he feels that the national organization is not functioning properly. He asked that no representative of the Allied group be elected to the board of directors, asserting in no uncertain language that he and his cohorts would watch what was being done by the operating officers. Therefore, the idea is advanced that in case things are not working to the satisfaction of the Steffes faction, he and his people will simply ignore the present M. P. T. O. A., and start a second national organization. This would mean that whether houses are owned by individuals or by the producing and distributing organizations of the country, they would be asked to take membership, which it is figured could thereby have a much larger membership than the

COSTUMES

FOR PRODUCTIONS PICTURES GOWNS FOR INDIVIDUALS

SCHNEIDER-ANDERSON

229 W. 56 ST. NEW YORK

national body has. Steffes is drawing \$10,000 a year as president of the Allied group, and it is not known whether he intends relinquishing this salary even though he announced the disbanding of the organization.

New Board Meets

Immediately after the final session of the convention closed on the fourth day a meeting of the new board of directors was held. Harry Davis, as the new chairman of the board of directors, presided, and the first proposition that came up was the matter of procuring finances for the constructive operation and upbuilding of the organization. Joseph M. Seider, who was re-elected business manager, suggested that the scope of their publication, the Bulletin, be expanded. He is reported to have stated that this paper could have the same profitable career as the regular motion picture trade papers, and felt that the entire field should be covered to get business, which included producers, distributors, players, directors and accessory people. Harry Davis at this point took the floor and stated that the paper should operate along lines of editorial equation. He is said to have declared that the Producers and Distributors who advertised substantially and regularly should be treated kindly in the editorial columns of the paper, and that no adverse criticism should be made of their business methods or of their product in its columns. Davis is said to have figured that as Carl Laemmle last year gave the organization \$50,000 in return for which they saw to it that he got plenty of beneficial publicity, that a similar policy be attempted with producers and distributors along advertising lines, with the method of reimbursement that these advertisers are to get from the paper to be personal unit publicity, to show a spirit of reciprocity.

Seider and Paper

The meeting seemed to agree with the Davis views and endorsed them. At this point, Seider interjected and requested that he be given permission to operate the paper for four weeks, soliciting only accessory business, and in case the attack along these lines failed to bring in sufficient returns to help support the organization that he would then go after the general business as outlined in the Davis talk.

It was also agreed at this same time to get out a news reel along the lines of the old Movie Chats, with an arrangement whereby the organization would get 40 per cent. of the gross; with 30 per cent. each being allotted to the maker and distributor of the reel. All of the funds derived from this are to go into the national treasury instead of into the coffers of the individual state organizations, where the pictures are released.

It was also decided that the new Administrative Committee begin negotiations with the American Society of Authors and Composers for the purpose of reaching an agreement whereby the license fee charged be regulated according to the size of the city or town, capacity of the house and the number of performances given weekly. This fee to cover a period only during which members of the society have contracts calling for its protection. A. Julian Brylawski, who has been handling the matter in Washington, and the old committee which he headed, are to be retained for the purpose of working on the plan. When they have received the terms from the society, their report is to be submitted to each of the states in the organization, with the state bodies to vote on the proposition before a contract is signed.

No Offer to Seider

Though the Board of Directors sent out a statement that Seider had turned down a \$25,000 a year offer for his services, and that he

had been given a \$1,000 gift for his wedding, an entirely different situation existed at the meeting. There was no offer made to reimburse Seider, as it was known the organization had no funds to carry him at this time. One of the board had suggested to reimburse Seider for his last year's expense, but he refused to accept it. He is said to have stated that this had been done in open meeting or a suggestion made to give him a present for his wedding at the convention he would have gladly accepted the present, especially at the Cohen banquet which he felt was the proper place. However, the board finally voted to give him \$1,000 toward his last year's expense, and also voted to set aside \$3,000 for expenses this coming year, with a proviso that he draw \$250 a month until such time as another business manager is chosen.

It was decided to hold only one meeting of the Board of Directors a year in the East, and one just prior to the convention in the Middle West. The first of the meetings will be held late in July at Louis M. Sagal's farm in Connecticut. It was announced that this meeting would take place in New York, but that will be only the smokescreen, as the organization wants as much privacy as possible and feel that it can be gotten at the quiet farm near New Haven.

Executive Figureheads

This plan will simply place the Board of Directors and the president in the background, with the actual work being done by the Advisory Board, consisting of Messrs. Cohen, Woodhull and O'Toole, and the administrative board of five, who are all Eastern residents. It was also voted that the expenses of directors, the advisory and administrative committee, and those of the business manager, were not to be itemized in the future. They were to be accepted, and paid in lump sum, without questioning, it is said.

On the bulletin plan, Davis proposed that the business policy be not to sell advertising to the producer so much as to sell it on the personal unit publicity plan, which at all times would favor the advertisers. One of the members of the committee is said to have suggested that the association was treading on the heels of the trade papers, and that they might not like it. The unanimous answer is said to have been, "What do we care, we are the exhibitors and the ones who buy the pictures, so you see the producers will be able to see us as their best medium."

St. Paul Next

Though no vote was taken on the next convention city, it is said that the board felt St. Paul should have it and they will vote on it at the July meeting. Davis, who wanted it for Pittsburgh, is said to have been satisfied with getting the chairman of the board job, which puts him on the administrative committee. Then, it is also figured, that next year having the meeting in Minnesota, the Steffes mob will not raise any disturbance before or during the convention.

Another inside that took place in the meeting was the okaying of expense accounts. Every one of those put in by the old directors was passed without question until the one of \$400 was put in by Steffes. Several members suggested that Steffes be compelled to itemize his statement before being reimbursed, but the wiser heads stated that it would be best to pay without question, which was done.

Though those on the outside feel that the Cohen influence is out of the organization on account of the announcements and election of officers, the "inside boys" know that Cohen and Comerford now hold the upper hand and will run the organization jointly, with Cohen and Woodhull, his ally, holding the balance of power in the advisory com-



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Distributor 'Arbitrary' M.-G.-M. in Territory

Los Angeles, June 8.

Metro-Goldwyn-Mayer, it is said, is to invade Kansas and Nebraska, where Universal has been buying theatres.

M.-G.-M. people assert that they are having a difficult time in selling their pictures in that territory, in houses controlled by Universal.

They claim that Universal use arbitrary purchasing methods, responsible in a great many instances in shutting out the M.-G.-M. product in this territory.

mittee as well as the administrative board over Comerford.

New System on Dues

The members are to pay their dues in the future direct to the national organization, except where there are state bodies which will collect from their members, who are to be credited for this by the national body with the state bodies paying this share as well as the balance of their quota to the national organization.

Those who will see the cash come in are the following members of the Ways and Means Committee: Messrs. Seider, chairman, Davis, Sagal, Comerford and Adams. The latter is new in the political inside of the organization, hails from New Hampshire and is said to be a Cohen ally.

On the eve of the closing of the convention, Al Steffes of Minnesota threw the gathering into a near-panic when he publicly disbanded the Allied States' organization, personally apologized to Joseph M. Seider, business manager of the national body for having called him a "liar," apologized to Sydney M. Cohen, chairman of the Board of Directors, for having engaged in personalities and animosities on numerous occasions, and told "the cock-eyed world" that the battle was over, that peace and harmony prevailed, and that the so-called insurgents would back the national organization to the limit.

Steffes Amazed 'Em

Steffes' action came as a bombshell to the convention delegates, despite the fact that he had intimated at the Thursday afternoon session of the convention that he had been convinced he "was all wet" and an "obstructionist," and that from now on he, on behalf of the Allied States' group, would put his shoulders to the wheel and support the national organization to the limit. Mr. Steffes was recognized by the chair after a motion had been put before the house to cast one ballot for the 30 nominated directors for the ensuing year.

He was recognized by the chair after M. J. O'Toole had read the names of the 30 delegates nominated for the Board of Directors for the ensuing year. His talk was an impassioned one, which included the seconding of the motion. He dwelt briefly on the turmoil of the past several years and then expounded the bombshell announcing the formal disbanding of the Allied States' group.

Steffes' Apology

"Yesterday I called Mr. Seider a liar," continued Mr. Steffes. "I am still convinced that I am right, just as Mr. Seider is convinced that I

am wrong. Nevertheless, I am going to publicly apologize to Mr. Seider for my remarks."

Mr. Steffes then alluded to his many personal encounters during the past year or so with Sydney M. Cohen. He paid a remarkable tribute to the retiring chairman of the board, and said that any animosities that might have existed were purely in the interests of the association; that he liked Sydney Cohen personally, and that they were the best of friends, and he desired this opportunity of publicly apologizing to the New Yorker for any ill-feeling that his actions might have engendered.

Both Seider and Cohen responded briefly, acknowledging Mr. Steffes' remarks, and Cohen called on everyone present to forgive Al Steffes, and to harbor no ill will of any nature against "the big lumberjack from the Middle West." It developed into a love feast of the most tranquil sort, and left the delegates impressed with the knowledge and satisfaction that peace and harmony at last reigned supreme in the rapids of the M. P. T. O. A.

Michigan's Request

H. M. Ritchey of Michigan asserted that his members would go along in the same manner as Steffes, and asked specifically that no delegate from Michigan be placed on the board of directors, or be given any office in the association.

The 30 members of the board of directors who were unanimously elected after other nominees had withdrawn comprised R. F. Woodhull, New Jersey; M. E. Comerford, Pennsylvania; Harry Davis, Pennsylvania; Fred Dolle, Kentucky; A. A. Elliott, New York; E. M. Fay, Rhode Island; Glenn Harper, California; Jack Harwood, Ohio; L. M. Sagal, Connecticut; John Schwalm, Ohio; Fred Seegert, Wisconsin; Joseph Seider, New Jersey; Frank Durkee, Maryland; Louis Rome, Maryland; Nathan Yamins, Massachusetts; I. W. Rogers, Illinois; E. P. White, Montana; J. M. Hone, Washington; D. J. Adams, New Hampshire; B. N. Berinstein, California; C. E. Williams, Nebraska; Frank Koch, New York; John Silliman, Wisconsin; Fred Wehrenberg, Missouri; Joseph W. Walsh, Connecticut; C. M. Maxfield, Florida; A. Julian Brylawski, D. C.; L. B. Wilson, Kentucky; A. A. Hurley, New Mexico; and Fred Pickrell, Oklahoma.

Immediately after the board was elected it adjourned for executive session, and came out to report about 30 minutes later. Eli Whitney Collins of Arkansas was elected president, with Harry Davis of Pittsburgh selected as chairman of the board.

Regional vice-presidents included A. J. Kleist of Michigan, Mike Rosenbloom of Pennsylvania, William James of Ohio, and Pearl Merrill of California. The national secretary for the ensuing year will be George P. Aarons of Philadelphia, with a national treasurer, L. M. Sagal of Connecticut.

Administrative Committee

An administrative committee was created to take the place of the board of directors in shaping the administrative routine of the organization. This move takes away all power from the board of directors, and places the control in the hands of five men: Joseph Seider, Harry Davis, M. E. Comerford, Dave Adams and Nathan Yamins. The excuse given was one for economy, as the argument was advanced that the cost of bringing the board of directors together from all parts of the country would be too expensive.

Aside from the early happenings of the session, the meeting was one of general routine, with the hall half emptying after the announcement of elections.

A. Julian Brylawski of Washington, D. C., read a telegram from Sidney Kent of Famous Players regarding the road show clause in the uniform contract. Kent in his reply to a wire of the Washington man, absolutely refused to consider any change in this clause in so far as his company was concerned, and pointed out that exhibitors all over the country were not complaining about the insertion of the clause in contracts.

Reports were made on the music tax situation, and those resolutions that had been reported out of the committee, and the session ended.

SYD COHEN MAY SELL

Los Angeles, June 8.

Sydney S. Cohen, out here after the M. P. T. O. A. convention, is reported as negotiating to sell his New York theatres to either Publix or the P. D. C.-Keith-Albee.

Cohen remains here until Wednesday.

KERRY NOT HANDSOME ENOUGH IN KILTS

Peter Norris, Just From College, Preferred—Lillian Gish Wants Kerry

Los Angeles, June 8.

A deadlock for Lillian Gish's leading man in "Annie Laurie," produced by Metro-Goldwyn-Mayer.

Miss Gish has been insisting that Norman Kerry play the role. John Robertson, to direct the picture, and several studio officials want Peter Norris, recent college graduate, 21.

Tests of some 200, including Kerry, were taken at the M.-G.-M. studios in Culver City, and it is said that Norris proved to be the best type. Several communications have been sent to Miss Gish, reaching New York last week from England, requesting that she accept the young find. Word came back from her that she wants Kerry.

It is said at the studio that Kerry is not the handsome leading man in kilts that he would be in plain American dress. Selection of the male lead in this picture will not be made until Miss Gish returns, however.

WAYBURN'S PUBLIX UNIT

Ned Wayburn has been placed under contract by the Publix Theatres to produce one unit for the circuit. The contract is in the nature of a trial by Wayburn who refused to commit himself to more than a single unit contract until he ascertained whether or not he wished to continue.

Wayburn was one of the earliest producers to have his staging shown in the picture houses, having had a tour of the Famous theatres of several of his groupings from the "Follies" after they had closed with that attraction.

Walter Reade May Sell Circuit of 32 Houses

Reports of overtures made to Walter Reade to purchase his circuit of 32 theatres of varying policies, mostly pictures, are related with much circumstantiality. It is said that Mr. Reade will only sell in bulk, and also include his interests in theatres held in partnership with Keith-Albee.

The Reade houses in the main are in New Jersey, with his single New York City theatre, Savoy, on West 34th street.

Asked about the reports Mr. Reade would make no committal. In response to a question as to what he had in mind if disposing of all of his theatrical properties, he answered, "real estate."

NEW GAUMONT-LOEW

Marselles, May 29.

The new super cinema, to be named the Capitol, which is the former Casino theatre here transformed, and will be controlled by the Gaumont-Loew-Metro corporation, is due for inauguration Sept. 7, with pictures.

Stenographer Now Acting

Los Angeles, June 8.

Simone Maes, stenographer at the Universal studios, has been added to the acting forces of the "lot."

Seen at the studio luncheon by several directors, she was cast in several comedies and is now before the camera regularly.

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2 AMERICAN-MADE FILMS BOOED AND HISSED OFF SCREENS OF FIRST RUN BERLIN THEATRES

Palast am Zoo's House Manager's "Bone" Orders with "Greed" (M-G-M)—Latter Stopped in Middle of Run with Money Refunded—"King in Exile" (F. P.) Other Picture—Taken Off After Few Days at Gloria Palast—Two Versions of Disturbances—"Unsuited to German Taste" and "Frame-up"—Variety's Berlin Correspondent of Impression Demonstrations "Framed"—F-P-M-G-M-UFA Agreement Enters

UFA CHANGES

Berlin, May 30. Within a week's time in Berlin two American films have been blotted off the screens in two leading first-run theatres. Opinions differ as to the cause behind the demonstrations. One side alleges it was prearranged and the other that these particular films were merely unsuited to the German taste. The matter has not been cleared up. It now seems doubtful whether it will ever be possible to reach a conclusion. The first row occurred at the Gloria Palast during the premiere showing of "The King in Exile," a Famous Players film with Louis Stone and Alice Terry. About half way through booing and hissing began. It even reached a point where the audience threw perfume bottles at the screen. The film was run to the end and not taken off for several days. Here those who argue that the film was unsuitable to the German taste claim that the jeering at royalty which takes place in this picture is still offensive in Germany. It's an old bromide that the German revolution never has really gone below the surface.

Manager's Bad Judgment
The second instance took place at the Ufa Palast am Zoo during the second showing of Erich von Stroheim's "Greed" (Metro-Goldwyn-Mayer). After about a reel and a half whistling began. This grew to deafening shouts of "Take it off, enough, enough!" Guttman, the manager, without consulting Erno Rapee, the producing director of the house, ordered the film stopped, the lights turned up and the announcement money would be refunded at the box office. This is generally admitted to have been a ridiculous move, and one which sets an impossible precedent. Variety's correspondent was present at this performance. He secured the impression the whole demonstration was prearranged. The fact that all the noise came from one part of the house seemed to substantiate that hypothesis. Numerous Germans, however, claim that the audience did not grasp Stroheim's aim, that of giving real life in all its ugliness. The old fashioned clothes, the blurred photography and the gaunt drabness of Zasu Pitts convinced the public that an old, out of date American film was being foisted upon them.

There may be some truth in the assumption both of these films were far from ideal for German consumption. But Variety's correspondent is convinced that these scenes would never have occurred unless there had been some other motives behind it.

Ufa Friction
Since Famous-Metro have come into power with the Ufa, much reorganization has taken place. At least 400 officials have lost their positions. Also Sam Rachmann, the Famous Players' German representative, has many enemies in the Ufa itself, who would like to see his power curtailed. A proof of this is the comment of the very influential Berliner "Tageblatt." The new director of the film policy of the Ufa will, it is hoped, take a broad hint from these incidents and see to it that the contract with the American picture firms is revised.

IRVIN COBB'S SCENARIO
Los Angeles, June 8. Irvin S. Cobb and Cecil B. De Mille, are to combine their talents for the screen on a scenario. Cobb has previously refused to consider motion picture offers.

FAR AWAY FOREIGNERS IN N. Y. ON "DEALS"?

Madam of India and Schlesinger of South Africa—Joe Fisher Representing First National in Far East

In New York at present are J. J. Madam of India and L. W. Schlesinger of South Africa. Although both of the picture men came here separately, both are reported in communication with Arthur Loew of Metro-Goldwyn-Mayer in reference to M-G-M interests in their respective countries.

Madam, from accounts, may form a working combine with the Loew picture concern. He has about 60 theatres in India, all playing pictures.

Schlesinger is at the head of the South African Theatre Trust, operating around 600 theatres in that country. There has been some difficulty in adjusting the service price for M-G-M pictures in South Africa.

The Schlesingers, under the impression they have the country "screwed up," made their own price. It was objected to by the younger Loew who started devising plans to independently play M-G-M pictures against "The Trust."

Didn't Want Opposish
Regardless of the successful outcome the Schlesingers are said to have wanted to avoid the try, through fear other American picture distributors will raise the South African rental price as M-G-M seems likely to do.

One report says Madam may make a proposition to M-G-M to buy in on his circuit. Besides India, Madam operates pictures in Burma and Ceylon.

Jos. D. Fisher, now in New York, is reported having been appointed by First National for its representative in the Middle East (Orient). Fisher was at Singapore representing the Schlesingers for the Straits Settlements. He liquidated about 10 houses in that territory the Schlesingers had failed to put over.

MOVING THE OLD BARN

Los Angeles, June 8. Jesse L. Lasky ordered that the old barn, the first building owned and used by Famous Players-Lasky, be moved from the old studio to the new one, formerly operated by United.

Cecil and William De Mille and almost every other director or star discovered by F. P.-L. had their start in the old structure, which was office, studio, cutting room and wardrobe department when Lasky started.

It has remained through the development of that company and the organization of Famous Players-Lasky and Paramount.

De Mille's "Thais"

Los Angeles, June 8. Cecil B. De Mille is contemplating a production of "Thais" on the screen. Samuel Goldwyn made a production of the opera with Mary Garden starred about eight years ago. Miss Garden, at that time, proved a disappointment as a screen actress.

More Nude Photos

Some "extra" girls in the east are submitting nude pictures to casting agents—not in great quantities, but occasionally—with the regulation heads and bathing suit poses. One casting agent (pictures) explained that the report on the plethora of nude pictures might originate that models posing for sculptors and doing figure work, of necessity had nude pictures, but that other wise it was unnecessary. On the coast, the Central Casting Office does not permit girls to submit nudes.

However, it is reported the photographic studios about New York are making a hundred times more nudes today than ever before. One class studio has taken nudes of society women who have requested the special poses, but insisted on taking the original plates along with the finished proofs.



DORIS NILES

Prima Ballerina of the Capitol Theatre

Miss Niles leaves June 12th on the S. S. "Manuel Arnus" for Spain, where she will remain for some time for a special dancing course.

Her itinerary will take her to Paris on a costume shopping tour, after which she returns to the Capitol to take up her new season.

SIX WESTERNS MARKETED IN SECRET SALES

M-G-M Putting Out Complete Film Program—Taking In Everything

Metro-Goldwyn-Mayer is laying plans so that within the next year or 18 months they will be enabled to market a complete program of pictures, including a diversified class of features which will include first and second grade material, the latter designed for small towns, news subjects and short subjects including comedies and educational.

That those executives best informed keep denying there is anything of this nature contemplated by M-G-M makes it all the more certain that this is exactly what the organization proposes to do. As an instance of the stealth with which as large an organization as M-G-M can work when they are prompted to do so is the fact that it had 400 contracts sold to exhibitors on their series of six westerns prior to the time there was the slightest intimation M-G-M was going to release any product of this nature.

The sales force was informed "un- (Continued on page 18)

Schoenstadt's Presentation

Chicago, June 8. The Schoenstadt company, owning and operating 10 picture houses in this city, are going in for presentations on an extensive scale. Two new 4,000-seat houses, Piccadilly and Atlantic, will be ready for fall opening.

Jonas Perlberg has been engaged to take charge of the exploitation and presentations, permanently stationed at one of the two new houses.

Criterion Stops Sketches

Los Angeles, June 8. The Criterion, a West Coast Theatres, Inc., house, will discontinue its policy of presenting one-act sketches and revert to the old policy of first run pictures, starting Saturday.

Cooneys' Stock on Curb?

Chicago, June 8. It is reported that Cooney National Theatres Corporation stock will shortly be listed on the local curb market.

The Cooneys operate several large south side picture theatres.

Elaine Hammerstein Marries June 10

Los Angeles, June 8. Elaine Hammerstein will be married to Walter Hays, local business man, June 10.

It is said that the romance started after Hays saw the actress on the screen. They have been engaged about a year.

PARENT-TEACHERS' ATTITUDE "LIKE 'EM OR LEAVE 'EM ALONE"

71 P-T Circles in Country—Better Films Committee's Chairman in K. C. Makes Statement—Constantly Reviewing New Films

Kansas City, June 8. "If we don't like a picture we just leave it alone. We don't go to criticize, but to choose the cream of what they give us. Then we boost it to the members of our 71 parent teacher circles and everybody we see." This briefly explains the work of the Better Films committee of the Kansas City Parent Teachers' Association as given by Mrs. E. M. Metcalf, chairman. For two years the committee, composed of 42 women, work every day except Sunday looking at pictures. They can be found either in the city censor's office, or in the private screening rooms of the downtown theatres, reviewing the

latest releases. Each Tuesday the exhibitors are called to see what has been booked for Friday evening, Family Nights, at the residential houses. The list is checked up, and all pictures approved by the committee are given to the press for publication. From Sept. 1, 1925, to Jan. 1, 1926, the committee members saw 147 pictures. Ninety-five were approved for Family Night showing. During 1925 550 pictures were viewed and 234 approved. Others were rejected. The exhibitors welcome the work of the committee and say that the publication of the approved pictures has helped business.

1ST NAT. GERMAN FILMS; UFA'S 60, TOO MANY

American Opposition Single Handed Attracts Interest—Announces 25 German

Berlin, June 1. The First National in opposition to the United Artists and Famous Players and Metro have decided to organize their own distribution in Germany. They are announcing extraordinary plans, among them the releasing of 25 German and 25 American pictures yearly.

It is agreed Famous and United did better in combining with already established organizations like the Phoebus and the Ufa. It is also wondered where First National can acquire 25 German pictures worth distributing.

The 60 American films which the Ufa has taken from the Famous-Metro are too many for the time Ufa has at its disposal on Potsdamer Platz.

Under the firm name of Pa-Ufa-Met new quarters have been opened on the Tiergarten near the other offices. Also in the same building are the Americans, Famous Players, Metro-Goldwyn-Mayer and First National, under the name of Panamet have opened a central European bureau. Here all business with Germany, Austria, and the Balkans will be taken care of.

U AFTER WIS. TOWNS

Chicago, June 8. It is reported on good authority that Universal is negotiating for several houses in Wisconsin, with Racine said to have already been sold.

Saxe brothers have this territory pretty well sewed up outside of Kenosha, Racine and a few others.

Butterfield Selling 50% Mich. Circuit to F. P.?

Chicago, June 8. It's reported that W. S. Butterfield, who has houses spread throughout Michigan, outside of Detroit, has sold or is about to sell 50 per cent of his Butterfield Circuit to Publix Theatres (Famous Players).

One story is that the deal is about to be closed.

Butterfield was lately reported contemplating a \$3,000,000 capitalization for his chain. Important Michigan bankers are interested in the circuit.

Two "Gob" Films

Los Angeles, June 8. With war pictures glorifying the Army going over, the Navy is next in turn for transposing to the screen. Two pictures with similar titles are now going into production with a race on to get out first and claim the name.

Larry Semon is making "The Gob," while Lew Lipton is directing "Gobs," with Ralph Graves for M-G-M.

Tellegen as Director

Los Angeles, June 8. Lou Tellegen will throw away his grease paint for a director's megaphone.

Following the completion of "The Pelican" in which he is playing for Fox, Tellegen will handle the direction on "His Wife's Honor" for the same company.

CRISP HEADS NEW SOCIETY

Los Angeles, June 8. Donald Crisp was elected chairman of the Little Motion Picture Association, a new body organized in Hollywood to exhibit artistic pictures.

Gareth Hughes, Hugo Ballin, Madeleine Brandels and Mervin Torz were appointed members of the executive committee.

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CHI'S NEIGHBORHOOD HOUSES UP IN GROSSES—UPTOWN HITS \$30,000

Cool Weather Favoring—"Bat" at Chicago, Only \$38,000—McVicker's Significant Increase to \$17,000—Orchestra Hall Planning Film Revivals

Chicago, June 8.

The big de luxe neighborhood theatres seem to be on the increase here. The Tivoli, long a winner, has been beating its own records, while the Uptown, always hard to put across and frequently barely breaking even because of its heavy overhead, is reported to have had its biggest gross last week, above \$30,000.

The Senate and Harding, ace houses of the Lubliner and Trinz string, have been exceedingly healthy, while the independent Capitol on the south side has been rolling along on high. Continued chilly weather has undoubtedly helped.

The loop was spotty last week. Ash's Oriental took a further ascension, counting a bit under \$47,500. Adjectives have been pretty well exhausted describing the box office miracles performed by the Paul Ash perpetual adoration fraternity.

The Chicago with "The Bat" was off. Around \$38,000. "Kiki" at the Roosevelt also off. \$16,000 quoted.

Signs of fair weather were visible in McVicker's sky. A gain of several thousand in the gross was reported, meaning that if there is not a profit there is at least that much less deficit. With the feature "Miss Nobody" not counting much, credit goes to Ralph Williams, who has established a stage band there which is well regarded.

"The Volga Boatman" in for a run at Warner's Orpheum, is profitable all ways at \$12,100. Should last for a time to come.

Lubliner and Trinz reopened orchestra hall as a summer cinema last week. A policy of revivals has been inaugurated. With the Randolph adapting a similar policy the old ones are in for an extensive examination.

Estimates for Last Week

Chicago—"The Bat" (U. A.), (4,100; 50-75). Adaptation of "button-button" piece didn't mean much at box office. \$38,000.

McVicker's—"Miss Nobody" (F. N.), (2,400; 50). Almost \$17,000; distinct improvement over pace of last few weeks and may be significant.

Monroe—"Tony Runs Wild" (Fox) (973; 50). Following Tom Mix traditions house holding film second week. Last week, \$5,100; good.

Orchestra Hall—"The Kid" (revival). Lubliner and Trinz never made any real money on this summer lease. Prestige because of Michigan boulevard location might be valuable. "The Kid" billed as the picture that "made Charlie Chaplin and Jackie Coogan." \$6,000.

Oriental—"The Reckless Lady" (F. N.), (2,900; 35-60-75). Mr. Ash; \$47,502.

Orpheum—"Volga Boatman" (P. D. C., 2d week) (776; 75). Melodrama of the Bolshevik drawing well, with several more weeks seemingly. Last week, \$12,100.

Randolph—Repertoire; old and not very good revivals cutting operating expenses of house to bone and making little profit at 25-35c. Quoted \$4,500.

Roosevelt—"Kiki" (F. N.), (1,500; 50-75). Second week, down to \$16,000.

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Gypsies Move Into Pcts.

Another radio "name," the A. & P. Gypsies, Russian string orchestra, nationally known through the WEAF hook-up, has been annexed for the picture houses. The Gypsies, broadcasting on behalf of the Atlantic & Pacific Tea Co., and an ether plug for this chain of grocery stores, has become one of the best known bands on the radio, creating a demand for their records, with the Brunswick also signing them up exclusively.

Ted Braun is handling the Gypsies for the picture houses, opening at the Branford, Newark, this week.

To facilitate the extended tour, the A. & P. Gypsies give their farewell concert June 14 via the WEAF radio chain, until next fall.

'KID BOOTS' ABOUT TO START

Los Angeles, June 8.

Eddie Cantor will begin work on "Kid Boots" Monday at the new Famous-Players studio.

These studios were vacated Saturday by the entire First National organization, who are now making their headquarters in their new Burbank and Fine Arts studios.

EMBASSY, BALTO, STOPS; LASTED ONLY BRIEFLY

Last Week Spotty in Balto—High Gross, \$14,000—"Unknown Soldier" Stood Up

Baltimore, June 8.

The Embassy retired from the local picture line-up Saturday, when signs went up on the boardings announcing that the house is "closed for the summer." This ends the troubled first chapter of Baltimore's latest picture theatre.

Report has it that the Independent people spent \$162,000 making over this theatre from the erstwhile Victoria. Prospects of getting this back at the box office are problematical. The house is too small to compete with the across the street Rivoli if it employs the same policy and the same scale. A more likely project would be big specials at a high top for extended runs. The location is the only drawback to this policy. Some smart people patronized the house during its up-to-now brief career. The only alternative is second runs and a lower scale. This would leave the remodeling expense to be written off to profit and loss, which may happen in the long run anyway.

Herschel Stewart, the manager, sent down by Loew to run the recently acquired Century and Parkway theatres, is on the job and the Whitehurst's offices have been moved over to the New.

The Academy of Music is being dismantled preparatory to the erection by Stanley-Crandell of a 4,000-seat house on the site.

Last week was spotty. The Rivoli led the procession with "Ransom's Folly." Barthelmeas is a favorite here, and his picture was voted a pleasing departure from the general run of Barthelmeas vehicles.

The Century got a pretty good average week with "That's My Baby," and the New, with clever exploitation, got a good week with "The Unknown Soldier."

The Warner-Metropolitan cashed in very well with "The Little Irish Girl," and the Embassy's closing turned out to be one of the best of its brief career with "The Blind Goddess" picture. Elsewhere it was only so-so.

Estimates for Last Week

Rivoli—"Ransom's Folly" (2,300; 35-65). Acceptable Barthelmeas vehicle. Decoration Day ahead of Easter Monday draw at this house. Week continued big. \$14,000.

Century—"That's My Baby" (8,000; 50-65). Week suffered in comparison with big "Stella Dallas" draw of preceding week. Fair to good at \$12,500.

New—"Unknown Soldier" (1,800; 25-50). Followed two weeks of "Volga Boatman," which set mean pace. The war film, thanks to clever advance exploitation in Sunday advertisements, showed up well at the box office. Satisfactory gross. Between \$9,500 and \$10,000.

Warner-Metropolitan—"Little Irish Girl" (1,300; 25-50). Picture only average, but Dolores Costello draw. Very satisfactory at about \$8,000.

Hippodrome—"North Star" and vaudeville (3,300; 25-50). Four-footed star registered, but business down around mid-week with weather blamed. Only fair week. About \$8,500.

Parkway—"Money Talks" (1,400; 25-50). "Money Talks" failed to put up wholly convincing argument. Trim little house got only average week. Around \$2,750.

Garden—"Tony Runs Wild" and vaudeville (3,000; 25-50). For once Tony failed to stampede box office at this popular combination. Business good, but not outstanding for Mix film. No definite reason given. About \$10,000.

Embassy—"Blind Goddess" (1,500; 25-50). Picked up nicely for final week. Grosses never outstanding during brief career. Final gross, say \$6,500.

This Week

Century, "The Bat"; New, "California Straight Ahead"; Rivoli, "Wilderness Woman"; Warner-Met., "Pleasure Buyers"; Parkway, "Stella Dallas"; Garden, "Man Four Square"; Hippodrome, "Don Q." (Copyright, 1936, by Variety, Inc.)

FIRST NAT'L INNOCENT

Los Angeles, June 8.

U. S. District Judge Bourquin ruled the First National Pictures Corporation had not "pirated" its film, "Boy of Mine."

Suit for an accounting of profits, said to exceed \$500,000, was brought against the picture concern by Mrs. Maude Greenwood, who charged that the film was based on an original scenario she had written and submitted to the picture company entitled, "My Dad."

The picture company declared that its film was based on a story by Booth Tarkington.

\$43,000 FOR MET., BOSTON

Local Charleston Contest With 1,100 Entries Did It—State, \$14,500

Boston, June 8.

With the last two weeks scheduled, "The Big Parade" continues to do big business at the Majestic, where last week it rolled up a gross of over \$13,000. It is believed that with a decent weather break and the final weeks announced the picture will go over big for the balance of the Boston engagement.

For the final week of "The Black Pirate" at the Tremont business was not staggering, with the gross around \$9,000, about the figure the picture hit while at the house.

The Fenway, the uptown Paramount house here, rather woke things up locally when announced for the summer months a split bill, with the double picture release being changed Thursday. The house is scaled at the same price, and this move is being watched carefully by other houses in town. It is figured that with this house situated uptown in the apartment house belt where there would be many vacancies because of vacations and week-ends, the change of program might speed up the business and cut down the losses.

Estimates for Last Week

Loew's State (5,000; 50). "Early to Bed" did \$14,500.

Metropolitan (4,000; 50-65). "Wet Paint," "Tak: a Chance Week" and local Charleston contest with 1,100 entries played to \$43,000; about \$12,000 over average.

Fenway (1,000; 50). "Ransom's Folly" and "Three Weeks in Paris." About \$8,000 for the week.

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SUN BRINGS LIGHT BIZ; PROVIDENCE STAGNANT

Ordinary Quality of Films Not Helped by Aggressiveness—\$8,500 Top—\$2,200 Low

(Drawing Population, 300,000)

Providence, June 8.

Situation continues normal with winter audiences. Cold and rainy weather helped local exhibitors last week, but unimpressive billings held grosses to average or lower.

Torpid describes show business in this city. Local exhibitors seem unwilling to loosen purse strings for sake of added business by extra advertising.

Closing of the Emery, films and turns, for several weeks coincide this week with opening of Keith's Empire with similar billing, formerly the local Columbia wheel spoke. Attendance at the straight movie houses may be improved, since the Empire seats fewer than the Emery. "Hell Bent for Heaven" and "Great Adventure" flopped at Rialto. "Love Thief" and "Rolling Home" were best drawers in town.

Estimates for Last Week

Strand (2,200; 15-40). "Rainmaker" (F. P.) drew well. "Thrill Hunter" (Ind.) merely poor filler. Week started with bang Sunday but fell off slightly after Tuesday. Good at \$7,500.

Majestic (2,500; 10-40). "Wilderness Woman" (1st N.), ordinary. "Lure of Wild" (Columbia) not so hot. \$7,500.

Victory (1,950; 15-40). "Love Thief" (U), much liked. "Rolling Home" (U) not up to previous Denny films, but good. Big at \$8,500.

Rialto (1,448; 15-40). "Hell Bent for Heaven" (Warners), failed to click. "Great Adventure" (Stein), pretty poor. Low at \$2,200.

This Week

Strand, "Ella Cinders"; Majestic, "Good and Naughty"; "Social Highwayman"; Victory, "Siberia," "Paris"; Rialto, "Ransom's Folly." (Copyright, 1936, by Variety, Inc.)

Negri's Next Shifted

Los Angeles, June 8.

"Confessions," the Ernest Vajda story, written especially for Famous Players-Lasky, will not be made with Pola Negri starred.

Controversy over the option between Lasky and Vajda is the cause. Lasky offered \$25,000 for the screen rights but wanted to produce the picture simultaneously with the stage production of the same story. This Vajda refused to allow.

Instead of "Confessions," Pola Negri will make "The Hotel Imperial" with Mauritz Stiller directing.

ABE MEYER NOW PARTNER

Abe Meyer, former secretary to Dr. Hugo Riesenfeld, is associated in a partnership capacity with the former managing director of the Rivoli and Rialto.

Dr. Riesenfeld, at present abroad, has aligned with Arthur Klein for the staging of a few special presentations upon his return late in the summer.

CLOSED HOUSES HELP; MENJOU GOT \$11,000

Minneapolis Liked "Bat"—"Runaway" Not Liked, \$2,200

(Population 500,000)

Minneapolis, June 8.

With a half-dozen theatres closed for the summer and exceptionally cool weather, this city found itself underserved for the first time in many years. As a result the comparatively few houses still operating found themselves doing the most profitable business in some time.

Grosses did not click as strongly as they should have, considering the favorable circumstances. The general hard times hereabouts afford the answer to this.

Adolphe Menjou has established himself as a local prime favorite. In a well-liked picture, "A Social Celebrity," he, aided and abetted by show-going weather and the dwindling competition, put the State back on the prosperity map.

"The Bat," at the Strand, also made a good impression upon the movie lovers and got a fair share of patronage. The closing of the Garrick, an 1,800-seater next door, didn't hurt any.

Pantages played up its Warner Brothers picture, "Silken Shackles," big over its vaudeville, the ads running about three-quarters to the screen attraction and one-quarter to the acts. The house had a good week.

This theatre has posted its two weeks' notice, with no definite date in mind for closing.

Estimates for Last Week

State (2,040; 50)—"A Social Celebrity" (F. P.); John Griffin, tenor, and Alice Lillgren, soprano. Menjou never fails here for good week. Picture went over well. \$11,000.

Strand (1,277; 50)—"The Bat." Picture won praise. Several hold-outs. \$5,500.

Lyric (1,200; 35)—"The Runaway" (F. P.). Failed to give satisfaction. \$2,200.

Aster (896; 25)—"Fighting Buckaroo" (Fox). Good impression as westerns. \$1,800.

Hennepin-Orpheum (2,852; 50-95). "The Parasite" and vaudeville. Picture ordinary but vaudeville good. Clark and McCullough magnets. \$17,000.

Pantages (1,554; 50)—"Silken Shackles" (Warners) and vaudeville. Better film than usual. \$5,300. Seventh Street (1,480; 50)—"Two Can Play" and vaudeville. Ordinary bill to good returns. \$5,700.

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S.-S.' 40 THEATRES LEAD IN BROOKLYN

By taking over the Halsey and DeKalb theatres in Brooklyn, the Small and Strassberg Circuit runs far ahead of any other combination circuit in New York. Brooklyn and Long Island, that is regarded as an independent proposition.

The Halsey-DeKalb acquisitions give the Small & Strassberg crowd control of 40 theatres, an independent control that started with three theatres in the early part of 1934.

William Small, president of the circuit, consummated a booking arrangement Monday afternoon with the Fally Markus agency whereby it will book in vaudeville for both the Halsey and DeKalb after S. & S. take possession July 1.

Before acquiring the two Brooklyn houses, S. & S. had taken over the Terminal, 4th and Dean streets, Brooklyn, and the College Point Theatre (L. I.).

There are numerous other independent theatre concerns in New York, Brooklyn and Long Island, with the closest to S. & S. being the Ballerini Circuit which has 15 houses.

Meyer & Snyder are classed in third position, with 12 houses. On their heels come the Schwartz enterprises with 10, while closely grouped in fourth classification are the Brandt brothers, with 9 houses, and Fleischman & Goldreyer and Grobe & Noble with eight houses each.

There are a number of smaller independent groups each trying to outstrip the other in an effort to pass the 10 or 12 mark.

Eddie Silton's Pictures

Eddie Silton, who has promoted several film propositions and is of the film casting office of Rebecca & Silton, has left for the Coast, to make arrangements for the manufacture of several independent films. Upon his return, Silton will announce names of stars and directors of the first two pictures.

HOLIDAY GAVE B'WAY BIG WEEK; 'SHACKLES' BEAT 1ST WEEK BY \$5

Capitol Got \$51,166 with "Paris"—Strand, \$35,760—Gilda Gray, \$101,600 in 3 Weeks—"Unknown Soldier," Light—Nothing Big in New Films

Memorial Day was a life-saver for the picture houses last week. Coupled with a big Sunday business, the box office receipts on Monday (Decoration Day holiday) carried the houses along at a great clip.

Nothing in the new pictures offered that would appear to have been an inducement to the buying public, and that the holdover pictures did as well as they did speaks volumes for their strength as against the new comers.

The Capitol, with immense seating capacity, enabled it to take care of the tremendous crowds the first two days of the week and is responsible for the total of \$51,166.30 rather than the picture, "Paris." The public's idea of "no matter what the picture you're always sure of your money's worth at the Capitol," seems to be the thing that keeps this house on the top wave.

"Ranson's Folly" at the Strand, with a strong presentation, and Ukelele Ike featured in the billing got second money, \$35,760, while Gilda Gray in "Aloma of the South Seas," third week at the Rialto, came along third, showing \$30,750, and sending the total for three weeks to \$101,600.

At the Rivoli "The Unknown Soldier," together with a John Murray Anderson Public revue, failed to pull to the box office what the house should have had on the week, the final figures showing \$24,778, while at the Colony the final week of "Outside the Law" finished with \$22,694.70.

Repertoire Week at the little Cameo with an extra subscription performance sent the gross there to \$5,849 on the week.

The pictures in legit houses for a run, a Metro-Goldwyn-Mayer monopoly at present, were led off with "The Big Parade" at the Astor, again going over \$20,000 after having fallen below that figure for two weeks. The returns were \$20,627.50. "Ben-Hur" at the Embassy did \$9,149 while "Mare Nostrum" at the Criterion showed \$8,400.30.

A difference of \$5 was registered at the Warner in the two weeks that "Silken Shackles" showed there. The first week was \$15,401 and last week \$15,406.

Estimates for Last Week

Astor—"Big Parade" (M-G-M) (1,120; \$110-220) (29th week). Holiday business sent this picture over \$20,000 again. Finished with \$20,627.50. Coming week will see gross pass \$600,000 mark at this house.

Cameo—"Repertoire Week" (\$49; 50-70). Film Guild repertoire plan still working out effectively. With special subscription performance one night last week went to \$5,849.

Capitol—"Paris" (M-G-M) (\$5,450; 50-115). For first time comedy billed outside this house in addition to feature last week, when the F. B. O. release, "Edged On," shown; \$51,166.30.

Colony—"Outside the Law" (U) (1,980; 50-75). Last week fourth and final week of this release on Broadway. With aid of holiday business reached \$22,694.70. "Rolling Home," Reginald Denny picture, opened Sunday.

Criterion—"Mare Nostrum" (M-G-M) (608; \$110-220) (16th week). Put in an extra performance Monday last week, with 17 performances doing \$8,400.30.

Embassy—"Ben-Hur" (M-G-M) (598; \$110-220) (24th week). Even with aid of holiday special failed to hold to figure of first week after moving from Cohan. Last week \$9,149, about \$200 under week before.

Rialto—"Aloma of the South Seas" (F. P.-L.) (1,960; 35-50-75-99) (4th week). In three weeks on Broadway Gilda Gray's first screen appearance turned \$100,000 in receipts. Last week \$30,750, making total for run \$101,600. Remarkable showing of strength on part of unknown screen quality in debut.

Rivoli—"Unknown Soldier" (P. D. C.) (2,200; 35-50-75-99). Coupled with this production was John Murray Anderson revue of ballet type. Business on week did not stand up; \$24,778.

Strand—"Ranson's Folly" (F. N.) (2,900; 35-50-75). With strong presentation and Ukelele Ike billed in front with picture, and stopping the show almost nightly, this house turned over second best business of the street, getting \$35,760 on week. Richard Barthelmess starred in film.

Warner's—"Silken Shackles" (Warner) (1,380; 50-75). Held over second week and attracted \$15,406, \$5 better than picture did first week.

'OLD ARMY GAME' DID \$19,000 IN FRISCO—FAIR

Two Holdovers Suffered Bad Drops Last Week—Hottest in 52 Years

San Francisco, June 8. Three holidays in a line and the hottest weather in 52 years. The answer at the picture house box offices last week, Warfield, celebrating its anniversary, dolled up building with flags and banners and invited the officers and men of the German training ship Hamburg to be guests. Proved a great ballyhoo and got the German population. Also it topped town on receipts getting better than average with "Ranson's Folly." But the carnival stuff did it, not the picture.

Granada had "It's the Old Army Game" and hit just average. Imperial held over "Mare Nostrum," and St. Francis did the same with "The Volga Boatman." Both houses slumped from preceding week.

The California, with "Eve's Leaves," hardly hit low average.

Estimates for Last Week

California—(2,400; 65-90). "Eve's Leaves" (P. D. C.). Didn't come to this one; business below normal. \$11,500.

Granada—(2,734; 65-90). "It's the Old Army Game" (F. P.). Opened light, but held fairly steady average. Picture just hokum and gags with W. C. Fields kidding way through. \$19,000.

Imperial—(1,450; 65-90). "Mare Nostrum" (M-G-M). Second week slumped materially. Picture will come off. \$8,500.

St. Francis—(1,400; 65-90). "Volga Boatman" (P. D. C.). Second week failed to hold up to first. Slipped several thousand. \$12,000.

Warfield—(2,840; 65-90). "Ranson's Folly" (F. N.). Anniversary week. Plenty of carnival effect pulled them in. \$20,000.

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FOX'S ST. JOHN WEEK

All-Fox Bill Held Over—"Hogan's Alley" Lifted Imperial to \$4,000

St. John, N. B., June 8. Numerical supremacy for last week at the local picture houses was vested in Fox films, but the individual high light at the box office looked to be "Hogan's Alley" (Warner Bros.).

Business continued below normal. Contributing factors are local and territorial industrial and commercial depression and general exodus to New England, Detroit, etc., including entire families by the hundreds, during the past six months.

This week the local Opera House is reopening for pictures, screening for one week films of the tour of the Prince of Wales in Africa and South America. The films were produced by the British Admiralty. The Opera House, which is a legit house, started with pictures some weeks ago, but after three weeks suspended policy.

Twilight baseball has not been proving serious opposition to the picture houses thus far. This is surprising, as in past summers twilight baseball games made big dents in picture house attendances from May 24 on to the latter part of August.

Estimates for Last Week

Imperial (1,800; 25-35)—"Sally, Irene and Mary" (M-G-M.). First two days; "The Goose Woman" (U.), second shift; "Hogan's Alley" (Warners), 4-5; \$4,000.

Unique (850; 25)—First half, "His Jazz Bride" (Warners) and "Adventures of Mazie" (F. B. O.). Final half, "Phantom Bullet" (U.) and Hoot Gibson western; \$1,200.

Queen Sq. (900; 25)—"Million-Dollar Handicap" (P. D. C.). 31-1; all-Fox bill, 2-3; repeat on Fox bill, 4-5, with "A Man Four Square." Buck Jones western; \$1,150.

Palace (550; 20)—31-1, "K—The Unknown" (U.); "The Johnstown Flood" (Fox), 2-3; picture given more billing than any booking at this house for several months; 4-5, "The Knockout" (F. N.); \$850.

Gaiety (500; 20)—31-1, "The Cowboy and the Countess" (Fox); "K—The Unknown" (U.), 2-3; "The Johnstown Flood" (Fox), 4-5; \$600.

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MOBS IN PHILA.; STANLEY \$27,000—FOX \$21,500

Other Houses Not So Good Last Week—Sesqui and Shriners Together

Philadelphia, June 8. Some of the picture houses have good reason to be grateful to the opening of the Sesqui, or, to be more accurate, to the Shriners' convention, which arrived at the same time. Unlike the legit houses, the larger downtown film theatres received aid from the mobs on the streets, and, at the end of the week when the Shriners had gone, but cool weather arrived, the attendance remained good.

Those especially profiting were the Fox, Arcadia and the "drop-in" houses on Market street, but the Aldine reported a gain, and the Stanley did well.

This week's bunch of pictures doesn't look so hot, especially with the natural reaction after last week's excitement. However, if the current cool weather keeps up that ought to offset all other influences.

Estimates for Last Week

Stanley—(4,000; 35-50-75). "Wet Paint" (F-P) comedy well liked. Raymond Griffith's increased following here enough to spell good business. Al Moore's Navy orchestra good side feature. Combination got over \$27,000, very good.

Aldine—(1,530; 32). "La Boheme" (M-G). Fourth and last week. Although no box office wallop, did much better than wisecracks figured. Last week close to \$11,500. "Ben-Hur" this week from Forrest for run.

Arcadia—(800; 50). "Palm Beach Girl" (F-P). Better than any Bebe Daniels picture has done here in some time. House, on account of location, caught considerable drop in trade from Shriners. Better than \$3,000.

Karlton—(1,100; 50). "Old Army Game" (F-P). Critics liked it. Star, Bill Fields, a big favorite here with revue fans. Business never really clicked. About \$2,250.

Fox—(3,000; 99). "High Steppers" (1st N). House departed from winter policy of running only Fox features. This one fairly good, but meant less than surrounding bill features, including Moran and Mack and Syncopated Ingenues, feminine jazz band organization. House got big play from Shriners and conventional crowd. Better than \$21,500, one of best weeks Fox has had in long time.

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'RANSON'S' DID \$10,800; 'OUTSIDE LAW' \$10,500

8 Years and \$300 Difference Between Newest and Oldest Pictures in Wash.

Washington, June 8. (Estimated White Pop., 380,000)

With winter weather in June, Saturday alone registering as the coldest day in 10 years; no baseball and a holiday, the grosses went upwards whereas under normal conditions pickings would have been mighty slim.

"Outside the Law," the Universal old timer (1918) at the Rialto, jumped things way up at this usually low gross house.

Estimates for Last Week

Columbia—"The Rainmaker" (F. P.) (1,232; 35-50). Given poorest treatment at box office of any of downtown attractions, holding to about same figure as preceding week, \$7,000.

Metropolitan—Richard Barthelmess in "Ranson's Folly" (1st N.) (1,542; 35-50). Could have done better. Picture cited as not measuring up to previous releases of this star. Good week, though, with \$10,800.

Palace—Douglas MacLean in "That's My Baby" (F. P.). Star local boy, which helped, coupled with house, always good for comedies. Two big opening days, \$16,000.

Rialto—"Outside the Law" (U.) (1,978; 35-50). Surprise money getter. Presentation, though not done fairly, helped to create atmosphere. \$10,500.

This Week

Columbia, "The Palm Beach Girl"; Metropolitan, "Reckless Lady"; Palace, "The Lucky Lady"; Rialto, "Rolling Home."

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SUMMER SUBSCRIPTION to "VARIETY"

\$1.75—3 Months

Send remittance with name and address

'Unknown Soldier,' Under Favorable Events, \$4,000

Milwaukee, June 8. Continuance of a belated spring is still dulling the local houses, although two have closed in the past week: the Pabst, German stock, and the Gayety, burlesque.

Estimates for Last Week

Alhambra—"Peacock Feather" (3,000; 50). Nothing much in picture in line of names. Near \$12,000. Garden—"Unknown Soldier" (1,000; 25-50). With Memorial Day spirit and war vet convention here two days, title helped some, but house stayed down to \$1,000.

Merrill—"Beverly of Graustark" (1,200; 25-50). Second week of Davies' film, aided by Hearst plugging, morning and evening sheets, grossed near \$5,400.

Strand—"Blind Goddess" (1,200; 25-50). Good reviews and clever advertising, in which management guaranteed show, brought house close to \$3,000.

Wisconsin—"Let's Get Married" (3,500; 50-60). Best bet of downtown movie string and hit close to \$15,500.

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'TRAMP' AT MAINSTREET SENT GROSS TO \$18,000

Wide Range in Pictures Last Week—Newman Got \$12,800 with "Torrent"

Kansas City, June 8. "Tramp, Tramp, Tramp" was the picture at the Mainstreet last week. Customers tramped through the entrance for the biggest week the house has had this year.

It was a wide range of entertainment the first-run houses offered on their screens. From "Tramp" to the Ibanes drama, "Torrent," at the Newman, is covering some territory.

Business showed considerable improvement over the preceding week.

An event in film circles was the three-day stay of Reginald Denny, Universal star, who made personal appearances at the Liberty and at the opening of the new Madrid, Saturday evening. He was also guest of honor at a dinner given exhibitors and friends at the President, and made another of his brief talks.

The "home town" was well represented on the screens: Joan Crawford, featured with Harry Langdon, at the Mainstreet, and Bill Powell, in "Desert Gold," at the Royal.

The Liberty (Universal) is going in strong for novelty extra acts. This week Professor Kara, "The Human Judo," did three shows daily to answer questions, etc. The theatre is also giving coupons good for a high-priced photograph, and will soon start on a campaign to select a girl to represent Kansas City in the Atlantic City pageant.

Newman's Seventh Birthday

Starting today, the Newman is celebrating its seventh birthday. This is an annual event and usually means capacity business for the week. For this event "The Palm Beach Girl," with Bebe Daniels, will be on the screen, and Gus Edwards' "Kids in Kandyland," stage presentation. As customary, the overture will be "William Tell," the classic played for the opening of the house. Other features will be given and the program will be a long and costly one.

Estimates for Last Week

Newman—"The Torrent" (M-G-M.) (1,920; 25-40-50-60). Frank Cambrisa's "China Plate," together with Julios Fisher's Cellophone specialty, on stage. Quite different from run of musical and dancing presentations predominating since Public units have been coming through. Both acts nicely staged and quite colorful, but there is doubt if they drew anything; they were just there as part of the show. Picture drags in spots and is not to the liking of majority; \$12,000.

Liberty—"The Nutcracker" (1,000; 35-50). Picture secondary in billing. Gave Professor Kara, "The Human Judo," top of notices. The "professor" did mind-reading, "late-writing" and other stuff. Picture good comedy; \$6,400, reported.

Mainstreet—"Tramp, Tramp, Tramp" (1st N.) (3,200; 25-50-60). One continuous laugh while Harry Langdon scream was on the screen. Vaudeville, headed by Harry Snodgrass, still playing same music in same radio offering as when here twice before, but still popular. Business started nicely Sunday, held up strong for Memorial Day, and continued nicely. \$18,000. Very big.

Royal—"Desert Gold" (F. P.) (35-50). This Zane Grey thriller good outdoor stuff and "shoot-'em-up" enough for wildest western fan. Business much better than preceding week; \$5,200.

Pantages screened "Silken Shackles" in connection with six acts, "Rolling Moon" at the Globe, with Lole Bridge Players in "The Third Night."

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\$22,500 HIGHEST LAST WEEK FOR SLOW L. A. BIZ

'Rainmaker' at Met. Only Did \$20,000—'Volga Boatman' Catches On

Los Angeles, June 8. (Drawing Population, 1,350,000)

Decoration Day meant little to the local first-run picture houses. The trade last week compared with the trade for the same week last year was at least 25 percent less, with the theatre men claiming they have no way of accounting for this big drop.

Loew's State, with Mae Murray in "The Masked Bride," laid down, getting around \$22,500; not so good for Miss Murray, especially since her "Merry Widow."

At the Metropolitan "The Rainmaker" meant nothing at all. Result, \$20,000 all this house was able to check in.

Second week of Norma Talmadge in "Kiki," at Million Dollar, was not up to expectation. Figured that the spurge of exploitation and publicity this fine Clarence Brown production would corner as big a gross as it did the first week, although it slipped but \$3,000.

The double bill at Grauman's Egyptian of Pickford-Fairbanks is holding its own, bringing the gross to \$19,000 on the week.

At the Carthy Circle, where the "Volga Boatman" is holding forth, matinees are building considerably, with night trade steady and bringing the gross to around \$15,000.

Renauld Hoffman's "The Unknown Soldier," the first picture to hit since "The Sea Beast" at the Figueroa. This opus drew around \$8,500, and is held over.

"La Boheme" in its final week at the Forum made a neat getaway, around \$8,100.

At the Criterion, "Thank You," Fox production, did quite a bit better than the past few pictures in the house. The stage production, sketch with Fredrick Warde, helped quite some.

Estimates for Last Week

Grauman's Egyptian—"Sparrows" and "Black Pirate" (U. A.) (1,800; 50-115). Double bill holding along at steady pace, closing third week to intake of around \$19,000. Looks as though it can go for another 10 weeks.

Carthy Circle—"Volga Boatman" (P. D. C.) (1,600; 50-115). This DeMille seems to be set for unlimited stay. \$15,000.

Loew's State—"Masked Bride" (M-G-M.) (2,300; 25-51). Mae Murray somewhat under at around \$22,500 on week.

Metropolitan—"The Rainmaker" (F. P.-L.) (\$595; 25-65). Another opus without name drawing power; just able to get around \$20,000.

Million Dollar—"Kiki" (F. N.) (2,200; 25-85). Under conditions \$17,500 very good second week for this Norma Talmadge. Got what was considered poor start for this house.

Forum—"La Boheme" (M-G-M) (1,800; 25-75). Did fairly well on engagement considering type of picture, drawing \$8,100 in final week.

Figueroa—"Unknown Soldier" (W. B.) (1,650; 25-75). First picture in long while to take house out of "red." Looks as though second week will be equal first, \$8,500.

Criterion—"Thank You" (Fox) (1,600; 25-35). Aided by name stage sketch, this Golden film brought profit for house at \$3,000.

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Jess Smith's "Poor Nut"

Jess Smith has purchased the picture rights to the Nugents' "Poor Nut." It's reported the purchase price was around \$35,000, an "inside" figure through the friendly business relations between the sellers and purchasers.

Smith will produce the picture on his own. He makes a film intermittently as an independent. The last Smith picture was released through First National.

HIERS OPPOSITE MACLEAN

Los Angeles, June 8. Walter Hiers has completed his contract with Christie, and has been signed by Douglas MacLean, to be featured opposite the star in "Ladies First," which Famous Players-Lasky will produce shortly.

PETE SMITH IN HOSPITAL

Los Angeles, June 8. Pete Smith, of the Metro-Goldwyn-Mayer publicity department, is ill in the Hollywood Hospital. It is said that a major operation will have to be performed.

GOV'T COUNSEL SEEMS AT SEA ARGUING LATEST F. P. MOTION

Federal Trade Commissioners Have to Query Their Own Lawyers—Chief Counsel Morrison Grows Testy and Sarcastic—Looks Like F. P. Decision

Variety Bureau,
Washington, June 8.

Counsel for the federal trade commission has repeatedly charged throughout the protracted Famous Players-Lasky case before the commission that attorneys for the picture company were throwing up "banks of fog" in an endeavor to cloud the real issues.

Thursday last, during the hearing on the latest motion in the case, which if granted would practically reopen the entire proceedings with a consequent new trial; that same government counsel when forced to the point by the members of the commission themselves could not, or at least did not, define what those "real issues involved" were.

That the government counsel could not define the issues in the case has been the contention of the F. P. attorneys from the day of the supposedly final arguments. Bruce Bromley for F. P. reiterated that contention at this last hearing and unmistakably got it home to the commission, for both Commissioners Van Fleet and Humphrey endeavored to pin the government counsel down on the point.

Receiving no satisfactory answer, those same Commissioners bitterly criticized their own counsel, demanding that "if there were a chief counsel for the commission," as Mr. Van Fleet stated it, "that he function as such, that he take some responsibility upon his own shoulders, force his assistants to an agreement and bring the case before the commission in such shape as to make it possible to decide it one way or the other."

The hearing, by no means confined to the motion under consideration, early developed into a conflict of questioning on the part of the commissioners and of evasive answers on the part of the commission's counsel. This was opened up by a question from Commissioner Van Fleet as to why such a lengthy order as proposed was necessary when its entire substance could be contained in a two-line order to simply try the whole case over again.

Martin Morrison, now chief counsel, answered by stating that no such procedure was contemplated, that the order was meant only to reopen on the relevant issues.

Long Discussion Over "Any" A long-drawn out discussion followed on the use of the word "additional" in reference to new evidence and the substituting of the word "any." It was apparent that the government group of attorneys had decided to ask for the substitution of the word "any." Here the commissioner got its first insight on the lack of agreement within the ranks of its own counsel, for Mr.

Morrison said that though he was "only the fourth attorney in the case and could take no responsibility that the word should be 'additional,' as the use of any other term would give F. P. too much latitude."

With the advent of Mr. Bromley to follow this up it was only necessary for the F. P. counsel to ask that clause two of the motion be amended to confine the taking of evidence to that of block booking, as that and the producer ownership of theatres were the only issues involved, and the refusal of Mr. Morrison to agree to that, to open the attack on its own attorneys by the commission.

The proposed change in the motion will automatically do away with the other charges of the complaint, these including the charge that Real Art was but a bogus independent; the alleged unfair methods of S. A. Lynch in the South with the "wrecking crew;" the alleged conspiracy on Adolph Zukor's part to monopolize the industry, and the alleged illegal merging of competing companies, argued the F. P. attorney.

Mr. Bromley further arguing that without the suggested limitation on the proposed re-opening that in the event they proceeded under the motion in its present shape and successfully answer the questions as to producer-owned theatres not being illegal and that block booking was a general trade practice and thus not unfair competition; that the other irrelevant issues as outlined would still be left unanswered and upon the trial examiner's admitted evidence permit the commission to issue a cease and desist order.

Mr. Bromley added that should the order be issued as now requested by the government counsel that he would insist on the introduction of evidence to refute all charges. This, he stated, would require the taking of evidence in all sections of the country with the consequent delay and expense to both the picture company and the government.

Answered With Personalities

To all of this Mr. Morrison only answered with personalities, to the effect that if Mr. Bromley would "forget about the money he was making out of the case and read the complaint and answer the proceeding could be brought to a speedy conclusion." Mr. Morrison added that Bromley was "decent enough if he wanted to be," backing this up with the additional observation that "Will Hays has made you fellows pretty nearly decent."

At this turn in events Commissioner Van Fleet brought the hearing to an abrupt close with the usual "The Commission will take the motion under advisement."

Commissioners Nugent and Thompson, constituting the Demo-

MAKING PICTURES FOR CHINA, GATES' VENTURE

In With Municipal Controlled Houses—Circuit of 100 Theatres

In the organization of the Gates-Brown Corporation, to establish offices at 452 Fifth avenue, New York, H. L. Gates, international newspaper man, has made plans that will provide for two screen productions, a legitimate play and an elaborate ballet for American theatres; a special French production, which is to propagandize Egypt, and a special program for a circuit of Chinese theatres which will be policy-controlled by the Gates Co.

While the Gates plans call for considerable stage and screen activity, the undertaking is the screen entertainment that Mr. Gates will provide for 100 theatres within the interior of China with 85 houses already contracted for by Gates, who at one time was editor of the North China "Times."

One of the American productions will be "The Dancer of Kashmir," from the new novel by Eleanor Brown. In addition to the stage spectacle, "The Dancer" is to be particularly adapted for picture house presentation.

The stage play will be "One Night in India," from an Eleanor Brown novel and also to be screened later by the Gates-Brown Co.

Speaking on his proposed China film circuit project, Mr. Gates said that he would deal with the various "cochin" (a sort of Chinese mayor) who operated the theatres for the municipalities with Gates in on an ownership basis and having complete charge of the films to be supplied.

Mr. Gates will establish his main distributing point in China at Kiau Chau, across from Japan. If the proposed China circuit project works out advantageously, Mr. Gates will extend his picture activities to Japan.

While at first the Gates-Brown film circuit will play mainly American-made products, Mr. Gates, who already has interested Chinese capital, will make a series of Chinese pictures, to be dovetailed in the other programs.

With the Chinese houses under municipal operation there is no danger of any real outside competition, a condition Gates seems to know well through his residence in China.

cratic minority of the commission, were not in attendance.

The theory was advanced that the very evident favorable attitude on the part of the three Republican majority members present, coupled with their now open break with the minority members over practically every issue before the commission, that a decision favorable to F. P. will be forthcoming on a strictly party vote. This was highly probable, it was stated, if the case should ever be gotten into such shape as to go to a vote while the present membership of the commission is intact.

Commissioner Van Fleet expressed the opinion during the hearing that such a condition as to the vote was not impossible—in spite of the fact that at least one of the present commissioners has close to six years yet to serve of his seven-year term.

Sidney Building Up Good Will Through Assistance and Advice

In a business of personalities, it is seldom that an individual, behind-the-scenes executive comes to attention on the question of general service as Louis K. Sidney, the Loew picture theatre division manager, seems to be commanding. Mr. Sidney's altruistic interest in acts and agents, in a field that is suffering from enough growing pains because of adolescence, has been frequently commended to Variety's reporters and the consistency of the praise is worthy of public acknowledgment.

As a picture house executive, Sidney is not only anxious to buy attractions but encourages acts and agents to properly present their stuff for film house presentation. Sidney has been noted at various occasions to devote considerable of his time to properly map out a "routine" for a new act playing the Loew houses. Taking pencil in hand from the time necessary to start a publicity campaign, Sidney has planned for most every act playing the Loew theatres just how to go about their stuff; how long to run; what scenery to use; what numbers not to use, and in countless cases, lend the acts the benefit of his expert experience in the picture houses.

The Sidney case is really quite well known in the picture house field and is offered not so much as a direct tribute to a man who is too big for petty praising, but as an example in the early days of the extra picture stage attraction to bring out a matter of some-one building up good will.

Even before Sidney was brought into the Loew's, Inc., home office in New York for executive supervision, his cross-country commuting from Boston to Cleveland to Pittsburgh on behalf of the Loew houses, and his interest in the attractions, percolated back to New York time and again.

ORGAN IN F. & R. GRIND

Grand, Minneapolis, Getting It; Two Others Without Organ

Minneapolis, June 8.

Finkelstein & Ruben are installing a \$20,000 organ in their Grand theatre.

In addition to five first-run downtown film houses, F. & R. operate three grind houses in the loop district. The Grand, the largest of the trio and formerly devoted to vaudeville, is a week-stand house for second runs.

None of the grinds has an orchestra. Neither, for that matter, has the Lyric or Aster, first-run houses, with scales of 35c. and 25c., respectively.

Besides the F. & R. grind houses there are three independents in the loop.

Keaton, Movie School Proprietor, Got 60 Days

Los Angeles, June 8.

Found guilty of annoying women calling at his "movie school" here, Henry Keaton was filled full of sentences by the presiding justice. The annoyer was given 60 days straightaway and to serve, and fined \$250, with another 60-day sentence added onto that, although the final slap was suspended.

F. P.'s Foreign Films

Before the end of the summer will be quite a number of foreign-made pictures on the shelves of Famous Players-Lasky, marked for general Paramount distribution.

The majority are German made. Representatives from the New York office will confer with the present foreign branches concerning the shipment of the newly-acquired films.

RICHARD DIX'S MOTHER ILL

Los Angeles, June 8.

Richard Dix, screen star, came here for a flying trip to be at the bedside of his mother, Mrs. E. C. Brimmer, ill at her home. It was his first visit here in over a year. After remaining three days during which his mother's health improved, Dix returned to New York.

Pathe Sales Reorganization; Districts Under One Man

A complete reorganization of the Pathe home office and field sales force has been made. Inasmuch as it abandons the idea of having different men handle the various divisions of product, it now has the country divided into sections and all the product sold for each section under the dominion of one man.

Harry Scott is general sales manager for Pathe and worked out the system. Previously the short comedies, features, serials and short subjects were sold, nationally, under the supervision of one man. That system has been abolished and one man supervises all sales for his territory.

William A. V. Mack is mid-west division manager; Stanley Waite is central division manager; Pat Campbell has been promoted from feature sales manager to handle the eastern division, while E. Oswald Brooks is southern manager. Frank Harris is western manager with offices in Los Angeles.

CAPITOL BROADWAY AT 51st STREET

First Time at Pop. Prices

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CAPITOL GRAND ORCHESTRA
World's Largest Theatre Cooling Plant

LOEW'S STATE & METROPOLITAN

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BROWN OF HARVARD

with
WILLIAM HAINES, JACK PICKFORD,
MARY BRIAN
VAUDEVILLE

MARK STRAND BROADWAY AT 47TH ST.

COLLEEN MOORE

in "ELLA CINDERS"
UKELELE IKE CLIFF
EDWARDS
STRAND SYMPHONY ORCHESTRA

IRENE DUNK

ORGANIST

SENATE THEATRE, CHICAGO

52 Consecutive Weeks in Lubliner & Trinz Houses

LOPEZ SPEAKING---

MELLO, EVERYBODY—

BUFFALO ACCORDED US A ROYAL RECEPTION DURING OUR FIRST WEEK AT SHEA'S HIPPODROME, WHERE WE ARE OFFERING AN ENTIRELY NEW PRESENTATION THIS WEEK. OUR FIRST BRUNSWICK RECORDS—"HONEY BUNCH" AND "ADORABLE"—ARE SELLING TREMENDOUSLY. LISTEN IN ON STATION WGR (BUFFALO) WEDNESDAY NIGHTS FROM 11 TO 12. MORE ANON!!

VINCENT

CASA LOPEZ, 245 West 54th St., New York—BRUNSWICK RECORDS—WILLIAM MORRIS Management—WEAF RADIO ARTISTS

U. A. CIRCUIT HAS 2 GRAUMAN HOUSES AS START OF NEW CHAIN

Jos. M. Schenck Makes Announcement—Plenty of Money to Operate—Sid Grauman, Active Head of Circuit—\$5,000,000 Finance Co.

Los Angeles, June 8. New stages costing \$1,000,000 will be constructed immediately at the Pickford-Fairbanks studios for United Artists, Joseph M. Schenck announced on his return here from New York. Schenck also confirmed plans for a production schedule involving \$5,000,000 to be concentrated on the West Coast.

As the beginning of the \$20,000,000 road show chain of theatres, Schenck said that Sid Grauman's 50 per cent interest in the Egyptian, Hollywood, and his and Grauman's 66 2/3 per cent interest in the Chinese, the new picture house under construction in Hollywood, would go into the new circuit. This makes the Egyptian and the Chinese the first two theatres in the chain.

Grauman will be the active head of the circuit, Schenck disclosed. All U. A. pictures will be made on the Pickford-Fairbanks lot, with the exception of the Samuel Goldwyn productions and the Gloria Swanson features, the latter scheduled for eastern production.

Schenck, who will leave for New York again within a few weeks, said that the \$5,000,000 Art Finance company, a subsidiary financing body of United Artists, is just a start and that there is plenty of other money available for picture production.

Griffith Back With U. A.

D. W. Griffith will return to U. A. upon the completion of one more picture for F. P. L. Norma Talmadge's next starring vehicle will be "Sun of Montemare," which Sidney A. Franklin will direct from the original story by Hans Kraly. Schenck also announced the purchase of "The Dove," the Belasco play, for Norma Talmadge.

Constance Talmadge will make only two more pictures to fulfill her First National contract and then wants to retire. Rudolph Valentino will start work on a story based on the life of Cellini, although differing altogether from "The Firebrand," which Schenck owns but will not produce. Edward Justine Mayer is preparing the scenario.

EXTRA FOUND DEAD IN GAS-FILLED ROOM

Los Angeles, June 8.

Don Gardiner, 24, picture extra, was found dead in his gas-filled apartment here, June 5. The apartment was decorated in Oriental style while Gardiner was clothed in a black Chinese costume.

A note left read: "We only pass here once."

According to investigating officers, Gardiner came here from Peoria, Ill., last year with several hundred dollars. His father was here for the cracker manufacturers' convention a week ago and was reached in San Francisco.

Mechanical Strike on Coast, Clean "Bust"

Los Angeles, June 8.

The mechanical strike called over the entire state was a bust as far as the studios were concerned. Four carpenters walked out of the First National studios, but the rest refused to leave.

No demands have been made on the Producers' Association or on individual producers for the unionizing of the studios and getting a different scale of wages and working conditions.

Fox will be the only company out here, except First National and Famous, to have units working in the east this season, according to a check-up at the various studios.

The Fox people have several stories requiring eastern atmosphere and background. The studio at 55th street and 10th avenue, New York, will be used for the interiors.

American Pictures Not Strong in Czecho-Slovakia

Washington, June 8.

In the foreign market for pictures Czecho-Slovakia comes close to establishing a record, rather of a reverse one though. It is the only country wherein at least 75 per cent. of the films shown have not been American productions, a report to the Department of Commerce stating that this nation's pictures ran to less than 50 per cent. of those exhibited in 1925.

There was an increase over the year before when the number of American films shown moved upward to 777, as against 720 showings in 1924. Germany was second in 1925.

The censoring board did not turn down a single American picture, although 33 foreign productions were prevented from being exhibited.

PUBLIX'S PORTLAND HOUSE

Portland, Ore., June 8.

Louis and Arthur Cohen, representing Publix (Famous Players) are about closing for a new first run picture theatre in this city.

STANLEY DEALS "COLD"

A deal on the fire between the Stanley Co. and the Wilmer & Vincent Circuit was called off Monday. For the greater part of last week there were a series of conferences in Philadelphia at which Sidney Wilmer was present. At one time it looked as though the deal was virtually closed. At the last minute, however, there was a hitch.

The deal with Fred Levy of Louisville is also at a standstill as a question when negotiations will be reopened.

It was reported from Philadelphia the Wilmer & Vincent deal had been closed, but this was denied yesterday in New York by the Stanley executives.

MITCHELL-MORRIS ORGANIZE

Leonard L. Mitchell and George H. Morris are making their advent in the ranks of short subject producers. Under the title of Mitchell-Morris Productions they plan to release 10 subjects annually. The first subject, "Safe Harbor," has already been completed and will be released this month.

N. M.-Colo. Forming Own Organizations

Los Angeles, June 8.

An organization of theatre owners in New Mexico, and possibly Colorado, has been started. A. Hurley of Tucumcari, N. M., operating the Princess theatre in that city, conferred here last week to enlist the aid of the national organization.

Hurley will enroll about half of the thirty-odd potential members in his state for such a unit, and that he will serve as president upon its final organization. Trib of the Princess theatre, Roswell, N. M. Cohen & Fairchild operating a string in Colorado, Joe Barnett of the Sunshine, Albuquerque, Nathan Solomon of Santa Fe, N. M., and the Hardwick brothers of Clovis, are slated for other offices in the new state organization.

N. Y. to L. A.

P. A. Powers.
Aileen Powers.
Marion Nixon.

Twenty Tiffany Gems

1926-1927

The Twenty Tiffany Gems

Some of the Greatest Literary and Dramatic Minds will contribute material for the

TWENTY TIFFANY GEMS

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TWENTY TIFFANY GEMS

Comedy, Drama, Pathos, Wit and Humor plus TIFFANY quality will make them

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CINCINNATI
DETROIT

TORONTO

MONTREAL

SAINT JOHN, N. B.

WINNIPEG

Additional Branches being established - To be announced later

1ST NAT'L AND PRODUCTION; QUESTION OFTEN COMES UP

Shaping Up Unit System—Earl Hudson Made 35 Pictures in 36 Months for 1st National—Rocketts Seem "in" with Rowland

Where is First National headed as a producing organization?

That comes up more and more frequently because of the banding together of the majority of the First National franchise holders in a theatre operating corporation which

may eventually reach across the country.

At present First National is shaping up a unit system. It has slated for the west coast Bernie Fineman and June Mathis, each to handle a unit which is to produce four pic-

tures annually, with Earl Hudson to join this group in a short time, also to produce four a year.

In the east will be a unit in charge of Al Rockett and a possibility that Ray Rockett will likewise be given a unit. According to this the five units will turn out 20 pictures a year.

Of the unit supervisors there is but one who has proven himself as a producer while with First National. That is Earl Hudson. He has a record of having turned out 35 productions for First National in 36 months, thus averaging one a month with among them such pictures as "Flaming Youth" and "The Lost World," and some other strong boxoffice attractions. Hudson has had some failures but on the basis of one a month it is surprising that he didn't have more.

Al and Ray Rockett produced

"Abraham Lincoln" as independents and First National got it after it was a flop as a road show, but made some real money out of it. The picture paid out on the production some months ago and is now riding along on velvet.

Bernie Fineman didn't show anything startling when he was with Ben Schulberg or later with F. B. O. and Miss Mathis is as yet an unknown quantity in the producer ranks, although thoroughly grounded in picture production with her schooling in the days of the old Metro.

B. O. Showings

Seemingly there has been some figuring against box office showings made by the Earl Hudson produced pictures and those that have been distributed by the company coming from independent sources. Pro-

(Continued on page 12)

WIS. CHURCHES DIG BLUE LAWS

Milwaukee and Racine Attack Centres

Milwaukee, June 8.

Wisconsin's ancient blue law which makes it unlawful to operate any business or enterprise other than one of necessity on Sunday is being brought into play in the state's two largest cities. Milwaukee with its drawing power of 600,000 people, and Racine with over 50,000 population.

That the leaders in the fight to close Wisconsin like a clam are girding their buckles was brought to light in the past week when the Racine district attorney was called upon to open his guns on meat markets and small grocery stores which persist in remaining open on Sunday.

While the law is on the books, it has never been enforced with any arrests except in the hick towns where the church rules paramount.

Milwaukee, where wide open Sundays have ruled for a quarter century, was also the center of storm last week. The Lord's Day Alliance, after throwing down the gauntlet to the state and forcing it to abandon a Sunday state fair date has come forth and ordered city officials to forget their plans for a Sunday celebration during the "Neptune Carnival," a Wisconsin Mardi-Gras scheduled for early in August. The alliance has said that the city can run its carnival on week days, but no Sunday show would be countenanced.

The Rev. J. Patterson Todd, leader of the Alliance crowd, also said that he was taking steps to close the state fair amusement park, a privately operated enterprise, on Sunday and was ready to start battle with every other Sunday amusement.

To offset the Lord's Day Alliance broadside, anti-blue sky law advocates have drafted H. H. Votaw, brother-in-law of the late President Harding and now here at a church conference which opposes Sunday closing, since it believes in a Saturday sabbath, to take up the cudgel from a religious standpoint.

AM Clean Ordinance

While the greater amusement field faces a stiff fight to hold its own, a new obstacle was thrown in the way of burlesque houses this week when it became known that the city council is drafting a stiff ordinance which will bar "shimmy" and "coco" dancers, smut, men touching women on any part of the body and allusions to sex appeal.

The ordinance is a culmination of a drive on the Gayety theatre some weeks ago when a delegation of church women asked that the house be closed because of an indecent show. The district attorney and chief of police ruled at the time that nothing could be done since the law covering such performances was weak. The church people then started framing the new law which comes up for a vote in July.

Jaccard Used Uke On Wife—Arrested

Los Angeles, June 8.

Jacques Jaccard, picture director who specializes in serials, was arrested when it was alleged he used a ukelele on the head of his bride of two weeks.

Jaccard married Catherine Durking, of Pomona, May 14. The girl was 16 and her mother's consent was necessary. When neighbors of the Jaccards heard screams coming from the director's residence in Hollywood, they summoned Mrs. E. V. Durking, mother of the girl, who picked up some police officers and entered the Jaccard domain. According to the police, Jaccard was thumping his wife over the head with the remains of the Hawaiian instrument.

Police searched the house and arrested the film man on Wright at charges, alleging they found liquor in his possession. Jaccard gave him age as 38. He was divorced several years ago by a former wife.

Pauline Starke has been chosen for the feminine lead in "Mysterious Island." Maurice Tourneur will make it for M-G-M.

CONTRACT

Everybody's doing it!
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The house of profits

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Arthur Friend
New Haven, Conn.

Martin Toohay
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David Weinstock
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faith with
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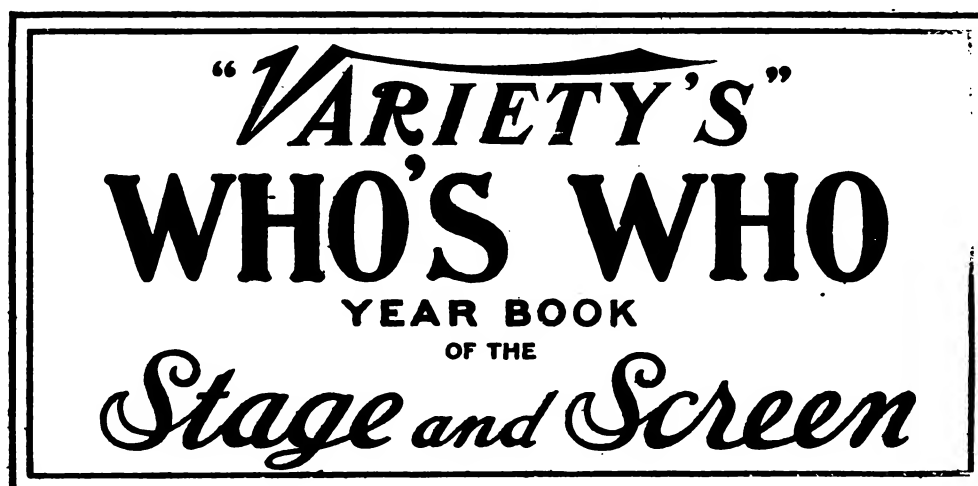
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FOX
manager today

We lead—others follow

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manager today

Announcing



Appearing About January First, 1927

"Variety's" "Who's Who" of the Show Business will be the initial publication of its nature in many years, if not the first ever published of the American Theatre. Published by "Variety" it will carry authority and be an encyclopedia of who's who and why.

"Variety's" "Who's Who" is coming into being through a demand mostly from the daily newspapers. With the expanding show business over here there is a repeated call for a ready reference book such as "Who's Who" will be.

"Variety's" "Who's Who" will go to the desk of every daily newspaper, weekly, monthly and about every periodical printed in this country, while the English-language newspapers of the world also will find in it their reference guide to the American show business, something that has been missed by them for a long while.

Executives in the show business of all countries have seen the need for such a volume.

"Variety" will compile its "Who's Who" for completeness and authenticity, making it a Year Book of all of the show business of America.

It will be a combined autobiography and directory.

For any information or details, address

Editor, "Variety's" Who's Who

154 West 46th Street, New York City

WHAT THEY ARE MAKING NOW AT ALL OF THE COAST STUDIOS

Reprinted from "Daily Variety" of June 1, a special edition of Variety printed daily at Los Angeles, under the direction of Arthur Ungar, in charge of Variety's Los Angeles office, during the national exhibitors' convention last week.

Through the lapse of a week there may be two or three inaccuracies.

PRODUCTION.	STAR	DIRECTOR
ASSOCIATED		
3800 Mission Road		
CALIFORNIA		
1420 Beachwood		
"Discord"	Jack Mewer	Francis Ford
"Baited Trap"	Ben Wilson	Ben Wilson
"Thundering Speed"	Cleighton Hale	Bert Bracken
"The Collector"	Leo Maloney	Leo Maloney
Untitled	Bill Cody	Dick Thorpe
Untitled	Jack Perrin	Ben Cohen
Untitled	Dick Hatton	Dick Hatton
"Dixie Flyer"	All Star	Chas. Hunt
"Courage of Capt. Plum"	All Star	L. Chaudett
Untitled	Cliff Bowes	Sky Moreno
CHADWICK		
6070 Sunset		
"Devil's Gulch"	Bob Custer	Jack Nelson
CHAPLIN		
1416 La Brea		
"The Circus"	Chaplin	Chas. Chaplin
CHRISTIE		
6100 Sunset		
"The Nervous Wreck"	Harrison Ford	Scott Sidney
2-Reel Comedy	Jimmy Adams	Walter Graham
2-Reel Comedy	Billy Dooley	Wm. Watson
2-Reel Comedy	Jack Duffy	Harold Beaudine
C. B. DE MILLE		
Culver City		
"Young April"	R. and J. Schildkraut	Donald Crisp
"Risky Business"	Vera Reynolds	Alan Hale
"Gigolo"	Rod La Rocque	Wm. K. Howard
"Yankee Clipper"	Boyd-Fair	Rupert Julian
COLUMBIA		
1438 Gower		
"Lone Wolf Returns"	Bert Lytell	Ralph Ince
F. B. O.		
780 Gower		
"Flame of Argentine"	Evelyn Brent	Ed. Dillon
"Cowboy Cop"	Tom Tyler	Robert De Lacy
"Bill Grimm's Progress"	Margaret Morris	Ralph Ceder
"Kosher Kitty Kelly"	Viola Dana	James Horne
FINE ARTS		
4500 Sunset		
"Delicatessen"	Colleen Moore	Al Green
"Midnight Lovers"	Nilsson-Stone	Jack Dillon
"Moran of Mounted"	Reed Howes	H. J. Brown
"Fighting Marine"	Gene Tunney	S. Bennett
"Man in Shadow"	Steadman-Torrance	Hartford
"Conscience"	Herb Rawlinson	John Ince
"Winnie Winkle"	Ethlyn Gibson	Hugh Fay
FOX		
1401 N. Western		
"The Pelican"	Alma Rubens	F. Borzage
"What Price Glory"	Flynn-Del Rio	Raoul Walsh
"Woman Power"	Perry-Graves	H. Beaumont
"The Steeple Chase"	Conley-McConnell	Lex Neal
"Return of Peter Grimm"	Alec Francis	V. Schertzinger
"Arizona Wildcat"	Tom Mix	R. W. Neill
"White Eagle"	Buck Jones	Bunny Dull
"The Clown"	Fox-Gilbert	Robt. Kerr
"Devil's Master"	O'Brien-Gaynor	Cummings
METRO-GOLDWYN		
Mayer		
Culver City		
"Tin Hats"	All Star	Ed. Sedgwick
"The Temptress"	Garbo-Moreno	Fred Niblo
"Fire Brigade"	Ray-McAvoy	Will Neigh
"The Red Mill"	Marion Davies	Wm. Goodrich
"Altars of Desire"	Mae Murray	C. Cabanne
METROPOLITAN		
1040 Las Palmas		
"Mountain Lad"	Harold Lloyd	Wilke-Milestone
"Forever After"	Astor-Hughes	F. H. Weight
"West of Broadway"	Priscilla Dean	Robt. Thornby
HAL ROACH		
Culver City		
"The Black Rider"	Francis MacDonald	Hal Roach
2-Reel Comedy	Our Gang	Robt. McGowan
2-Reel Comedy	Helen Chadwick	Stan Laurel
2-Reel Comedy	J. Finlayson	Stan Laurel
MACK SENNETT		
1712 Glendale		
2-Reel Comedy	Ben Turpin	Gil Pratt
2-Reel Comedy	Alice Day	
2-Reel Comedy	Billy Bevan	Del Lord
"The Smith Family"	McKee-Hlatt	Alf Goulding
STERN (CENTURY)		
6100 Sunset		
"Let George Do It"	Syd Saylor	Francis Corby
"Newlyweds and Baby"	Dooley-Clair	Gus Meins

This Week

SPECIAL FEATURE

Rivoli, N. Y.

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RICHARD THOMAS		
5823 Santa Monica		
"Lost at Sea"	Novack-Sherman	L. Gasneir
FAMOUS PLAYERS-		
LASKY STUDIO		
5341 Melrose		
"The Yes Man"	Harry Langdon	Frank Capra
"Diplomacy"	Blanche Sweet	Marshall Neilan
UNIVERSAL		
Universal City		
"Gilt Edge"	Richard Talmadge	Scott Dunlap
"Fanny"	Slim Summerville	Ed. Kennedy
"Uncle Tom's Cabin"	Chas. Gilpin	Harry Pollard
"Let's Go"	Fred Humes	Ernst Lamelle
"Love Me & World Mine"	Mary Philbin	E. A. Dupont
"Butterflies in Rain"	L. La Plante	E. Sloman
"Texas Streak"	Hoot Gibson	Lynn Reynolds
"Barely Reasonable"	Holmes-Corbett	Vin Moore
2-Reel Comedy	Charles Puffy	Dick Smith
Standard Comedy	The Three Fat Men	Harry Sweet
VITAGRAPH		
1608 Talmadge		
"Manon Lescault"	John Barrymore	Alan Crossland
WARNER BROS.		
5842 Sunset		
"Broken Hearts Hollywood"	All Star	Lloyd Bacon
"The Door Mat"	Irene Rich	James Flood
WOLCOTT		
6060 Sunset		
"Heart of a Coward"	Billy Sullivan	Duke Worne
Untitled	Sandow (Dog)	Bill Bertram
Untitled	Earle Douglas	F. Yaconelli

INSIDE STUFF ON PICTURES

Variety's Los Angeles office put out four very creditable daily edition numbers of Variety last week, during the exhibitors convention in Los Angeles. The first day's issue was of 24 pages; second day, 8 pages, and the following two editions, 12 pages each.

Among the L. A. office staff, headed by Arthur Ungar who contributed hard and good work were Jack Edwards, Leonard Levinson, Walter Green and Allan Rock.

These daily editions of any size (convention daily same size page as regular weekly Variety's) are no sinecure to get out, a long way from the main office, in a strange shop and without the routine of the work. That the Los Angeles bunch did so well pleasantly surprised Variety's other office staffs.

Robt. Morton Organ Co. was the only accessory concern represented at the Los Angeles convention. The firm held open house throughout the entire week at its suite in the Ambassador. It is said to have spent over \$10,000 for the entertainment of the theatre men.

Friday morning they tendered a Robt. Morton breakfast to at least 1,000 persons at the Ambassador. They also provided motor transportation for several hundred visitors for an inspection of the factory plant at Van Nuys, Calif., and also sponsored several beach trips.

The Morton party was in charge of R. P. Matthews and J. A. G. Schiller, vice-presidents of the company, and S. E. Rose, sales manager.

F. B. O. recently purchased the film rights to "The Stumbling Herd," an East Side "Cohen-Kelly" story, by John Moroso. When the news got around the coast picture colony, Frank Ormatrom, production supervisor at the F. B. O. Studios, was besieged by cowboys, horse renters, and others for jobs in the supposed super-western cattle picture.

A New York film office of late has been hearing "efficiency" from morning until night. Several weeks ago a stranger bobbed up and word was passed that he was some sort of an office assistant. A little later another man was suddenly attached to the office staff. The first spent considerable time checking up things and then it was stated he was an efficiency expert.

Some amusement was caused when the old stand-byes on the force said the other man was there to check up on the expert.

What is termed a Franco-American film project is now reported under way which will mean the making of film productions in Paris by an American director and principals from this side. The French interests back of the proposition are now in New York making final arrangements, the casting of the American players being done via Rebecca and Sifton offices.

There will also be French film players in the company but American picture making will predominate with the idea to make the films available for presentation in both France and America. Several prominent players are lined up for the trip to Paris which will be within the next few weeks.

Gov't Jobs for M. P.

Cameraman-Operator

Washington, June 8.

The United States Civil Service Commission wants a motion picture cameraman and operator to fill a vacancy in the Bureau of Reclamation, Department of the Interior.

The entrance salary is \$1,650 a year.

Applications must be filed here at the civil service commission not later than July 10. Information and application blanks can be secured by addressing the commission, or the secretary of the board of U. S. civil service examiners at the post office or custom house in any city.

MUCH MONEY WORKED AGAINST COLORED BOY

Joe Wilson Got Job and Then Yen for Watermelon—Got Cramps and Then the Gate

Los Angeles, June 8.

Joe Wilson, diminutive colored boy, left his Yuma, Ariz., home to break in the movies. He succeeded in getting a job with Hal Roach's "Our Gang" comedies.

Then came the watermelon season. Joe, dragging down \$15 daily, made the best of his opportunities. Watermelons are fairly cheap hereabouts and the tiny comedian got his money's worth.

Terrible pains assailed him. He went to a druggist and got some pills to relieve his condition. Joe took all of the pills at once. Police found him in Pershing square, in a semi-conscious state. He was rushed to the Receiving Hospital where a stomach pump readjusted matters.

Then the juvenile authorities stepped in and investigated the case. They sent Joe back to Yuma to get his father, as he had no legal guardian. He is expected back, as the \$15 daily means something to the family.

WATCH OUR BOSTON OPENING!!

Legit Managers
Keep Your Houses Open

Capacity for
8 Weeks Chicago
2 Weeks New Orleans
2 Weeks Washington
2 Weeks Baltimore
1 Week Atlanta
1 Week Norfolk
1 Week Richmond

"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

LEW M. GOLDBERG

PRESENTS

CHARLOTTE DAWN

"THE PERSONALITY GIRL"

NEXT WEEK (JUNE 13), RIVOLI, NEW YORK

With 11 Weeks to Follow for Publix Theatres

DORIS GUTOW

SOLO ORGANIST

STRATFORD THEATRE
CHICAGO

ARTHUR GUTOW

SOLO ORGANIST

NORTH CENTER THEATRE
CHICAGO

AMUSEMENT STOCK QUOTATIONS

A general advance in amusement shares was registered in the stock market last week. On the big board there was but a single stock that showed a loss and that was Orpheum Circuit preferred which went off a quarter of a point on a small sale. Everything else went right along and showed substantial gains.

The announcement on the part of Famous Players-Lasky Board of Directors that they had placed the common stock of that corporation on the basis of \$10 a share and that there was to be a special meeting of the stock holders on June 25 for the purpose of voting on a proposal to increase the authorized number of shares of common without par value from 450,000 to 1,000,000 shares has had the effect of sending the common along to a point almost within reach of the former high which was 126 and a fraction.

At the same meeting the directors declared an extra dividend of \$2 a share on the common to stock holders of record June 30 payable August 10 to be paid either in common stock or in the event of the failure of the stockholders to approve the increase in common to be paid in cash.

Upon the approval of the increased capitalization by the stockholders the corporation will offer 191,482 shares of common for sale at 107.49 to holders of common stock at the rate of one new share for each two shares now held.

The proceeds of the new issue of common amounting to approximately \$20,000,000 is to be used for the acquisition or building of theatres and for the purchase of the majority of the outstanding stock of the Balaban and Katz Corp.

Variety announced more than two months ago when Balaban and Katz was quoted at 64 that Famous Players were to purchase the majority interest in the Chicago corporation's holdings and that the price would be 80. On Monday of this week Famous Players made an announcement to the effect that stockholders of Balaban and Katz of record September 1 may sell two-thirds of their holdings to Famous Players at a price of 80 providing the stock is deposited by September 15. Payment may be received on October 15 or may be accepted in half cash and half in 7 percent notes payable in three equal installments, or half cash and the balance in 6 percent notes payable on 10 days notice or the full amount in interest bearing certificates.

It will require about \$14,000,000 to secure the stock for which the cash offer has been made there being 264,206 shares of the B. & K. stock outstanding.

The market for last week showed:

	Sales.	High.	Low.	Close.	Change.
Eastman Kodak.....	1,300	110	109 1/2	110	+ 1/2
Famous Players-Lasky.....	45,000	125 1/2	123 1/2	125	+ 1 1/2
Do. preferred.....	1,000	122 1/2	121 1/2	121 3/4	+ 1/2
Fox Films A.....	1,900	64 1/2	64	64 1/4	+ 1/4
Loew's, Incorporated.....	30,300	39 1/2	37 1/2	38 1/2	+ 1 1/2
Metropolitan Goldwyn.....	600	23	23	23	0
Pathe Picture Cap. Corp.....	5,500	23 1/2	21 1/2	23 1/2	+ 1 1/2
Orpheum Circuit.....	2,200	30	29 1/2	30	+ 1/2
Do. preferred.....	100	103 1/2	103 1/2	103 1/2	0
Radio Exchange A.....	22,200	58 1/2	51	57	+ 1 1/2
Hubert Theatres.....	3,100	64 1/2	62 1/2	63 1/2	+ 1 1/2
Varner Bros.....	1,700	15 1/2	14 1/2	15	+ 1/2

	Sales.	High.	Low.	Close.	Change.
American Seating Co.....	300	307	298	306	+ 1
Balaban & Katz certificates.....	200	74	73	74	+ 1
Lim Inspection.....	1,100	4 1/2	3 1/2	4 1/2	+ 1 1/2
Ox Theatres A.....	2,000	24 1/2	23 1/2	24	+ 1/2
International Projector.....	100	11 1/2	11 1/2	11 1/2	+ 1/2
Trans-Lux Screen.....	4,300	7	6 1/2	7	+ 1/2
Universal Pictures.....	900	31	30 1/2	31	+ 1/2

On Monday of this week there were 900 shares of B. & K. stock dealt in New York and 3,000 in Chicago as a result of the Famous announcement. In both cities a new high of 76 1/2 was touched, the previous high having been 74. On Tuesday in New York there were 400 shares sold with the stock closing at 74 1/2 while in Chicago 885 shares passed with the closing price at 74. It is possible that the final trading price on the part of Famous may be 85 if the control of the corporation holds out.

	Sales.	High.	Low.	Close.	Change.
Eastman Kodak.....	300	110	109 1/2	109 1/2	0
Famous Players-Lasky.....	17,100	125 1/2	123 1/2	125	+ 1 1/2
Do. rights.....	4,400	5	4 1/2	5	+ 1/2
First National Pictures.....	100	100	100	100	0
Fox Films A.....	800	64 1/2	64	64 1/2	+ 1/2
Loew's, Incorporated.....	4,700	39	38 1/2	38 1/2	+ 1/2
Metropolitan Goldwyn.....	100	22 1/2	22 1/2	22 1/2	0
Pathe Picture Cap. Corp.....	100	23 1/2	23 1/2	23 1/2	+ 1/2
Orpheum Circuit.....	200	29 1/2	29 1/2	29 1/2	+ 1/2
Radio Exchange A.....	2,300	58 1/2	57 1/2	58 1/2	+ 1 1/2
Hubert Theatres.....	1,100	62 1/2	62 1/2	62 1/2	+ 1 1/2
Varner Bros. Pict. A.....	100	14 1/2	14 1/2	14 1/2	0

	Sales.	High.	Low.	Close.	Change.
Balaban & Katz certificates.....	400	74 1/2	73 1/2	74 1/2	+ 1/2
Ox Theatres A.....	100	24	24	24	0
Trans-Lux Screen.....	1,600	7	6 1/2	7	+ 1/2
Universal Pictures.....	200	31	30 1/2	30 1/2	+ 1/2

BOAT UPSET; 2 SAVED; HERZBERG DROWNED

What was expected to be a joyous holiday week-end for a party of New Yorkers, including John Dazey, assistant manager, Pathe film exchange, 1600 Broadway, and Charles W. Nelson, vice-president, Pictorial Review, ended in tragedy when a boat containing Messrs. Dazey, Nelson and Herma Herzberg, capsized in the Cramen River at Brookhaven, L. I., May 31, and Herzberg was drowned.

Nelson was the only member of the trio who could swim and though he had on hip boots and heavy hunting coat, swam to safety. Dazey and Herzberg clung to the upturned boat, yelling for help. Their cries were heard about a half mile away by the occupants of the other two boats which had preceded them.

In one of the returning boats was Harry Hall, a brother-in-law of Dazey's, who made a heroic effort to save both men. Only a supreme effort enabled him to get Dazey into the boat. Herzberg's body was recovered about 20 minutes after help arrived.

A doctor treated Nelson and Dazey for exhaustion. The inquest over Herzberg had the coroner returning a finding of "accidental drowning." The body was brought to New York and placed in Woodlawn cemetery vault.

Mr. Dazey has gone to Brookhaven many summer week-ends. It was a "fishie" that resulted in the three setting out with other members of the party, 10 in all, including the wives of Dazey, Nelson and Herzberg.

A boat equipped with an Evenrude motor was taken by the trio that had the accident, the motor refusing to work and the boat collapsing as it was being rowed along.

The drowned man was 37, publisher of the "Fur Fashion" magazine and lived at 215 West 88th street, New York.

What made the accident all the more heartrending was that both Mrs. Dazey and Mrs. Herzberg, who had been taken ashore in their boat and had run along the bank where the men were struggling in the water, saw Herzberg go down for the last time.

The New Yorkers had gone to the Nelson summer home, Mr. Nelson not long ago having bought the Stephen Barleau estate at Cedar Farms, which abuts the river.

1ST NAT'L PRODUCTION

(Continued from page 10)
ducers turning out two a year or so should have had it all over the "one a month producer," not only once over but at least six times, according to the ratio as to the number produced annually. But the inside strife has been going on and there has been considerable playing of politics by those on the producing side of the fence.

R. A. Rowland, general manager of First National, is nominally at the head of production and he has been made the arbiter of all of the destinies in the production department. The Rocketts appear to be very strong with Rowland at present and seemingly have the inside track.

Rowland personally as the head of production did not show any too strongly in the days when he headed the old Metro. The development of that company dates particularly from the days that it was taken over by Marcus Loew who continued it until its proportions grew to such greatness it was able to absorb the old Goldwyn company and form a combination with the production interests of Louis B. Mayer.

Moore-McCormick Rift?
There seems to be some question at present as to the status between Colleen Moore and her husband, John McCormick. There are rumors of a rift in the lute of business and marital happiness. It may lead to some difficulty on the western lot in holding to the production laid out for Miss Moore who is one of the best box office bets that First National has.

Among the independent producers whose product will be released through First National are named Joseph M. Schenck, who still has

one Norma Talmadge production to deliver, and several for Constance Talmadge; Robert Kane, who is to do two specials; C. C. Burr who will offer the Johnnie Hines series; with Sam Rork, J. Boyce Smith and Henry Hobart also in the list.

The annual announcement was to the effect that there would be 52 productions and seven specials released during the 1926-27 year by the organization. Some of this product is finished, but nowhere does there seem to be a special that will measure up with "The Lost World," although "Atlantis," a sequel to the former special, was announced by the company some time ago. While a great deal of re-

search work has been done, nothing more was heard about it. Papin's "Life of Christ" was also announced and then relegated to the scrap heap.

At any rate there seems to be considerable smoke around the production end of First National's activities and therefore it must be safe to assume that some fire does exist.

Where the organization will finish up in regard to product is a question that those who are laying their theatre chain plans in affiliation with the First National franchise holders will have to figure out for themselves by watching the moves as they progress.

Carl Laemmle presents



"Rolling Home"

"Real Box Office Tonic!"

"Denny's name means much at the old B. O. And the picture itself justifies all the noise you can make about it."—The Spotlight.

"Moves quickly and amusingly. Denny with infectious grin."—N. Y. Evening Journal.

"Should bring a great number of new friends to his vast following. Much good, clean comedy."—N. Y. Telegraph.

"Reveals novel lot of laughs. Tremendously funny."—N. Y. Daily News.

"The same harum-scarum hero as ever. . . . We like his pictures."—N. Y. American.

"He keeps going and with the going amusing. Denny particularly good."—N. Y. World.

"Denny genial and playful as ever."—N. Y. Daily Mirror.

"Will prove itself capable of entertaining the populace."—N. Y. Evening Post.

"The man in the box office won't have any kick coming this week. Denny his usual breezy self."—N. Y. Telegraph.

"No one can resist Denny. Don't miss it. Entertaining. '1,000,000 laughs'."—N. Y. Herald Tribune.

"Denny's latest wholesome—good-natured. Creating loud laughter."—N. Y. Times.

A William A. Seiter Production

Story by John Hunter Booth

UNIVERSAL JEWEL

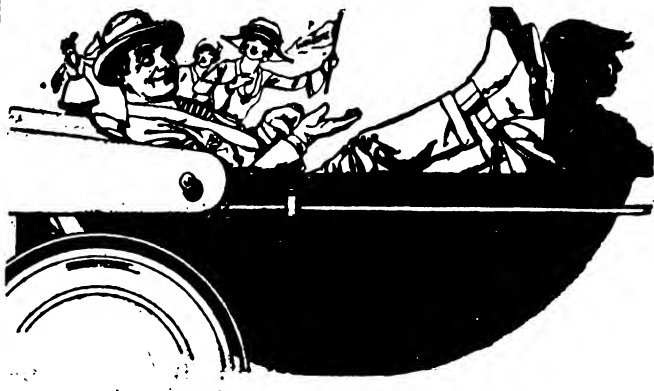
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COLONY THEATRE

Broadway and 53d Street, New York

Popular Prices—Continuous from Noon to Midnight



Coming GENE TUNNEY

formidable heavyweight, loser of only one battle and that way back in 1922, in a

Patheserial



HENRY MURTAGH

FEATURED ORGANIST RIVOLI, N. Y.

LITERATI

Newspaper Men in Contempt
The Hearst press in Baltimore came in for some extra publicity when Judge Eugene O'Dunne in the Criminal Court sentenced three editors and two photographers to one day in the hoosegow for contempt of court. One of the editors was also favored with a \$5,000 fine. Incidentally the "Evening Sun," the opposition press, didn't hesitate to run a column head back page story on the misunderstanding.

It all grew out of the Whittemore trial. O'Dunne, on the bench, had banned all court room photography, but William Sturm and William Klemm, photographers, acting under orders from Harry Clark, city editor of the News, and Earl de Land, managing editor of the American, clicked off some negatives of Balti-

more's bold bandit, contending that all is fair in journalism and orders is orders.

They got his photos, but the Judge got his men, and Harold Elliston, managing editor of the "News," also got a \$5,000 fine. Whether the court got this amount of Mr. Hearst's hard earned cash depends on an appeal now pending.

Ad Writing

Since Will Rogers started writing testimonials for Bull Durham, other authors are finding this form of literary endeavor a lucrative one. An advertisement in one of the current advertising journals lists an "author's service," which declares that national advertisers may obtain special writings for advertising purposes from the pens of Rex Beach, Irvin S. Cobb, Ellis Parker Butler, Nina Wilcox Putnam, Carolyn Wells and H. C. Witwer. All

of these authors, it is announced, have been specially signed for this purpose.

Authors' League Contract Form

With the dramatists all set on their relations with the picture producers, through the adoption of their new contract, the Authors' League, through the council of the Authors' Guild, an affiliated body, has authorized the appointment of a committee to draw up an equitable form of contract that picture producers may be led to accept.

According to the sponsors, there is at present no minimum standard contract defining the rights of a fiction writer. It evolves upon the author's agent to secure the best terms possible. In case of a direct sale, it is claimed, the author is often at the mercy of the producer as regards a setting of price.

Charlie Pike Retires

Charlie Pike, passenger agent of the Union Pacific, retired from active service on June 1, just 45 years from the time that he opened the small ticket broker's office in Chicago where he carried on that business until the end of the World's Fair in St. Louis in 1904. A year later Charlie went to Los Angeles and entered the passenger department of the Salt Lake Line which has since been absorbed by the U. P. He was given the title of "Theatrical Agent" in 1910 by Fred Wann, then traffic manager of the line. This title is unique as it is the only one of its kind in railroad annals.

During the past few years Charlie has had an office in Hollywood for special handling of business for the picture industry.

After a trip east Pike is expected to return to the coast in the fall and then set out for a world's tour, heading first for South America.

P. D. C. FILM GOES INTO OPPOSITION K-A HOUSE

"Volga Boatman" at Empire, Syracuse—Contracted for After PDC-K-A Agreement

Syracuse, June 8.

P. D. C.'s "Volga Boatman" opened this week at the Empire, the local house playing P. D. C. pictures as a rule but without service contract. The Empire contracted for "The Boatman" after P. D. C. had entered into its recent merger agreement with Keith-Albee.

Keith's is opposition to the Empire, on South Salina street, less than one block parting them.

It's not understood by local picture men, unless K-A's agreement is that they have an optionable right to P. D. C. pictures and may reject for rental price or quality.

2d B'klyn Theatre Robbery

The Manor, Fleischman and Goldreyer picture theatre at Coney Island and K avenues, Brooklyn, N. Y., was looted by bandits early Monday morning. The thugs broke their way into a side door of the theatre and into manager Al Green's office, where they blew open the safe. About \$100 in cash, \$50 in stamps and 18 silver loving cups, which were to have been offered as prizes in a baby contest this week, composed the loot. Weekend receipts of about \$3,000 escaped the bandits when the strong box in the safe failed to be opened. This is the second robbery of the theatre since opening eight months ago. In the first looting the safe was relieved of \$4,000 in cash.

"THE EMBLEM OF CONSISTENTLY GOOD PICTURES"
They MADE GOOD in 1924—1925—and 1926

NOW! JUST WATCH

**BUILT
FOR THE
BOX OFFICE**



**PICTURES
THAT
GET RESULTS**

TWELVE FOR SEASON 1926-1927

NOW READY!

"THE GOLDEN WEB"

by E. PHILLIPS OPPENHEIM

With HUNTLY GORDON, LILLIAN RICH, JAY HUNT

TO BE FOLLOWED BY

**RALPH
LEWIS**

in **"THE
SILENT POWER"**

AND THEN

"MONEY TO BURN"

by Reginald Wright Kaufman

"PETER THE GREAT"
Miracle Dog of the Movies in
"KING OF THE PACK"

"QUARANTINED RIVALS"

A screaming farce by George Randolph Chester

"THE WOMAN WHO DID NOT CARE"
by the eminent writer Rida Johnson Young

"The MOUNTAINS of MANHATTAN"
A thriller filmed on the highest peaks of New York

"THE FINAL EXTRA"

A new kind of a newspaper drama

"THE BLOCK SIGNAL"

A railroad thriller and we know how to make them

"HEROES OF THE NIGHT"

Sensational Fire and Police Melodrama

"SINEWS OF STEEL"

A forceful romance of the flaming forges

"PETER THE GREAT"

World's Greatest Dog in
"HE SILENT AVENGER"

RELEASED THROUGH REGIONAL DISTRIBUTORS BY

LUMAS FILM CORPORATION

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1650 BROADWAY

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INTER OCEAN FILM CORP., L. W. KASTNER, PRES.,
216 WEST 42ND ST., N. Y. CITY. CABLE "INOFILMS"

Producers Entertained

Los Angeles, June 8.

Picture producers provided plenty of entertainment during the week's stay here of the delegates to the seventh annual convention of the M. P. T. O. A., which included studio visits, dinners, rodeos and other amusement, coming to a climax with a blow-out at the Mack Sennett studios Sunday morning which will long be remembered by the visitors.

Each morning during the convention was devoted to visiting the "working plants" as the studios are called. With one or two exceptions the visiting theatre men and their ladies were shown every courtesy by studio officials and stars, and were enabled to get a clear insight into picture construction. Tuesday night, under the auspices of the A. M. P. A. there was staged a rodeo at the Breakfast club. Thursday night the producers tendered a testimonial dinner to Sydney S. Cohen, retiring chairman of the board of directors, and Friday night staged the annual ball, at which many of the prominent stars and producers mingled and danced with the visitors.

Feld May Replace Partington on Coast

Los Angeles, June 8.

Frank L. Newman, managing director of the Publix houses, Metropolitan and Million Dollar, is in Kansas City, where he is signing the final papers that will transfer his holdings in the Newman and Royce there to Publix. Newman originally sold these houses to F. P. L. about a year ago and is now getting the final payment from the purchasers.

Upon completing his errand in the East, Newman will return here and resume operation of his two houses.

According to reports, it is likely that Milton Feld will be brought back to the West Coast to supervise the stage productions of all Publix houses, relieving Jack Partington, who had taken his post.

It is said that Partington will return to San Francisco where he will stage the shows at the four Publix houses there—Granada, California, St. Francis and Imperial, under the direction of Feld. The latter is now in charge of the Southwestern and Colorado territory for Publix.

EDNA MURPHY WITH GRANGE

Los Angeles, June 8.

Edna Murphy has been chosen to play opposite "Red" Grange in his first picture, "The Halfback," now in production at the F. B. O. studios.

PAUL ASH

NOW AT

BALABAN & KATZ

**New Oriental Theatre
CHICAGO**



Paul Ash
Presentations
Produced by
Louis
McDermott

**PAUL
ASH**

RECENTLY RETURNED FROM LONDON

IRWIN SISTERS

Featured with John Murray Anderson's "DANCE OF JOY UNIT"

This Week (June 6), Metropolitan, Boston, Mass., with Entire Publix Circuit to Follow

Direction WILLIAM MORRIS

ANNOUNCEMENT

**OF THE ENGAGEMENT OF THE
WORLD RENOWNED STAR**

**PROCLAIMED BY ARTISTS, PRESS AND PUBLIC THE GREATEST DELINEATOR OF
Symphonized Syncopated Songs and
ORIGINATOR of the "Broken-Rhythm" Dance**

"BEE"

PALMER

**THE RECOGNIZED ORIGINATOR
OF THE SHIMMEE**

ASSISTED BY

AL SIEGEL

AND

SAM E. LEWIS

DANCER GROTESQUE

**MONDAY, JUNE 14th, AT
LOEW'S STATE—BOSTON**

Booked Through
WILLIAM MORRIS

Gowns by
LILLIAN CHAPMAN

Hats by
BRUCK-WEISS

Exclusive Management
MR. SAM SALVIN

Shoes by
FRENCH BOOTERY

ELLA CINDERS

First National release, presented by John McCormick, starring Colleen Moore, Lloyd Hughes featured. Adapted from the comic strip by William Counselman and Charles Plumb. Directed by Alfred E. Green. At the Strand, New York, week June 6. Running time, 67 minutes.

ELLA CINDERS.....Colleen Moore
Walter Lifter.....Lloyd Hughes
"Ma" Cinders.....Verna Lewis
Lotta Pili.....Doris Baker
Frisby Pili.....Emily Gerdes
Film Studio Gateman.....Mike Donlin
Mayor.....Jed Prouty
Fire Chief.....Jack Duffy
Photographer.....Harry Allen
Editor.....D'Arcy Corrigan
Director.....Al Green

The comic strip, which has been appearing over the country relating the trials and tribulations of "Ella Cinders" has been adapted for the screen to serve as a vehicle for Colleen Moore. It gives a corking tie-up in almost every town of any size with at least one local daily. The result is there is a certain box-office value in the title which, coupled with the popularity of the star, is going to make the picture stand up fairly well at the majority of box offices. As a picture it must be labeled with the average of program productions.

The story is just one of those Cinderella tales in modern clothes, like a lot of our present-day musical comedies, only more so. Included in it is a touch of the life of "Red" Grange, as the hero is a football star-iceman. What more could anyone ask for than a stepchild for the heroine and a college football champ with lots of dough, who delivers ice for the fun of it, to work out a plot?

The ugly duckling wins the town's beauty contest for a movie star that was staged by a couple of sharpers. She gets her fare to the coast and then finds she has been hoaxed. She refuses to go back to her step-mother and drudgery, and sticks it out, finally breaking into a studio and making good under circumstances that pull lots of laughs.

In the finish the hero steals her away from in front of the camera and tells the director to get a new leading lady.

Colleen Moore more than makes good as the little family drudge, while Jed Prouty and Jack Duffy in comedy roles put a real wallop over. There is a brief minute of Harry Langdon in the picture, he playing

one scene with the star for laughs, although not billed.

Al Green directed the picture and played the director in the cast. While Al may never become the screen's most wonderful leading man, he certainly did put this bit over.

On the matter of cost "Ella Cinders" looks as though it had been put on for a little nickel. Fred.

THE DEVIL HORSE

Hal Roach production, released through Pathe and starring "Rex," horse. Directed by Fred Jackman, with story by Roach. Photographed by Floyd Jackman and George Stevens. With titles by Malcolm Stuart Boylan. At special showing in Hotel Roosevelt June 1. Running time, about 65 minutes.

King of the Horses.....Rex
Lady.....A Silver Mare
The Killer.....A Black and White
Dave Garson.....Yakima Canutt
Marion Morrow.....Gladys McConnell
Prowling Wolf.....The Indian Robert Korman
Major Morrow.....Roy Clements
Young Garson.....Master Fred Jackman

This is the third of the horse pictures made by Hal Roach, the first being "King of the Wild Horses" and "Black Cyclone," the second. Now comes "The Devil Horse," best of the lot and an ideal novelty feature for an exhibitor whose audiences may be a bit fed up on blonded heroines and larded leading men.

The plot here is better than that of the other two. It is made to order and so constructed that it brings the heroic actions of the black horse directly into the sub-plot, which concerns some vicious Indians, a government fort and the daughter of the commander.

Chief Prowling Wolf, a very mean guy, is the Indian villain, and is set on getting the major's girl. To do this he stirs many tribes into warfare. Except for a wild and precarious ride made by "Rex" and Dave Garson, a frontier scout, they would have been successful. And so it ends that Garson wins the girl and "Rex" goes into an equine clinch with "Lady," a silver mare.

Previous to the beginning of the real story, it was "planted" that "Rex" hated Indians. As a colt he had been driven away from the boy who swiped milk that he might get strong and fill up those awkward legs which are the rightful, though erstwhile, heritage of any colt.

This boy turned out to be Garson many years later. Meantime the horse had galloped over the plains as a terror to any Indians, for he knew them by smell. Garson, too, hated the redskins because they had murdered his parents.

When "Rex" met Garson it made a great scene, because the Indians had bound him and left him where they knew the horse would soon appear. Looking on "Rex" as a fiend, the redskins naturally expected him to tear up Garson.

Somewhere back in the horse's memory (which the subtitles logically enough explain) was the recollection of a small boy feeding a tiny colt with a bottle and nipple. "Rex," instead of tearing Garson to pieces, made friends and before long was his pal. The situation of Gar-

son trying to saddle the wild creature is included, and gives a corking excuse for some broncho-bustin' scenes the like of which the screen hasn't reproduced in many days.

"The Devil Horse," reel for reel, is as filled with thrilling situations and incidents as possible. Yakima Canutt, the world's champ cowboy and a riding fool, is the young hero. What he lacks in movie looks he makes up for in his rough riding, while the other actors of the cast are thoroughly satisfactory.

"Rex" gives a good composite performance, and insofar as the layman is concerned, he will not bother

to figure out what labor may have been involved. He will take it for what it appears to be—a western story with a handsome horse as the leading character, and as such it qualifies in every way.

That it is better than "Black Cyclone" is the most succinct way to praise "The Devil Horse." And that is praise enough. Sk.

Jack Wagner and Roland Asher will work on the script of "Ashes," Colette Griffith's next for 1st N. Tom Moore will play opposite Miss Griffith. Directed by Richard Wallace.

SAY IT AGAIN

Famous Players picture, starring Richard Dix. Directed by Gregory La Cava. Story by Luther Reed and Ray Harris. Edward Cronjager, photographer. At the Rivoli, New York, week of June 4. Running time, around 75 minutes.

Richard Dix.....Richard Dix
Princess Elena.....Alyce Mills
Prince Otto V......Chester Conklin
Gunner Jones....."Gunboat" Smith
Baron Ertig.....Bernard Randall
Count Tanza.....Paul Porcasi
Marguerite.....Ida Waterman
Prime Minister Stemmer.....William Rickard

Richard Dix's name over the title should mean something in those localities where he is a favorite, but

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A First National Picture

AURIOLE CRAVEN

Singing, Dancing and Playing Her Violin

Held Over for Second Consecutive Week at BALABAN & KATZ' McVICKER'S THEATRE, Chicago

"Say It Again" is just a fair issue. Got in one of those hokus-pokus musical comedy countries, the yarn is a long time getting anywhere, with the hand-to-hand battle stuff, the film's only action and placed next to closing. Nothing to rave about, but not a stage wait, either. It's one of those betwixt and between affairs.

The film's length is principally due to the sub-titling, which is hoked up in a fictitious language for giggles, with fade-in translations supposed to be the punch. There's a bushel of these. "Way overboard into monotony."

"Gunboat" Smith is again teamed with Dix and Chester Conklin is an added comedy starter. Both do well, although Conklin is not to the front as much as in a recent release of an opposition firm.

Mistaken identity is the key to the situation. Dix, blasting into a small kingdom, is adjudged the returning prince. Conklin is the true heir to the throne, but runs out when the reds start to heave bombs around. The princess had nursed Bob Howard (Mr. Dix) when he was wounded in the war, but has never seen his face because of bandages. Bob's pilgrimage is to find her.

That's the framework upon which is hung a deal of superfluous footage. But a good-sized Monday matinee was kept cheerful by events.

The fight comes when the mob learns that Bob is not the real prince, turns on the throne and makes the nation a republic, thereby doing away with any embarrassment concerning the princess marrying a commoner. During this sequence one member of the revolution gets the idea they should all kiss the princess, whence Dix and his pugilistic screen team mate swing into action.

Strictly summer entertainment to the last inch, and nothing for an audience either to ponder or wonder about. The girls giggle and apparently like Dix in the picture. The men chuckle at most of "Gunboat" Smith's and Conklin's activities, and the titles occasionally register.

The film eases by without being a standout.

Dix is nicely foiled by Alyce Mills as the princess, who, as far as known, is a new partner for him. Miss Mills looks good and clicks in the scenes where she has to. Dix, personally, is curtailed on histrionics, the action being practically a frolic for him in this respect.

However, Dix continues to look good, and the feminine gender will undoubtedly date on him in uniform. The supporting players suffice and the sets make the grade. Nothing exceptionally wish, but substantial.

La Cava could have chopped for heightened interest, but didn't; so "Say It Again" flows along at a normal gait. You can walk in on it, or leave it, without being disturbed.

Skig.

ROLLING HOME

Universal production with Reginald Denny starred, in story by John Hunter Booth. Directed by William A. Seiter. At Colony, New York, June 6, for fortnight or more. Running time, 73 minutes.

Natt Alden.....Reginald Denny
Phyllis.....Marian Nixon
Mr. Grubbell.....E. J. Ratcliffe
Dan Mason.....Ben Hendricks, Jr.
Mrs. Alden.....Margaret Seddon
Col. Lowe.....George Nichols
General Wade.....Alfred Allen
Sheriff.....C. E. Thurston
Selectman.....George Marion
Selectman.....Alfred Knott
Pemberton.....Anton Vaverka
Office Boy.....Howard Enstedt
Aunt.....Adelle Watson

The new Denny picture is based on a single idea and runs its length by virtue of a thousand situations, all surefire and admirably handled by Denny.

Here he is a smart and quick-thinking promoter, a fellow pursued by tough luck but whose letters home were written when he was riding high, so that when he omitted to tell the old folks of his lean days, they pictured him as none other than a genuinely wealthy power.

When writing he is coming down for a visit, they drag the band, bunting and fire engine out to meet him. The coincidence that he arrives in a Rolls-Royce, driven by a chauffeur pal, only heightens the rich illusion.

The girl is the girl he left behind and came back to claim.

The gags are sure and Denny plays in the speedy and pleasingly flippant manner of an ad libbing comedian whose actions are never planned too far ahead. Supporting is Marian Nixon, uncommonly able and pretty, while numerous rural character parts are well handled.

Direction is good and no doubt

responsible for much of the good playing.

An okeh first run this picture, especially where Denny means a draw.

RANSON'S FOLLY

(2d REVIEW)

First National release, produced by Inspiration Pictures, Inc. Richard Barthelmess starred and Dorothy Mackall featured. Adapted from the story by Richard Harding Davis and scenario by Little Hayward. Directed by Sidney Uccott. At the Strand, New York, May 26 week. Running time, 70 minutes.

"Ranson's Folly" is not a good picture and must wholly depend upon the drawing power of Richard Barthelmess or Dorothy Mackall or both. Where neither is a draw this picture cannot stand up.

It's silly to the point of aggravation.

tion, old fashioned in story and presentation, while its "western" tale is almost farcical all of the time and dreadfully farcical at the finale. Its direction is not any too brilliant, held down by the story's limitations, while the photography oftentimes is annoying through so many long shots.

This second review of a picture is brought about through a rule in the New York office of Variety that where two of its reviewers disagree with the printed review of a picture, a second review shall follow. The notice on "Ranson's Folly" in last week's Variety it stated that it was a good picture in the opening paragraph and concluded in the final sentence of the criticism with the statement that with Barthelmess the picture is satisfactory.

Accordingly this second review is herewith for the information of ex-

hibitors who may not be located in a "Barthelmess" territory.

For punches the picture holds only an ordinary prairie fire, and was badly cut at that point for its introduction, while the other is a stage coach holdup at a pretty late date for that kind of stuff in a class feature. Rest of the entire thing is applesauce.

Richard Harding Davis wrote his stories well in his day, which was long ago. This story read then much better than it films now.

Simms.

BACKSTAIRS

Dia picture without titles. Directed by Leopold Jessner. At Cameo, New York, for one performance, June 8. Running time, 81 minutes.

The Maid.....Henry Porter
The Lover.....Eugene Dietz
The Postman.....Fritz Kortner

Imbued with the Continental

touch of stark tragedy, this picture grinds out its story and lets it go at that, disregarding any attempt at a happy ending.

To those connected with celluloid the film will undoubtedly hold interest, but as regards the general public "Backstairs" seems destined to parallel the career of "The Last Laugh" as a box-office attraction over here. It is not for American consumption.

The story is a drab affair although realistic enough in its hopeless love of a semi-paralytic postman for a housemaid who in turn is entranced by a laborer. The pantomimic work of this trio is superb. Jessner's symbolizing, in lieu of subtitles, is also of high grade, although at one point the continuity becomes muddled. Three witnesses each received a different impression of the action. An outline of the tale is that the

(Continued on page 49)



Paramount Pippins

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HAZEL KENNEDY

JUVENILE SINGING AND DANCING CHARACTER COMEDIENNE

JUST COMPLETED FIVE CONSECUTIVE WEEKS FOR BALABAN & KATZ WONDER THEATRES IN CHICAGO

Opening Week June 13, State, Detroit, for the Kunsky Bros. Enterprises for an Indefinite Engagement

22,500 IDLE

(Continued from page 1)

experience and "wardrobe." Wardrobe is most important and an item of expense since the extras must be in readiness to respond in character for a call requesting it.

Idle "extras" are from every walk. And all are waiting for the "big day" when they will have their chance. Their last chance came when a call was sent out for 5,000 extras for "Ben Hur." That 5,000 were engaged for one day only. The following day they were reduced to 3,000; on the third day to 2,000; fourth day to 1,000, and thereafter 500. Extras received \$6 daily for the "Ben Hur" work.

\$7.50; \$10 and \$15 Pay

Extra pay is graded into three classes at present, \$7.50, \$10 and \$15 daily, for eight hours. Any fraction over eight hours is over time in units of two hours each, with one-quarter pay additionally. Income by steadily employed extras at present is frequently increased through an extra working for one director eight hours during the day and for another eight hours at night. It has been decided that an extra may not be shifted to another director on the same lot during an eight-hour stretch.

At the Central Casting Agency, presided over by Dave Allen, it is said all of the names of the 2,500 extras filling requirements are known in the agency; that they supply every extra need, and that when more or some of a certain type or types are needed, they are secured from the neighborhoods their types may be found in, in preference to having extras made up for types directors demand be played in the natural.

Mr. Allen has been in charge of the Casting Agency since it organized Jan. 1, under the sponsorship of the local film executive organizations and the Will H. Hays department. Previously Mr. Allen conducted his own casting agency for extras, that he had created years before. He gave that up with his appointment as general manager for the Central. There is now no agency here for extras besides the centralized Central.

No Commission by Extras

Extras are not charged any commission by the Central. Producers calling for extras pay the Central Agency themselves, 5 per cent of the amount paid the extras.

So far Mr. Allen says the Central Agency has been extremely satisfactory to the producers and directors, but not so much to the discontented contingent of unemployed extras. That is a phase he states that he does not believe ever will be regulated until the mass of hopeful but useless "picture actors" stop flooding this way.

Outsiders are not wanted nor needed in Hollywood picture making, said Mr. Allen. It's a long chance but "the lure of the picture is terrific," he added.

To further bring out the uselessness of impractical lay people expecting to "make it," Mr. Allen referred to the two clerks in his office whose sole duties are to inform the incoming mob why they cannot hope to land in picture making.

Back to First Trade

The Central Casting Agency of late has even gone farther in its endeavor to prevent privation by ill-advised applicants. It now requests to know the previous occupation of the applicant. If a book-keeper, barber or clerk, or with a woman, waitress, seamstress or manicurist, an effort is made by the agency to locate them whereabouts in their former sphere. Several aspiring "extras" already have been so placed and are working at their former labor.

Another source of "discriminatory" talk is the "old timer." Whether man or woman and despite conditions "the old timer" can and will not understand why the regular extra receives recognition and preference as against the old timer's

Are You Looking for a Real
Dancing Act?

Here it is.

PORTA-POVITCH
DANCE REVUE

with Lillian Jordan and 8 ballet girls.
Can be seen this week between 11 A.
M. and 1 P. M. at
PORTA-POVITCH DANCE STUDIOS
929 Eighth Ave., at 56th St. New York.

"experience," usually gained on the speaking stage.

As the years roll on, says Mr. Allen, there will be even less opportunity for the newcomer to break into the professional side of the picture business.

SECRET SALES

(Continued from page 5)

der cover" regarding the westerns. They were told to go out and sell small towns on the product and to keep it secret. They rolled up the 400 contracts on the series of six pictures. The contracts assured the company that they were able to make and market their western product at a profit.

To establish the series M-G-M

has secured Lieut. Col. Tim McCoy as their western star. McCoy was to have had the last great gathering of the Indian Tribes of America at the Philadelphia Exposition.

Lieut. Col. McCoy is a retired army officer and acted as Indian agent in the northwest for a number of years. It was he that took the Indians abroad to England and France for "The Covered Wagon." Associated with him in the Philadelphia project was Johnnie Baker, the former crack shot of the Buffalo Bill show. They called off the deal for the Philadelphia show last week because of the lack of speed in completing the exposition grounds, which were to have been in readiness to open on Decoration Day.

McCoy is the husband of the

daughter of the late Henry Miller, the actor.

In conjunction with the issuance of the westerns with McCoy as the star M-G-M are going into the fiction magazine publishing field with a monthly or bi-monthly devoted to western stories which will bear the title of "Tim McCoy's Magazine." It will be placed on regular sale through the news distributing agencies to compete with other western story magazines now in the field. The picture people are not looking to get a great amount of cash profit on the magazine venture, but figure it will be corking publicity for their western series.

The westerns are to have four stories by James Oliver Curwood in the first six.

In the short field M-G-M is work-

ing just as secretly but a trend of the events may be seen in M-G-M's going to make the westerns on the Hal Roach lot at Hollywood and at present they are leasing out some of their contracted players to Roach. Roach is signed with Pathe until September of next year, but after that it seems pretty certain he will be lined up in the short subject division of M-G-M.

Sheild Mgr. Director for U
Washington, June 8.

W. J. Callahan has been sent here by Universal to succeed Corbin Sheild as publicity man for that company's Rialto.

Mr. Sheild has been moved up to the position of managing director after putting in several years of planting copy in the local dailies.

AN ANNOUNCEMENT OF IMPORTANCE!



REX INGRAM

*has just completed his gigantic
production, months in the making*

The MAGICIAN

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IN THE PARADE OF HITS FOR '26-'27

REX
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NOW IN ITS
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ADVANCE reports on "The Magician"
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REX INGRAM has produced
A history-making entertainment

OF the size of his

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"THE MAGICIAN" is by Somerset Maugham

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ONE of the great attractions

IN the Parade of Hits.

THE TOP OF THE INDUSTRY

ECCENTRIQUE

CLIFF CRANE

"The Extraordinary Eccentric Dancer"
Featured with the Gus Edwards' Publix Presentation, "The Gingham Revue"

This Week (June 6th), Rivoli, N. Y. Direction BENJAMIN DAVID

FILM HOUSE REVIEWS

STRAND, B'KLYN

Brooklyn, N. Y., June 8.

Edward L. Hyman, managing director of the Mark Strand, in this Borough of Brooklyn, is giving the presentation angle fullest attention, considering a natural handicap of second runs in film features. The house generally plays the New York Strand's previous week's feature, as with "Ransom's Polly" (Richard Barthelmess), a weak sister in the flicker line, current film attraction. The Record Boys (Al Bernard, Frank Kampland and Sammy Stept) have been garnered by Hyman for their film house debut, and featured in the lights above the film. (Presentations.)

Aside from the extra attractions, Hyman has insured himself a nucleus for permanent presentations akin to the Capitol Family in idea, with certain soloists permanently featured on the program as standing high-lights and sandwiched in on occasion for the interludes.

Thus in "Melodies Eternal," the 10 ballet girls, under Sonia Serova's direction, fit the motif charmingly. An inexpensive production, the 15 minutes consumed by this musical revue were possibly more impressive than the "money" act.

Schubert's "Serenade," with Tom Williams, baritone, at a painted organ, is fetchingly soloed, leading into a black-out disclosing the feminine inspiration of the immortal serenade resting as a vision amid the pipes of the organ.

Sacha Kindler, the concert master, violin soloed the Massenet "Meditation" from "Thais," with the ballet corps first introduced. The Mark Strand Orchestra, now under Willy Stahl's direction, offered the "Faust" finale (Gounod), and Liszt's "Liebestraum" was another ballet stage interlude to Lilly Kovacs' pianoforte solo accompaniment.

The four subdivisions of the presentation dove-tailed nicely, the immortal classics being sufficiently familiar to prove popularly appealing, and, with their production investment, making for likely stage interludes.

Willy Stahl, introduced as the new permanent director, comes from the Rialto and Rivoli, where he was associate conductor under the Reisenfeld regime. Stahl is a modest showman, the "Pagliacci" overture finding him acknowledging everything with his 25 men in ensemble, this being a bit unusual, considering the importance stressed on the Stahl debut. The new conductor is a veteran in picture house music and will have his effect on the Brooklyn Strand in favorable fashion.

Estelle Carey, seemingly a familiar, judging by the acknowledgment on her entrance, soloed "Glanina Mia," from Friml's "Firefly," in robust soprano. Miss Carey is a personality songbird of most pleasing appearance, the merry twinkle in her eye and smile registering throughout her brief three minutes.

Of the permanent staff of soloists, Harry Breuer, the xylophonist, and Robert Thrane, solo cellist, were not utilized this week.

In total, a corking show, as far as the stage and musical presentations are concerned, exceeding the film attraction in merit. Possibly the contrast is more apparent in this case, since the Barthelmess offering is but another downward step in that star's late decline; but the current show is a corking answer to the whyfore of suitable stage offerings to round out and build up a picture house program. *Abel.*

HARDING (CHICAGO)

Chicago, June 4.

Another of Chicago's famous super de luxe syncope shows at the Harding this week. Unless presentation talent is purchased at wholesale prices around these parts the show must take quite a sum from L & T's pocket; but if the Wednesday matinee was any gauge, but more than that back.

The Harding syncope show had a thread of a plot running through it. A wild-eyed amateur Sherlock Holmes (Delano Dell) frantically pursued a notorious melody thief (Jimmy Dunn) across the stage at frequent intervals. The pursuit at the start led right into the Bowery, where Henri Gendron and his orchestra, in red sweaters, rakish caps, and patched pants, were discovered putting out hot tunes under the shadow of what might be the Brooklyn bridge.

Peggy Bernier, Paul Ash's little personata girl, had a comedy song and a hip shaking Charleston for the occasion, which netted her an encore. This, with a few well played numbers from the Gendron aggregation, brought the first "in full" section to a close. Working in front of the curtains, Stanley and Barnes executed a comedy drunk song and dance number with enough merit to get them future bookings.

The Light Madcaps, simultaneous girl kidders, had a special set for their costume numbers. Despite ad-

dent quality the girls failed to register.

Ed Meikel's organ solo was sandwiched right in the middle of the syncope show as a tribute to the boy's showmanship. Some of the cleverest cartoon slides seen in the Windy City were projected this week. Meikel's "organ club members" were first called to order and then asked to join in the hunt for the stage show's melody thief. The club's "pursuit" was punctuated with the customary community singing. Very good.

Rome and Dunn, the husky male song team, chalked up the prize applause of the bill with their harmony routine. The capture of the melody thief immediately followed, and a switch to full stage, a court room scene, provided the finale.

As a judge Rome was a small riot. The trial took place in song, with the entire cast on the stage, and Rome called on everyone for a specialty in his impromptu Swedish dialect. The cast seemed to enjoy Rome's comedy more than the customers.

Seating the presentation specialists on the stage for the 18-minute trial interval put them at their worst. With nothing to do most of the time, Peggy Bernier, Stanley and Barnes, and some of the others, proceeded to talk loudly to each other, to whisper and to disrupt the effect in general. Since others on the bill were trying to hold the customers' attention, this chatter lined up as rank rudeness.

All of the cast repeated in the finale, with Doris Leslie, not seen in the first section, doing a song and dance bit.

Ben Paley and his orchestra in the pit took care of the overture and news reel accompaniment. "The Cohens and the Kellys" was the feature.

These mammoth syncope shows draw quite a bit of extra trade and they're hitting as strong as ever. *Hel.*

STATE (BOSTON)

Boston, June 4.

The Loew interests have at last awakened to the fact that this house needs programs if it is going to make a showing against the Public's Metropolitan downtown. Philip Spitalny, a rare combination of showman and musician, has done about all that was possible with his Victor recording jazz group and the house orchestra, but even he has been running dry of late for lack of supporting material, scenic sets and drawing cards.

Several flat feature films were the climax to the situation, and the local howl that went up, combined with the soaring grosses at the Met, must have reached the ears of Shillier, Sidney and the other long-distance judges of the local situation.

This week brought Vera Fokina, a pretentious, although laxly trained, ballet. Next week brings Grace La Rue, followed by Bee Palmer. The feature picture next week will be Lon Chaney in the re-creation of "The Penalty," another last-minute shift, as the programs this week announced "The Exquisite Sinner."

Although far from an ideal show, this week's bill showed such a marked improvement of the recent average that it inspired quite a bit of favorable lobby chatter. Spitalny used Mendelssohn's "A Midsummer Night's Dream" for his heavy overture, but it failed to go over as strong as his average, due mainly to the absence of the fanfare and the spectacular flourish of more popular classics with which he has been so popular locally.

The novelty bit, entitled "Musical Glimpses of Boston," was a sure-fire idea carried out so crudely that it failed to go across. "Still" projections of typical photographs taken in the local Chinatown, Little Italy, Ghetto, Negro dialect and other sections were shown, working in, of course, the state prison for the inevitable laugh for the "Prisoner's Song." The photos, however, looked like Willie's first kodak masterpieces, and the titling was scrawled in ink, in some cases nearly illegible. Done well, this local idea should have been a howl. As it was, it was a good smile, but nothing more.

The feature picture was "Early to Wed," the title being the subject of some high-powered publicity work tied up with one of the local papers by Joe Di Pesa and Charley Winston, who are now in charge of the press work for the State and Loew Orpheum. The New England couple that had been married the greatest number of years was sought for by contest with a prize offered of a second honeymoon. The picture itself, however, proved to have merely a catch title that did not key in particularly closely with early marriage. It held up better than several features shown at the State in the past two months, however.

Spitalny, for his stage routine,

features the jazzing of "The Waters of the Minnetonka," following it up with a soprano solo and a full stage set with a rising moon, which was the most effective flash of scenic stuff which has been shown at the State under the new policy of running outright opposition to the Public Metro. He also used Downey and Owens in duets; Forsini, the accordionist; Horton Spurr, the dancer, and John Parry, winner of the New England contest for the best harmonica player. These acts were all planted in his jazz band on the stage.

The printed program was not followed, a Sarnett comedy being billed, but not shown, and an ill-advised playing of "Taps" by the first A. E. F. bugler to reach France being also dropped after being billed. The supporting films comprised a single news reel and an ink-bottle comedy. *Libbey.*

RIALTO SQUARE (JOLIET, ILL.)

Chicago, June 2. Noise of a big splash in Joliet having reached the Chicago office of Variety one of the reviewers went down to the town to see what it was all about.

Joliet is a town of around 40,000. It has been notoriously under-theated for years. Until recently only the Orpheum gave the natives a picture and three acts on a split week and the Princess gave out straight pictures. There hadn't been a legit road attraction in town in three years.

These facts help to explain the gasp of wonder and amazement the new theatre has caused. The Rialto Square is a very good sample of the modern type of big flashy cinema. It is entered via a long mirrored lobby converging into an impressive rotunda domed, pillared and balconied. The auditorium is large and high, with numerous niches, rich coloring, subdued and hidden lights and all the other familiar trappings expected from the new movie palaces.

A mill town with a monotonous sameness week in and week out doesn't often get a thrill like this one. Naturally they overestimate the importance. "Better than anything in Chicago"—"One of the best in the world," two statements from Joliet.

The organ and the orchestra pit seem to intrigue the citizens in particular. The organ is a big gilt affair on an escalating platform. Its equipment includes about every known form of trap noise. How these noises impress Joliet! Leo Terry, formerly of the Capitol, Chicago, at the console and gives them a good reliable sure-fire assortment of organ hokum. Leo also sings just before he and the organ disappear from sight.

Bailey F. Alart, Balaban and Katz staff man, is directing the "concert ensemble" of 18 musicians. The instrumentation is divided about equally between brass and string. Overture good, but like everything else on program, no announcement was made as to what it was. The orchestra comes up and goes down to the delight of Joliet's civic pride.

A woman in the lobby said: "You get so much for your money" (50 cents straight). Actually the old Orpheum, with its three acts and feature at 40c. offered quite as much, only the new theatre disguises its two vaudeville acts as presentations, separates them with a short subject and plus the organ, orchestra and bigness of house every one apparently is convinced that here is a great bargain in entertainment.

Samuel Tishman, of the W. V. M. A. books the Rialto Square, having previously booked the Orpheum (now closed).

Of the two acts the first half one, Meyokas Japa, was a good presentation turn. The other, Colby-Murphy Girls, not so hot. This act was probably booked because it had a Bowery drop and was therefore somewhat apropos the feature, "Cohens and Kellys." They did a bare skeleton of their vaudeville turn. The young woman in the red jacket who sat with her legs apart went several feet two far in making her tough dame realistic. She put on a show all by herself which attracted the attention of several of the musicians as well as the audience.

Joliet being sewed up theatrically by the Rubins family, the Ralph Square is a sure winner, as they could close up everything else (if need for such measures) to make it pay. It will have a profound influence in the town, as the presentation form is new to Joliet.

Roy Rogan, long manager of the Orpheum is handling the new house. *Loop.*

METROPOLITAN (BOSTON)

Boston, June 5.

Cantor Josef Rosenblatt is the biggest draw this Public house has yet seen. A world of publicity was given the bearded tenor by all the local papers on copy sent out by Jeff Lazarus based on the cantor having gone into vaudeville for the sole

(Continued on page 54)

VAUDEVILLE HOUSE REVIEWS

PALACE (ST. VAUDE)

A reasonable bill in the main link of the Keith chain this week. That is to say, the performance consumed a conventional length of time instead of threatening to go into the next day, and there was a goodly share of laughs around, mainly due to volunteers foiling with Frank Fay, the Palace's interlocutor.

Judith Anderson was the "name" on the bill in a dramatic sketch (New Acts), while the remaining turns offered sufficient versatility to keep the program on the fairway.

Business? Good, though short of capacity.

Half of the Orpheum Circuit and a third of the Palace building booking execs were on hand to flash Joseph Santley's "London, Paris and New York" (New Acts). The picture interests were also represented by the head of one of Broadway's main film emporiums. Plenty of attention for one act, but the act had previously been turned down by the vaudeville booking men, went into a cafe (Rendezvous) as a floor show and finally reached vaudeville. Hence the accentuated curiosity. Also the Santley turn consummated two acts in one, as a team of male dancers (Bud and Jack Pearson) belonging to it "doubles" No. 2. And big-time vaudeville will two-for-one anybody to death, including Leblang, across a route sheet.

That two-for-one thing may be the basis upon which the Santley act finally became routed, if it is. It's a clinch bet for the picture houses as it stands plus the manner in which the large film theatres would treat it and throw in a couple of extra specialists. In fact, a New York picture house man designed the settings, and they look it, for the act has a world of appearance.

As previously mentioned, the Pearson boys twice draw program mention—once on their own and again being featured in the flash act. In deciding if the men team adhere mainly to hoofing following a conventional routine to dancing applause while using the "Il Trovatore" bit as done in the "Music Box" for a finish. Eight minutes here, and passable in the spot. Boyd and Wallin opened, the man's furious twirl on a rope catching definite appreciation in cbsing out. Seed and Austin blasted into the levity with Fay after doing their own act, which ran up a good-sized gross. Helen Mason now assists, and was sufficiently sight-yet make a couple of Fay's ad lib remarks understandable. The act proper is very much as of yore, Austin still parrying Seed's foolishness for best results. This pair were on and off all evening, almost between every act, and counted in each instance.

Bert Errol rounded out the first half, kidding himself in his female impersonations. Mr. Errol has changed little if anything in his material, despite he seems to have narrowed the scope of his masculine gestures while in feminine garb. The brusque mannerisms against the gowned figure are always good for a snicker if not more, and as now routine the impression is that more of this by-play would be acceptable. Three songs and an encore consummated his total when showing third.

The second portion of the evening held the Judith Anderson sketch, preceded by Carl McCullough, who, plus his crosfire with Fay, lingered 22 minutes. McCullough continues to use his telephone bit, and it's as good as ever. A veteran this piece of business, but as done by McCullough as good as anything of its kind around. In fact, McCullough looks the dapper juvenile, and is fully capable of taking care of himself within the limits of the twice-daily houses. He continues to prove that, and has adopted the Elsie Janis idea of picking out a song and doing "impressions" of other people singing it. This goes all the way from Warfield to Johnson, but it must be said that his mimicking of Lauder still leaves the slate clean as to there never having been a good imitation of the Scotchman. And that includes both the Misses Janis and Ina Claire.

Fay, personally, was next to closing—something of a tribute. In the face of his third consecutive week at this theatre. He has revived his card trick skit for this week, accompanied by his familiar "plants," both of whom drew a reception as they crossed the trough. Seed also introduced another boy from the audience, who offered "Collegiate" effeminately and scored. Fay equaled the McCullough sojourn of 22 minutes and lost only two people off the lower floor. The comedian is apparently "over" here as a permanent fixture, each of his entrances being the signal for scattered applause.

The aforementioned singing of "Collegiate" killed the Balala Trio's (New Acts) opening, as they used the same number. But the acrobat drew acclaim and the head-bobbed balance from a springboard brought a satisfactory finish. *Abel.*

STATE (Vaude-Pcts)

Harry Rose and "Brown of Harvard" in the lights this week. "Brown" is a picture and Rose is back in vaudeville after picture house dates.

A full house, even to the last row in the balcony, which is somewhere between a block and a mile from the stage. But even a huge theatre as this is seemingly simple to fill when a highly entertaining set of vaudeville acts and an excellent picture is on the bill of fare. Simple as a puzzle—when you know how to do it.

The Six Rockets, girl tumblers, who closed the show at the Palace some months ago, opened Monday night. An audience unusually responsive for a continuous policy house received the sextet well. They open with some tame but interesting work on ladders and follow with amazing tumbling. The latter business is great stuff, in view of the tumblers being of the feminine.

Aaron and Kelly, two colored boys, are of the first order. For some reason they have continued to miss big time. Big time or any other time they could go on in the same next-to-opening position and score just as heavily. They harmonize well in an opening song and go into some wow-deserving dancing. Kelly, the smaller of the two, is unusually graceful, and Aaron, in a solo, showed some fast and slow time stepping as good as can be seen for some distance around.

Masoch and Gwynn, man and woman, in their blackface and high yaller turn, followed and scored, as did Billy Taylor, caught several weeks ago at the American, and his company of four girls.

Harry Rose, "The Broadway Jester," was greeted with applause by the crowd. He went into his fast material nicely and kidded his way into an opening, which he held for the balance of 22 minutes. Mr. Rose is using practically the same material when at the State last, over a year ago. Monday night he seemed to work more easily and get it over better than on the last stand. With some topical gags and a new recitation with props, he scored legitimately and heavily. Some talk in show business manner, something about Irving Yates sitting in front, so he'd better be good, or something like that, and song entitled "I'm Going South, by Earl Carroll," reached the Broadway boys, who must have been sitting high in their seats, for the same passed over the rest of the audience. A yelled-for encore was given and they wanted more.

Chas. Aharn (New Acts), with a company of eight, ended the vaudeville portion.

5TH AVE.

(Vaude-Pcts)

With the Harry Langdon full film comedy, "Tramp, Tramp, Tramp," as the flicker attraction, an average six-act bill has been routed, of which the top liner, Glenn and Richards Co., is a New Act, closing the show. Opening was Bee Jung, also under New Acts.

Laura Ormsbee, songstress, has Hal Findley at the piano. Here is an average songolog, Findley officiating almost in the capacity of equal partner, also doing a "baby" song for which he claims authorship. If memory serves his name is not credited therefore along tin pan alley.

Senna and Dean are a mixed team where the comedy is derived from the gal trying to "make" the boy friend whom she has presented with candy, taken to a show, etc. The reverse English on the situation makes for the comedy. The get-away is the familiar uke doggerel double.

Joseph K. Watson has a punchy Hebe monolog, but why that song gibberish for the encores? Adler, Well and Herman, from the cabaret, showed her an honest-to-gosh rathskeller trio should do pop songs. They are energetic if not ultra polite workers, whamming their stuff over for a bang-up score.

The Glenn and Richards act closed. Business fair. *Abel.*

81st ST.

(VAUDE-PCTS)

Very good five-act bill preceded the film section. Presumably most if not all the acts were fresh here.

Attendance Monday night was a bit better than half capacity downstairs.

The headline act concluded the vaudeville and proved the stand-out turn. It was George Weist and Ray Stanton in "A Little Rhyme and Less Reason," a revue played by seven people and credited to Billy K. Wells. The act opened at the Palace during the winter. Weist and Stanton are now featured over the title.

The Weist and Stanton revue looks burlesque, but it is played much better than that. A case in point is the first act bit with the public looking a back full to the

stage to attract a passing girl's attention. Stanton's flying leap for the dough as one girl reached for it brought a howl. The nance hobo dance, too, while not new, is done as well if not better than in the Broadway revue, where it was first shown and scored. "A Little Rhyme and Less Reason" rates well in its comedy, and will go far. Gladys Gerrish is the only featured player among others in the company.

A comedy mixed double were Olive Haynes and Fred E. Beck in "Her Guardian," comedy routine, rough at times. Miss Haynes' ("Lizzie") comedy streak became more effective as the turn progressed. One gag landed best, referring to Paul Revere. Beck mixed it up with Berenbach. "Lizzie" countering with the explanation she meant the jockey, not the fighter. Beck is still a bit too free with his slapping, but there is nothing suggestive. Most times he talks in Miss Haynes' ear as though she were deaf. Marguerite Padula and Co. (New Acts) made a good No. 3. On second were Claude and Clarence Stroud (New Acts), two boys who look like a cinch for a production dance bit in one.

Cannon and Lee opened. Theirs is a two-girl cycling turn, something unusual at least. Reginald Denny in "Skinner's Dress Suit" feature picture. *Ibes.*

AMERICAN ROOF

(Vaude-Pets)

Just how straight vaudeville is going to compete with the weekly fare the patrons of the American are imbibing in addition to the feature picture, shorts and the prices, time alone will tell.

The bill the first half could move into any big time vaudeville house in America and duplicate its Roof success, which called for healthy applause for each act and ovations for Sherman and Ryan, the women, piano and singing combo; Stewart and Lash, the two versatile and talented next-to-closing kid comics and "Vaudeville Limited" (New Acts), the sterling flash dancing and musical turn that closed the first half of the bill.

La Salle and Mack (New Acts), one of the sweetest ground turbling combinations seen around, started the proceedings on high, followed by Janton Sisters (New Acts), two cuties who will be heard from.

Verdi and Green next let things down a bit, but held their own fairly well. Verdi is half of the former Clark and Verdi two-man wop act. The girl now doing straight will improve. The chief fault lies with the material. It sags in spots. Also the closing getaway song an amateurishly constructed lyric which aims at comedy and gets little or nothing. The act will work into a good small time turn when the material is freshened.

After Sherman and Ryan had cleaned, opening the second half, Miller and Pears picked up the tempo. The male reminds and works like Jack Donahue, having even caught Donahue's speaking voice. The resemblance ceases when he roars. He is a good dancer, but

not in the big league class. However, he is a personable light comedian. The girl is a graceful dancer and intelligent opposite for the dialog and nut comedy of the man. This pair also show promise of reaching the heights.

Stewart and Lash wrapped the show-up, following. The comedian is a wop of a dancer in addition to doing a funny "nance" bit and a "dame." The straight is a good dancer, plays several musical instruments and can sing. They bullseye with everything attempted and had to pull a speech to halt the perspiration. Another sure-fire bet the boy scouts overlooked.

Diaz Sisters and Powers, fast colorful wire act, closed. The three girls in the act are all good-looking and clever on the wire. A Charleston in the air by one was unusually well executed. Another high light was bare-footed wire walking by the trio. The male is fast and graceful on the upstairs solo boulevard. They closed a strong bill strongly. *Con.*

BROADWAY

(Vaude-Pets)

As a master of ceremonies here for the entire bill is Mel Klee, blackface comic, and getting laughs on his gags.

The bill itself, nothing pretentious, plays amusingly through, but the real hilarity is aroused by but one turn—Brown and Whittaker, now doing bright wise-cracking and with Brown telling all the gags, the woman being the feeder.

Yerkes' Serenaders, in the deuce, worked full-stage, an assignment probably necessitated by Tom Howard's presence as the headline, for he, working in "one," despite the assignment. The bill has a dance flash and tumbling turn also, in full-stage.

The Yerkes jazz routine was well liked, two encores being taken, one "Valencia," hoked and made into a comedy number by virtue of the men laughing at a tenor who sang it in Italian. By so doing the boys have a good idea, for already this number has sprung into prodigious popularity. The sole danger is that too much playing may put it quickly into the discard. If so, then the Yerkes band is ahead of the count by having it as a comedy number and funny because of the business.

Brown and Whittaker, third, and a genuine smash, Tom Howard (New Acts), following and doing well—but not as well as Howard should do. Paul Yocan and Co., dance flash act, followed, fifth, a pianist, Yocan and two girls furnishing a tasty and well dressed diversion, which was opened and closed with speed. Klee next for his own act, a few songs, the stuff about the gang backstage, an interruption from Tom Howard for a laugh and then a sob song for closing. The Five Mounters (New Acts) closed.

Business Monday night fair, with the film feature, "Tramp, Tramp, Tramp," the Harry Langdon film comedy. *Sisk.*

Bernard and Sammy Stept. Frank Kamplain, the yodeler, completes the trio, and proved the highlight of the act. His yodeling interludes were most favorably recognized, because the Swiss style of vocal calisthenics comes through the ether in great style, and his solo, the familiar "Roll On, Silvery Moon," clicked the strongest.

"Oo-Long's in Wrong in Hong-kong Now" was the opener, in ensemble, Bernard and Kamplain before the piano, with Stept accompanying. Kamplain's solo, then another by Bernard, handicapped by an unappealing "bud" song. "Yodelin' Bill" in ensemble and "Say It With a Pretty Little Song" for the routine encore concluded.

The boys look well and are showmen of past experience antedating this combination. Stept is a tin pan alleyite with plenty of personality, which has registered in the night clubs around town. Kamplain was formerly of Kamplain and Bell in vaudeville, where his recording rep as a phonograph yodeler was also stressed, and Bernard has also been around for quite a spell.

The WJZ billing is strictly local, although that station reaches quite an area in the suburbs, said to be a 100-mile radius, and is also hooked up in relay with WGY, Schenectady, and WRC, Washington, which might increase the scope for the trio. But their recording rep is the best argument and could be stressed for personal appearances more consistently than the radio proposition.

With Bernard and Stept songwriters of proved ability, they are known to have a better catalog of songs than was offered. With the thought for novelty obviously in mind, the sameness in lyric songs has been overcome, it being suggested a ballad split it up in addition to other song switches. They have the ability otherwise.

In entirety the Record Boys got over. Their clicking could be more spontaneous with edition of routine. *Adek.*

"AZTEC IDEA" (40)

Special; 40 Mins. Loew's State, Los Angeles

Fanchon and Marco are giving them something new in "Aztec Idea" at Loew's State. They had to go back 2,000 years for the idea, but brought it up to date. Opening with the band in the pit, a back drop in two showed the wall of Aztec temple. Seated on a throne was Frank Stever in an Imperial costume.

Lanore Delara and Myra Kinch, as attendants, performed an Aztec sword dance as atmospheric explanation. Stever, a baritone, sang "God of the Sun" to good appreciation. Two sections of the wall flew to reveal the orchestra in modern costumes with Melson leading. He modernized the proceedings by starting the band off on "So's Your Old Lady" and came down to the foots to put it across vocally. He also did an imitation of Rube Wolf, the regular conductor, now on his vacation.

Gattison Jones and Elsie Elliott did a burlesque Aztec dance that scored. Later Jones came out for an intricate tap dance. The chorus worked out a long routine Aztec dance that put the 6 girls across with the paying fans. Stever sang another number, "Two Thousand Years Ago," followed by Jones and Elliott in a pretty waltz. Another catchy chorus number, with the girls in pink and white, doing a tap dance without music clicked.

Melson and the orchestra then went into a song solo on the war, good during Memorial Day week, which gradually reached a crescendo with three screams above the orchestra stand showing patriotic scenes to a wow finish with the audience ready to stand on their chairs.

As far as the audiences in this house were concerned, the days of 1918 were brought right back.

"LANTERNS"

Revue. 35 Mins.; Granada, San Francisco

Chinese atmosphere provided by a distinct Oriental style in costumes and music of the same trend marked "Lanterns" at Granada as the special act.

As usual, Don Wilkens dominated the proceedings in the matter of acting as a sort of master of ceremonies. His music, however, didn't stand up. It had an indifferent quality for the most part. One number alone showed a touch of originality, and that was a modernized version of "Hail, Hail, the Gang's All Here," with a refrain to the effect that "I Won't Go Home

Tonight." Some character bits by the lads in the orchestra gave a touch of novelty to it.

The Gibson Sisters appeared individually, one doing what Wilkens announced as a "Chinese Buck and Wing," and the other an Oriental toe dance. Both girls are capable steppers.

The outstanding bet of the Granada presentations during the past several weeks has been "The Four-some," a male quartet. These boys can warble. Their harmony is well nigh perfect, they are particularly personable chaps and their selections appealing.

They look like a bet if taken in hand and properly managed and presented. At the Granada they are not given half enough to do and there is not much real showmanship displayed in getting them on and off.

The Granada Girls do a fashion parade towards the close of the act, appearing in costumes that consist chiefly of lanterns. They do their strut before a gauze curtain, behind which can be seen dimly the orchestra which provides the music, a ballad number, for marching. For a finish, the girls make their appearance in a huge curtain with cutouts in the shape of lanterns. Each girl occupies one of the cutouts and the lanterns which they carry are lighted from batteries carried on the person, apparently, with all the other stage lights out. It was a pleasing effect.

The presentation as a whole was entertaining, but it might have been much more effective had more stagecraft been manifested in putting it over. *Rivers.*

"OUTSIDE THE LAW" (3)

Prologue; 8 Mins.; Full; Rialto, Washington, D. C.

For getting results and not spending any money Mischa Guterson, house musical director of the local Rialto, accomplished it with this prologue.

Utilizing a local set of amateurs, headed by Sheila Blaine, Guterson wrote his own dialog. For about \$150 on the week, he created no little atmosphere leading up to a line wherein the crook of the sketch opened up the picture as an experience in his own life.

The histrionic ability of the two supporting men is nil, Miss Blaine, however, did very well.

If the house can continue with these low cost ideas—more power to it—but when Fox comes along with his new theatre and Crangall gets in his stage at the Metropolitan a different line up will surely have to follow. *Meakin.*

"GINGHAM REVUE" (15)

Songs and Dancing. 18 Mins.; One and Full (Special) Rivoli, New York (Pct.)

A Gus Edwards composition for the Publix houses that should satisfy, as it makes the rounds. Six "ponies" are the background, before which parade the usual assortment of "principals." Five songs and seven instances of dancing are included in the schedule.

The singing burden falls upon Tommy Tucker and Clem Regeau, the latter as the ingenue and the former as the juvenile. Both make a nice appearance and have pleasant if not particularly powerful voices. Florence Foreman takes care of the high kicks, making them a prominent item, while Rufe Betzner and Mary Torrigian offer one snatch of sister team harmonizing. Clifton Crane "hoofs" and Billy Randall hock steps with a violin under his chin.

Special melodies and lyrics, of course, but nothing memorable in either. The costuming is nice and most of the girls look good. Edwards has them in bare legs for one number. However, their routines are very simple. *Skip.*

"KIT-KAT REVUE" (42)

Special; 30 Mins. Metropolitan, Los Angeles.

A good substantial presentation with the cat idea predominating, in set and chorus costumes.

Eddie Peabody and the band were featured, working straight through. Effect was lost by not spotting the acts farther up front, as all of them were together close to the finale. Drury Lenington, with a nice tenor voice, sang the sort of ballad that suited his pipes and went across enthusiastically. Johnny Dove in a tap dance to "Poet and Peasant" did well enough. Bert Darrell with tap dance, backovers, splits, flips and Russian steps on roller skates was a novelty act.

Allen and Gussie Blum performed

knock-down-and-drag-out rag doll dance wherein Miss Blum took what seemed to be a lot of punishment. Scored big. Another tap dance came when Clemence and Sylvia, two girls in cat costumes, did a hard shoe number, as a duo and did it well.

The band introduced "Valencia" which got across big.

Nice setting, with the automatic stage doing only one lift, specialty dances by the girls of the chorus, and a jazz toe dance by Clarice Gannon in Napoleon costume, helped put the act over strong.

"TREMENDOUS TRIFLES" (9)

Prolog to "Rolling Home" 8 Mins.; Two (Special) Colony, New York

A poor idea, but well handled. A speaker comes before the curtain, explaining that few people have ever seen \$1,000,000 at one time, but that they would show it on the stage. So back goes the curtain and sacks, with dollar-marks painted on, are revealed, with one comedian lugging a sack across the stage and another dusting off the gold (strictly imaginary).

By screen shots, it was related that all one need to make a million is an idea. A prop wagon filled with many articles was pulled on for this, a ballet of six girls, nice, but unnecessary, did a routine and then the presentation went into screen titles, telling that Reginald Denny's idea for making a million was—and into the feature, "Rolling Home."

Hoboken stuff in New York. *Sisk.*

ESTHER CUTCHIN,

Concert Pianist, 7 Mins.; One, Rialto, Washington, D. C.

A decidedly good bet in the concert pianist field. The artist is an accomplished musician, looks exceptionally well and possesses considerable showmanship both as to sending home the technique of her playing as well as in handling herself.

Accompanied by the symphony orchestra her rendition of Liszt's "Hungarian Fantasy" brought big returns. *Meakin.*

HARRY BAILEY'S SERENADERS

(10) Jazz Orchestra 18 Mins.; Full Majestic, Chicago (Pct.-Vaude.)

Featured all over outside the Majestic as a famous radio orchestra, this aggregation was counted on for a wallop. Blasted hopes.

Not a drop of showmanship in the act as it now stands. The nine tuxedoed musicians play five up-to-date pop numbers and sing one chorus, while their director in a white wrinkled suit awkwardly waves a wand. That's all.

As musicians the boys are wows, but as performers they're absent. There are too many orchestras in the larger cities for this bunch to get by with a straight band act. The customers have come to expect song and dance specialties as a relief from unvaried instrumental routine.

If success is what this band is after it must give the act some "hoke" and add a specialty or two. Personnel at present consists of piano, drums, violin, trumpet, trombone, saxophones, clarinet, and banjo.

The band is good for radio, dancing, and small-town vaudeville now. Unfitted for the better dates. *Hal.*

"VAUDEVILLE LIMITED" (7)

Revue. 20 Mins.; One and Full Stage (Special) American Roof (V-P)

Musical and dancing flash act framed along familiar lines with a song and dance prolog in "one." Benny and Elsie Barton are featured with support including Val Irving, Hixley Sawyer and the Hughes Sisters.

Irving and Sawyer are probably the man and woman adagio pair who turn in two excellent specialties. The Hughes Sisters in addition to the opening number where their voices register but mildly, click solidly after the act goes to full stage, with toe specialties and a jazz double dance.

Benny Barton handles the violin as does his pretty partner, Elsie Barton, a wholesome looking brunette. The girl also does a bit of stepping in the finale.

The lightest dancing contribution was a duo "toy doll" in which Hixley and Sawyer are featured. While well executed it has been done to death in vaudeville. In small time circles it is apt to be kidded by the phile males out front. *Con.*

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

HARMONIC TYMPANI

BATTERY (6) Drums playing melody Presented Privately.

Twelve big kettle drums and two babies of the family, the skins stretched so that they reproduced the various notes of an octave—that's the idea of this tympani group presented for the first time last week in connection with the private showing of "The Devil Horse" (Roach-Pathé) at the Hotel Roosevelt.

The idea is credited to S. Barrett McCormick. "Although this great battery was used at times to add effectiveness to the spectacle of many horses galloping across the screen, or to give emphasis to Indian scenes, its vaudeville and picture house value was thoroughly demonstrated with "Old Folks at Home," a familiar melody carried with accompaniment everything it should have. The rendition wasn't perfect. At times the individual notes were buried in the noise, but the idea was there and presented so well that most any one would recognize it on the spot.

Whether musicians like the idea doesn't matter. It even may have been attempted before. But here it is in good working shape and capable of much development. As a novelty act it is unique and alone. Nothing like it has been seen around before. If the producer is worried as to how he might present it attractively, let him remember that part-colored lights, focused

on the copper and brass surface of the drums will show up nice reflections of light to the audience, while the spectacle of so many drum experts, handling two sticks apiece and using all the technique at their command is in itself something to observe.

At the Roosevelt were symphony drummers such as Karl Glassman, Harry Edison, David Gustikoff, Joseph Rich, Harry Stittman and Ruben Kats, ample proof of its worth. It is unlikely that these men, practiced in their work, would have engaged in an experiment which they deemed illegitimate.

And while it still remains true that the drum is not a solo instrument and probably never intended to carry a melody, though the jazz carries a rhythm, yet it is just as true that McCormick, in this experiment, has done that little thing.

It made a deep impression on the audience assembled to view the picture. Picture house audiences would go for it. *Sisk.*

THE RECORD BOYS

Songs at Piano 13 Mins.; One Strand, Brooklyn, N. Y. (Pct.)

Exploited as a local radio feature, with the "WJZ Favorite Radio Artists" billing paramount, the Record Boys have general possibilities because of their disk recordings. Their routine at the Brooklyn Strand runs to radio favorites with which they had become identified—all restricted material, most often authored by Al

JUDITH ANDERSON and Co. (4)
Dramatic Sketch
19 Mins.; Full (Special)
Palace (St. Vaude.)

Another legit "name" for the Palace during the waning season but not just one of those acts which have become the accustomed excuse for these migrations. This Vincent Lawrence playlet has some sense to it. If it hasn't then the playing of the cast makes it seem that way—and the result is the same.

It may be an open question of just how much Judith Anderson's name means to a vaudeville house off Broadway. Those who saw her in "The Dove" will undoubtedly remember her, but that's just New York, Washington and Chicago. When all is said and done it doesn't seem as though Miss Anderson is overly well known—yet. That she's worth going to see will be realized when they get inside, but they've got to come in to learn. And Miss Anderson is doing a capable piece of work in this skit albeit it may not be so trying to her outside of having to do it twice daily.

The title is "Thieves" and it's the well known triangle bringing on the gun duel between husband and lover. The aftermath of the double shooting is where the writing goes off on a new tack, the wife figuring a plan to save the lover who has shot in self defense. The same calibre guns having been used, she hides the lover in a closet in the room where her husband's body lays, calls in a policeman and as he tries to batter in the door the lover fires the second shot from his gun. The officer breaks through and is convinced of suicide and while getting a drink for the wife the secreted man sneaks away. The plan looks successful until a picture drops from a wall revealing where the bullet from the husband's gun lodged and the wife, overcome with fear, wails in the policeman's grasp. That's all there is to it but the Messrs. Macklyn, Pryor and Lewis give it plenty of authority. And Miss Anderson leads the way. The situations permit her opportunity to emote and she about runs the gamut. Placed second after intermission, seventh on the bill, the act took a number of curtains and should be able to stay in vaudeville for so long as Miss Anderson cares to play it. It could go around with an inferior cast, there not being an over-supply of meritorious dramatic sketches these days, but the loss to the turn would be great in comparison to the present personnel.

Full approval was gained here, Miss Anderson's performance being a standout among the mediocre presentation from the legitimate Palace audiences have been going up against the past season.

Skig.

BABE LONDON and Co. (2)
Scenes
15 Mins.; One and Full Stage
American, Chicago (V-P)

Babe London, while hardly a "name," has been in lots of comedies and is familiar. People will recognize her when they see her, even if her name doesn't register. Her act consists first of a short preliminary announcement by her male assistant, followed by brief bits from comedies in which she has appeared.

The opening shot is a Lloyd Hamilton picture with Babe forced to vacate Hamilton's flivver and roller skate home.

The screen goes up with Babe discovered sitting down. The drops (several during the act) are in black and white, cartoon-like, and represent more or less the last scene from the screen interlude just finished.

Jokes, talk and some wise cracks fill in. The second scene has Babe as a Hula dancer. For the third and wind-up scene she appears as an elephantine five-year-old, the male assistant acting as straight in each instance.

Some laughs, enough interest and a degree of novelty. They make Babe London good for the pop houses, vaudeville or presentation.

Loop.

LABALLE and MACK
Comedy Acrobats
10 Mins.; Full Stage
American Roof (V-P)

Two men, both going in for eccentric comedy in dressing, etc., in ground tumbling sure-fire for anywhere. All of the standard stuff and several original stunts.

The encore with a worth while double acrobatic dance in which more tumbling is routinized to music. A safe bet for either end of the best of vaudeville, and picture bills.

Con.

MARGUERITE PADULA & Co (1)
Songs and Piano
17 Mins.; Two
81st St. (V-P)

After appearing in a pianolog for several seasons Miss Padula has framed a new act, along similar lines but with Monroe Purcell, also a grand piano.

At the opening Miss Padula is visible at the Ivories behind a scrim. She sings a lyric to account for the appearance of Purcell. The lines tell of her nearly falling for a con-poser when he played a certain melody and she finally does fall when he or some one else does "A Kiss in the Dark." In other words she just had to have a piano player.

With the scrim up, two grands back to back were disclosed though dual playing was heard prior to that. Purcell started off singing with "Got No Use for Somebody Else When My Sweet Somebody's Around." A medley piano duet sounded very good, a sound duet while both played then going over strongly. While Miss Padula was off for a chance, Purcell played some high-toned blues-jazz stuff with variations and he is a bear at it. Miss Padula returned for a love sonnet and she whistled a bit.

The act got enough for an encore and it is high class for its type. Perhaps Miss Padula framed the present two-act for picture houses and it is liable to get such bookings.

Ibec.

TOM HOWARD and Co. (3)
"Go Ahead and Sing" (Travesty)
21 Mins.; One (Special)
Broadway (V-P.)

Tom Howard, once of stock burlesque and later comic in the annual "Greenwich Village Follies," is the mainstay of this turn, which utilizes the old circus-drop used by him in vaudeville before. In front of its Joe Lyons once more does straight for him, with Lyons as the circus slicker and Howard as the hick. A woman is utilized for a bit.

Funny and goes into the "Go Ahead and Sing" skit used by Howard in this season's Greenwich Village Follies.

In this he and a violinist attempt to sing while the circus manager tells them to stop, the gag being that after each warning, the fiddler yells, "Go Ahead and Sing," while Howard, a bit dubious, clowns before beginning. Funny only in spots, but considering the present dearth of comedy in vaudeville the turn passes muster.

It isn't Howard at his funniest.

Skig.

FIVE MOUNTERS
Tumblers
8 Mins.; Full (Cyc).
Broadway (V-P.)

Two girls and three men with the principal item one and two-hand stands down a series of tables and chairs, the tables being four high and getting smaller on the way up. Chairs set under the table ledges act as braces. The feats require a solid working base, yet in this instance, with informal outfittings, the effect is better than if the Mounters used specially manufactured apparatus.

The men do fast and slow walks down the "steps," while a collegiate youngster and an "old" comic are used for laughs. A feature is one of the men coming down on his hands, leaping from table to table for distances of six feet or more and beginning higher than the top curtain line. The girls are used nicely as fillers, one doing understander work.

Nice and either an opener or closer on the intermediate time or better.

Skig.

JANTON SISTERS
Songs and Dances
12 Mins.; One
American Roof (V-P)

Two sweet looking graceful youngsters opening in attractive green frocks for a double song and kicking dance. Both exhibit ballet training.

A quick change to white short fringed skirts for a double acrobatic and contortion dance followed. A solo Charleston next by the pretty brunet while her sister was changing to jazz costume for a short routine of buck, in which she is later joined by the other for a double tap dance that took them away to solid applause.

The girls are young, have more than their share of pulchritude and with a trifle more smoothness to the tap dance and the contortioning, will be ready for the best in vaudeville or a production.

Con.

KARAVAEFF and STEPPING 81STERS
20 Mins.; Full Stage
Stanley, Philadelphia

The honors on the Stanley bill last week went for the most part to Karavaeff, an extraordinary eccentric dancer, and his troupe of four girls, includes Joyce Coles, Sylvia Buckley, Beatrice Carr and Kitty French.

With two changes of scenery, both full stage, provided a wide range of dancing.

The first is a Charleston by Miss Coles, followed by an eccentric dance by Karavaeff; followed by a Spanish dance by Karavaeff and Misses Carr and French.

Before the curtain, Miss Buckley gave an example of versatility with two violin solos while the final setting was prepared.

It was a Russian dance with a setting very much on the "Chauvre-Souris" in which the whole company participated.

Karavaeff proved himself to be the most adept exponent of this whirlwind dance who has been seen here for a long time.

Waters.

GLENN and RICHARD and Co. (9)
Comedy-Band Act
14 Mins.; Three, One and Three
5th Ave. (V-P.)

A "yes" and "no" meller sketch idea that consumes two minutes is utilized for the opener. An attempt of novelty for an introductory is reasonably obtained although some might argue that the sh-sh- hoke means nothing. That's open to discussion.

The manager's "message" is read that the opener is n. g. and the act goes into the usual band routine with Glenn and Richards up front, the men stepping forth from the ranks at the banjo. The girl is a comedienne and the boy an energetic high stepper. Featured in support are Barry and Dunn, another couple. The band is otherwise conventional, essaying some hokum with a "hot" quintet playing kazooks and banjo; a "Tiller boy" formation, etc.

The act is primed for speed and is considerable sandwiched in between the total running time of 14 minutes.

Charles B. Maddock is sponsoring the turn which seems to be an offering intended as a novelty flash for the better houses in straight vaudeville. It shapes up interestingly.

As a unit, the individual talents auger well for the act's possibilities for picture houses, capable of creating presentations and ideas through individual accomplishment by the personnel. It holds comedy, singing, dancing and music. With these ingredients a clever producer can do anything in the film theatres.

Abcl.

BEE JUNG
Aerial
5 Mins.; Three
5th Ave (Vaude-Picts)

Bee Jung is a blonde woman. Her trapeze routine is nicely presented, including a few of the familiar "thrillers" such as ankle holds, mid-body balancing, and so on.

She sells her stuff well, priming the acknowledgement neatly. Thus, while appearing overly solicitous of audience appreciation at first, the idea is to "warm them up" so that when a real stunt came along they were in the mood for hearty acknowledgement.

Without the business, as was apparent from the reaction, she might only have gotten to them once for the getaway instead of the few times Miss Jung managed to inspire healthy hand-to-hand music.

Fair opener for the family trade.

Abcl.

ROSS and HAYES
Comedy
14 Mins.; One
58th St. (V-P)

A special drop, supposed to picture the station and lunch room at Great Neck, L. I. but a sign says the road is the Erie, which has not strayed this side of the Hudson to date.

She is a waitress and he an actor—walking back to New York. She is fresh and he a glutton for verbal punishment. One remark was about actors not eating, breakfasting on "Racing Form" and a Camel. As for New York she thinks that if the East and West Sides are disregarded, the only things remaining would be bootleggers and hungry women.

They decide to make a team of it and after a uke bit offer a comedy dance for an exit.

It is a breezy turn, featured here, and made good.

Ibec.

CHAS. AHEARN and Co. (9)
Tramp Comedy
16 Mins.; Full Stage (Special)
State (V-P.)

Chas. Ahearn is the former trick bicycle rider. He and his bike were seen around for a long time in production turns staged by himself. His present is a well staged production with the company and himself doing hobo.

First set is on full stage with freight car back drop. The seven male members, one a midget, form a phoney band with dilapidated instruments, and Ahearn as the leader. Slapstick and gagging with trick instruments. Next set also on full stage with the girl member of the turn doing a dance bordering on the Egyptian. Good. Her next dance, with a balloon, is followed by a ball game played in slow motion by Ahearn and gang. With the balloon used as a ball, the slow motion is easily carried out and proves effective.

Two of the boys do a good dance number during the tramp action. Ahearn is there in a tramp role and more so in getting a competent company together. The act closed the bill at the State and finished tremendously after a somewhat slow start.

"JUNIOR RIPPLES OF 1926" (5)
Revue
25 Mins.; One and Full Stage
58th St. (V-P)

Ernest Evans is presenting this five girl, chorusless revue in which are Georgia Howard, Mabelle Oakley, Lucille Rogers, Ethel Moder and Yvette Mandler. As indicated from the billing, the turn is one of specialties, going from the apron to full stage frequently.

One of the girls does male throughout and so well that she will doubtless find her way into Broadway. With hair closely cropped she looks like a youth. Only until shaking her head is one sure she isn't a delicate boy.

She had the opening lyric, then went into a "Merry Widow" waltz. That was not so good, for the impersonator seemed too slight. With a specialty dance however, this girl showed real stuff. An Oriental number introduced two other girls, with a violinist standing out. Next on was the last of the specialists, a girl playing the grand piano prettily. An old fashioned number, had the impersonator again in action. The violinist then took the stage alone, but was on too long. There was a Spanish finale.

Evans needs to pull the turn together. For an all-girl act it is fairly good but not exceptional.

Ibec.

BALDWIN and BLAIR
Skit
15 Mins.; Three
58th St. (V-P)

A small town skit is the new offering of Walter Baldwin and Geraldine Blair. Sam Burton is a third player. The dialog is spotted in front of a cottage with the drop picture the town hall in the distance.

It is the story of two youths in love with the same girl. Both are running for mayor of the town, Hayesville. Burton's uncle owns the bank and he has wealth to offer. But she rejects him, a cue for the comment that he proposed to so many girls he felt like the inquiring reporter.

But her heart has been won by the other lad (Baldwin) who is a hick. He says he is the Jimmy Walker of the town and already had prepared a speech of acceptance, as mayor. He loses, as the votes were bought up by the opposition. No matter, the love affair goes through.

There is one song, duetted by Baldwin and Miss Blair. It is "Sentimental Me" out of last season's "Garlick Gadgets." They sing rather thinly but it is a catchy tune. The skit gets the team away from the sketch idea, which they have used for some time. It was liked here and should prove satisfactory along the line.

Ibec.

BALASI TRIO
Acrobatics
7 Mins.; Two (Special)
Palace (St Vaude)

Closed the show at this house and did nicely. Two men and a woman did the collegiate wave, opening by singing the number of that name.

A hand-stand by the understander on two special devices each sprouting five points upon which he rests only his fingers drew applause while three springboard leaps to the larger man's head build up in closing. The last trick is a head-to-head balance from the board.

The act looks well and can go on either end of a bill.

Skig.

LONDON, PARIS & NEW YORK
(13)
"Flash" Act
21 Mins.; one and Full (Special)
Palace (St. Vaude.)

A Joseph Santley producing act for which the producer had his difficulties in getting it within a twice daily house. Undoubtedly a question of money, but Santley didn't argue long for he took the turn intact into a night club where it played for a time as a floor show. Now, it has finally reached its original objective and vaudeville should welcome it despite the epidemic of the type which has been prevalent for so long.

Whether vaudeville can retain it is something else again as this act is among the best bets of the year for the picture houses. It's "slight" value alone will attest to that besides which it could suffice for the entire portion of the stage program in a major film house. It's as big and more slightly than some of the Public units have been. And one Broadway picture theatre executive cast approving eyes upon it while mentioning the added punch theatres such as his could give it. And he's right.

The act lacks a definite wallop. Picturesque, good to look at and nicely laid out but no definite personality or ability among the principals. These comprise Bud and Jack Pearson, dancers, Charles Ross, juvenile, and the Misses Jane Smyth and Dorothy Mack. The latter two sing and dance with Miss Smith's main forte being tap work and Miss Mack delivering lyrics clearly if not with too much vocal range. Eight girls form the chorus.

The layout is simple, the routine being always to return to a special drop in "one" to set for each stop of London, Paris and New York in full. A hazy recollection recalls that Santley did something such as this in a Friar's Frolic although there's nothing positive about that. Anyway, the act is scenically the cream of the vaude bottle as it is now delivered. A Broadway film house scenic artist is heralded as responsible for the sets and has turned out a corking job. The drop is a world map of some sort of cloth picking out the points named in the title. Side stage lamp-posts designate the scenes which rotate as a military drill before a presumed gate of Buckingham Palace; an "interior" for Paris and a traffic signal contraptions, with the red and green light, for New York. The girls carry sideights in this number, the men dressing as policemen.

Each of the principals gets a chance to contribute at every halt in the sequence while the Pearson boys do "Bobbles," "gendarmes" and "cops" during the changes. Ross turns loose a pleasant voice and Miss Smith offers an intricate hard shoe schedule as her outstanding bid. Very good, too. But the act is shy of a decisive push to give it added momentum at the finish. The "flag" ending, during which the national emblems appear, may be held against it by some but it's not "red-fire" or intended as such. Just pretty and appropriate under the circumstances.

The act can easily go around once but it's almost a shame to deny it a chance in the picture houses. As slightly as it is the scope of those theatres and what they could do, plus the augmented orchestration possibilities, is an obvious inference to be drawn upon the viewing. And the added personalities would give it that zest which is now lacking to the point it could be made to hold-over.

Skig.

LA FAYETTE-DELPHINO and Co.
Dance Revue
14 Mins.; Full (Spec. Drapes)
American, Chicago (V-P)

A revamping of the original Lafayette-Delphino turn with the same Apache finale and the same group of Filipino stringed instrument players.

Evelyn Jackson is new. She is a tall girl, but strong on the acrobatic stuff. Solos twice between the dancing of the team and the playing of the orchestra. Her presence is somewhat surprising as her dancing is more flashy than that of Grace Delphino and to that extent does not balance the turn.

Grace Delphino cannot kick. This seems to be an incurable and glaring fault. Her adagio work is good and she takes plenty of punishment in the Apache, but so long as she kicks with a bent knee she will never be a dancer.

The mandolin quintet is very good. The five Filipinos are wizards with a pick and twang sweet music out of their instruments.

All in all, Lafayette-Delphino is an acceptable flash for the stuff booked out of Chicago without having any superabundance of clam about it.

Loop.

N. V. A. INVITES COLORED SHOW PEOPLE TO BECOME BRANCH

Sec. Chesterfield Talks, but Unable to Answer Principal Question—Matter of Negro Professionals Paying Money to Align with White Organization

After 10 years' existence the National Vaudeville Artists has undertaken to have a colored branch of the N. V. A. At a meeting held atop the restaurant at 211 West 127th street (Harlem) last Thursday night Henry Chesterfield, secretary of the N. V. A., was the principal speaker.

Some of the colored men who attended declared Chesterfield about talked the assembled Negroes into a state of unconsciousness. After he had gone into all the details as to the whys and wherefores of an immediate organization of a colored N. V. A. he also answered a raft of questions.

To the colored men who were there many not active in vaudeville for some time, but still keeping in close step with its doings, there was one paramount question that so far has not been made exactly clear, although Chesterfield burned up fancy verbal pyrotechnics in suavely declaring that such an organization as planned would mean many untold benefits, the care of the sick, the aid of the destitute and ultimate founding of a colored vaudeville actors' home and the exceptional advantages offered in the benefit of the \$1,000 payable after death, etc.

The question the older and wiser heads present exacted, was "Is the N. V. A. going to pay for the upkeep of the proposed N. V. A. colored club?"

Matter of Expense
Chesterfield made an impression with his glorification of the N. V. A. project, but what the colored artists are to a man anxious to know is whether the N. V. A. from its present treasury will stand all or any part of the club rent, upkeep and salaries of any permanent officers necessary to keep it going day and night.

There was also queries whether the proposed colored N. V. A. club would make booking conditions any better, whether more Negro acts would be given vaudeville routes and whether there would be guarantees that the members of the colored N. V. A. would be able to obtain sufficient work to keep up their dues, etc., in the organization.

It was a ticklish task for Chesterfield. He relied upon words to help him, and they did to the extent that the colored professionals are going to look further into the matter to ascertain just what is going to come their way later.

Painting Word Pictures
While Chesterfield was painting enthusiastic verbal pastels of the great, glorious and exceptional advantages that were theirs to enjoy through such an organization as outlined, there was also some deep thinking on the part of some of the faithful members of the Colored Vaudeville Benevolent Association which has been in existence since 1908, and at the present time flourishes at 432 Lenox avenue, New York. What seemed the strangest part of the N. V. A. club movement in Harlem was that among the men present were some of those who had helped to found and keep alive the C. V. B. A. Bob Slater, its president; Garland Howard, secretary, and George Cooper of the board of directors. There were also present members of the C. V. B. A., who are beginning to wonder whether the proposed colored auxiliary if established will completely wipe out their beloved C. V. B. A.

There were so many things from the Chesterfieldian prospect that makes the N. V. A. sound like the biggest thing that ever came into the colored professional's life. And yet they are not so prone as to quickly discard many of the organization ideals that have held them together in other years when the N. V. A. was not so eager and ready to form a Negro branch.

The T. O. B. A.
The T. O. B. A. is a separate vaudeville and musical tab circuit, and just where it will come in on the N. V. A. proposition was not taken up by Chesterfield, although the impression was there that the

ALEX. PANTAGES SANG "ADELINE" OVER RADIO

Surprised and Thanked "Hoot Owls" in Portland—Then Put Over Paralyzer

Portland, Ore., June 8.
Alex Pantages can do impromptu stuff over the ether and score.

It all occurred when the vaudeville impresario happened to be in town a few days attending to matters pertaining to his new house, which opens soon.

Carl Werner, the demon press agent, and ever on the alert for originality, hit upon the idea that his boss would make an excellent radio attraction. He arranged to have Pantages together with Charley Hill and the Marcell Sisters, who were on the current bill, present what was termed as a "radio presentation" to be staged under Alex Pantages' supervision. The affair was to be given in conjunction with the Oregonian "Hoot-Owl" club, a good-fellow organization.

Pantages Rehearsed
When the time approached for the presentation, little did Werner know that with only a few hours notice, Pantages would have a great smooth-running radio show for the listeners-in. The vaudeville magnate was secretly rehearsing a group of songs as well as a nifty speech to give over the "mike."

When Friday evening rolled around, the day for the big affair, Pantages, Werner, Robert Smith (local banker), together with the acts and the house staff, arrived to do their bit at the "Oregonian" station.

As the meeting became settled, Pantages was called upon for a few words. He expressed gratification to the "Hoot Owls" for the happiness they have spread through the radio, and last but not least, taking the opportunity to plug some of the big attractions he had booked over his time, not forgetting to mention of his new house here opening around Aug. 1.

No "Cuts"
At the completion of his talk, Pantages was asked if there was anything else he could do besides speech-making, to which he together with Charley Hill sprang the surprise by singing "Sweet Adeline."

To say that this little surprise went over big is putting it in a lukewarm manner. After the song was completed, wires started coming in so fast, praising the vaude head.

One wire from a Chicago listener offered to get Pantages a 30-week route on the Keith-Orpheum time, with no "cuts."

Ice Skater in Film Houses

Charlotte, the ice skater, has been booked for a picture house tour opening at the Stadium, Paterson, N. J., this week with a tour of the Stanley houses booked by the Acme Exchange to follow.

Next week Charlotte plays the Strand, New York, for an indefinite engagement to be followed by the Strand, Brooklyn.

HARLAND DIXON FREE LANCE

Harland Dixon sailed for Europe Saturday, June 5, on the "Minnetonka." He is to vacation abroad. Dixon is a free lance, having been released by Ziegfeld and Sam Harris, who signed him later. It was reported Harris had Dixon signed for the leading comedy role in "Hawthorne of the U. S. A."

BESSIE CLIFFORD'S ROUTE

Bessie Clifford, the English comedienne who has not played over here for about nine years, has a Keith-Albee route beginning in September.



CARL MASON and FRITZ GWYNNE

This week (June 7), Loew's State, New York.
Booked season 1926-1927 Loew Circuit, opening Strand, Washington, Sept. 6.

Many thanks to Mr. J. H. Lubin and Mr. Martin Schenck.

Direction CHARLES J. FITZPATRICK, 160 West 46th Street, New York.

4 MORTONS ASKING \$4,000 FOR M. P.

The Four Mortons are asking \$4,000 for the picture houses, through Max Hart. This act has been a standard in vaudeville for years.

The Happiness Boys (Billy Jones and Ernest Hare), the best known radio and record team of its kind who have been consistently in demand, will play eastern houses, also through the Hart office. The territorial limitation is made necessary through the Happiness Boys' radio contract with the Happiness Candy Co. for WEAH appearances, as well as prior record bookings.

The Vernon Dalhart Trio, still another recording "name," is also slated for the film theatres.

'Sock Him Pop,' Said Bill, Jr., Landed Pop in Court

Billy Grady, agent, company manager and such is a great kiddier. That's one reason he is personal manager for W. C. Fields. But Billy's a bit leery about getting into jams.

Take that of Sunday last. Grady, pere, and Bill, Jr., hied to Ebbetts field, Brooklyn, to watch the Robins trim the Pirates. All the good seats were sold so he bought two for the upper pavilion. Spying some space in the bleachers Billy decided to sit there. But a policeman gave him an argument, saying the seats were taken. Grady, answered: "Yes, by me and me boy."

The cop got rough-like and yanked the older Grady out of the seat, tearing his coat.

The younger Grady spoke up: "Sock 'im, pop."

And pop did.

There was a tussle, Grady boring in close to escape the cop's "billy," but off to the hoosegow went Grady, pere.

In the Magistrate's court Monday, the officer accused Grady of disorderly conduct, assault and resisting arrest.

Grady pleaded guilty, but the court wanted to know about it. When told, the judge bawled the copper pretty, asking him if he worked for the owners of the Brooklyn ball club or the city.

Anyhow the officer started suit against Grady, asking damages because his false teeth were broken.

That was an exhibit. Grady says he guessed he broke 'em with a left hook.

The younger Grady is named Bill, too.

K. C. NIGHTHAWKS AT \$3,000

Coon-Sanders Original Kansas City Nighthawks, Victor record makers, open a tour of the Loew picture houses June 19 at Loew's State, St. Louis, booked by Hermine Shone.

The band is getting \$3,000 a week.

Neville Flesoon at Fox's, Philly
Neville Flesoon and Ann Greenway are at Fox's, Philadelphia, this week (June 7). Sam Lyons arranged the date.

Flesoon and Greenway, until this season, have been a standard Keith-Albee vaudeville attraction between production engagements.

COMEDY ACTS AND PICTURES

The bugaboo that comedy talking acts will not get over in large picture houses was disproved last week at Fox's, Philadelphia, when Moran and Mack were one of the hits of the bill in their specialty which consists largely of dialog. The previous week, Joe Jackson, panto comic, did the same thing.

More and more this type of house is turning to the comedy act, which has been the backbone of vaudeville for 30 years and has been so vital to vaudeville.

If the picture houses after experimentation begin making inroads on the supply, the most serious condition with which vaudeville has had to contend to date will result.

The passing of the two-a-day vaudeville houses with the resulting increase in the number of houses playing three or more performances daily must react in favor of the large picture houses that can afford to pay a vaudeville comedy act its salary without making the act play the usual "cut" salaries weeks.

As a result of the success of Joe Jackson, Moran and Mack and several other trail blazers, a renewed interest in comedy acts is being displayed by the bookers of the picture houses. This type of turn is expected to become just as important to the picture house programs as in vaudeville.

'NAMES' IN PLENTY FOR VAUDE WITH CLOSING OF LEGIT SEASON

Judith Anderson, Janet Beecher, McIntyre and Heath, Robert Woolsey Among Others In or Rehearsing New Acts—Johnstone-Brown Turn

VAUDEVILLE AS FILL-IN; SHERWOODS IN PICTURES

Two Acts at Keith's Palace Last Week Booked in Film Houses by Max Hart

Two acts at Keith's Palace, New York, last week are picture house possibilities under Max Hart's direction. Bob and Gale Sherwood with their entertainers and Trini and her Spanish revue are the acts.

The Sherwoods and their band are originally from the picture houses, where they did a Paul Ash. The Sherwoods competed six months at the Warfield, San Francisco, in competition with Ash at the Granada in that city. The act has played 16 weeks at the State, Cleveland; six at the Circle, Indianapolis, etc., and their decision to return to the picture houses is but a reversal to original form, vaudeville being a fill-in.

Bee Palmer Recording

Bee Palmer becomes an exclusive Brunswick artist upon her return from Europe late this summer.

Miss Palmer has passed her test and will be exploited along the lines of Marion Harris and Margaret Young, no longer connected with Brunswick.

Miss Palmer will have Sam E. Lewis, eccentric dancer last with Eva Shirley, on tour with her in the picture houses starting next week at Loew's State, Boston.

Al Siegel will preside at the Ivories for the shimmy songstress.

BEN WELCH TRAVELING

Ben Welch is playing a 10 weeks' vaudeville route through the mid-west and south, reaching Cincinnati Monday from his Chicago engagement last week at the State-Lake.

When Ben left New York he traveled by motor, Frank Murphy being with him to assist him in his act and carrying a chauffeur.

Mrs. Welch remained in New York to look after their daughter, who is playing in "Cocoanuts."

2 FRIEDLAND FLOOR SHOWS

When the Anatole Friedland revue opens June 23 at the Beaux Arts, Atlantic City, the present show at the shore cafe opens at the Twin Oaks, New York.

The latter is a Bobby Connolly revue, presented by Hermine Shone. Miss Shone also booked the Friedland show into the Beaux Arts.

RITA GOULD IN LEGIT

Rita Gould, vaude actress, will enter legit next season under direction of George M. Gatts in "Arabelle," a comedy by James McKent Barnes.

Present plans call for a late summer opening of the piece in Chicago with New York to follow.

With the closing of the legit season, the new acts being readied for vaudeville are many, with Judith Anderson, Janet Beecher, McIntyre and Heath, Robert Woolsey, Elsa Ernst, Sessue Hayakawa, and others breaking in new turns. The Hayakawa act is called "The Man From Shanghai." It is a condensed version of his legit vehicle, "The Love City."

Charles DeRoche, featured in pictures, will be in a sketch, "Love is a Game." Robert Woolsey, comic, will make his vaudeville debut in a comedy vehicle with Winifred Berry and Almire Sessions in his support. The McIntyre and Heath act this time will be new, called "Black Crows Don't Fly," written by Edward C. Davis.

Another combination will be Justine Johnstone and Joe E. Brown in a skit by Andy Rice, while Solly Ward will have a sketch of his own writing called "Tiger Red."

Johnny Dooley and Harry Delf are planning a team turn, while Fred Hildebrand is in a hokum act with a prop horse as the principal item. Frank Hunter, formerly of burlesque, will work with May Percival in "Wopology."

In addition, Daphne Pollard takes up bookings here in September, while Rhea and Santoro, the dancers, now with a Public unit show, will have an elaborate dance act for the halls.

TEXAS GUINAN AT \$3,500 FOR STANLEY AT A. C.

As soon as Texas Guinan closes her 300 Club, New York, she has contracts with the Acme Booking Office calling for two weeks at the Stanley, Atlantic City, at a guarantee of \$3,500 per week, for herself and her show. The second week in addition calls for a percentage in addition to the \$3,500 guarantee.

Hermine Shone booked Miss Guinan with the Stanley. Her contract was signed with the date open, pending Miss Guinan's decision to close her Times Square night club.

FRISCO AT LOEW'S

Frisco has been signed for three weeks by the Loew Circuit, opening at Loew's State, New York, next week, with the Metropolitan, Brooklyn, and State, Newark, following.

The jazz king is receiving \$1,500 weekly for the Loew booking. Sam Lyons placed the turn with Loew.

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BIG 'NAME' BOOKING 'DUEL' IN SIGHT FOR 'DRAWS' WITH NEXT SEASON'S START

'Any Number of Circuits Out for "Names"—Orpheum's Unit Show Scheme Flopped—Keith-Albee Trusting "Quantity" Will Supplant Quality—Picture and Independent Circuits Also in Box Office Race—No More Experimenting

One of the biggest booking duels in the history of vaudeville and pictures is slowly lining up for next season. The circuits in the market for "names" are Loew, Stanley, Publix, Sun, Pantages, Orpheum, Keith-Albee, Fox and the independently booked picture houses.

The condition arises from the chaotic condition of picture houses playing vaudeville and presentations that are not lined up with any regular circuits, although the ranks of the independents are beginning to break and ally themselves with other circuits.

The unannounced but nevertheless intended experiment of straight vaudeville houses at the opening of next season to try to draw with "quantity bills" of 10 or 12 acts will also use up a large quantity of turns.

Add to this the general raid of Loew and Pantages on "names" for their vaudeville and picture houses and the necessity for the Orpheum to secure "names" against Pantages and picture houses playing "names" in Orpheum cities and a small idea of the terrific demand to come may be visualized.

The Orpheum has returned to the "name" bookings after experimenting and flopping with unit road shows which were costly and did not draw. The "names" as usual outdrew the road shows almost two for one.

Acts Turning to Pictures

With the decline of the two-day straight vaudeville to its present minute condition, the acts heretofore not considering three or more performances daily are turning to the picture houses and outside vaudeville houses. Salary, regardless of the number of shows daily, is now considered the important thing.

Against this the apathy of the Keith-Albee Circuit in meeting demands for raises and for consecutive non-cut salaried routes, is said to be the tipoff that K.-A. is going for a strict economy program, not caring to meet outside competition and depending upon "quantity" next season to replace the former quality bills, that have shown a steady decline in that quality since the days of Percy G. Williams.

Billy Montgomery Again Arrested on Drug Charge

Giving the name of William Morgan, but whose right name is William Montgomery, 47, 131 West 36th street, formerly of the vaudeville team of Montgomery and Moore, (Morgan) was arraigned before Magistrate Flood in West Side Court on a charge of possessing a quantity of heroin and was held in \$1,500 bail for trial in Special Sessions.

Detective Pat Monahan, drug squad, was at 46th street and 7th avenue when he observed Montgomery. Monahan recognized Montgomery as a former drug addict and decided to frisk him. In his pocket, the detective said, he found a bottle of heroin.

In court Montgomery pleaded not guilty and waived examination.

About two years ago Montgomery was arrested on a similar charge. After being adjudged guilty he received a suspended sentence.

2 NEW MAGICIANS AT SOCIETY'S 22D DINNER

Rubini, Telepathist, Working Without Contact, Located Objects

The Society of American Magicians, Houdini president for eight years, held its 22nd annual dinner Friday night in the McAlpin and had it topped off by two newcomers to the profession who had the old-timers among the professionals frantically with appreciation. The newcomers were Manuel, coin manipulator from Los Angeles and one year a professional, and Rubini, a Czech-Slovakian telepathist who worked without contact.

The dinner itself was heavily attended, but speeches were taboo generally, Howard Thurston and Dr. A. M. Wilson being the only ones who addressed the gathering.

When the show portion came around, the performers were Jean Barry, Holland comedy magician, Silent Mora, Houdini, Manuel and Rubini.

Manuel's coin manipulations, in which he brings up five half-dollars simultaneously between his fingers, later manipulating eight of them across the back of the hand, were handsomely received, while he did card flourishes with the entire deck, using but one hand.

Rubini is a Houdini protege who has worked night clubs about Chicago. In a rather lengthy explanation he explained that he must be guided, mentally, by a control, who (Continued on page 31)

Richman Given Protection In \$250,000 Alienation Suit

Harry Richman need not be examined before trial in the \$250,000 alienation of affections suit which the wealthy diamond broker, Victor H. Cohn, has pending against the night club entertainer. The Appellate Division has affirmed a ruling that Richman need not testify before trial as to whether he called May 3, 1934, on the "Leviathan" for Europe; whether or not Sylvia Gordon (Cohn), the plaintiff's wife, was a passenger on the same boat; whether or not they lived for a month in Paris and at what hotel. Because of the nature of the action, the courts believe that Richman is entitled to protection on that score.

HAWAIIAN MARRIES

To Florence Smith, Both of Vaudeville Act

Toledo, June 8. Refused a marriage license by Clerk L. D. Vitek in Marshalltown, Ia., Clarence Kane, Hawaiian, and Florence Smith, of Racine, Wis., both of Aldrich's Imperial Hawaiians, vaudeville troupe, came to this city, procured a license, and were married here by the Rev. Thomas Fitzgerald.

The act was playing Marshalltown last week when Kane and Miss Smith applied. The reason for the refusal to grant the license, Vitek said, was that the couple had failed to show proper credentials of identification.

Mr. and Mrs. Frank B. Andrea, also members of the Aldrich company, had appeared before the clerk with the marriage applicants and offered to sign as witnesses, claiming that they knew Miss Smith's parents.

That Kane is a Hawaiian is the believed foundation for Vitek's action.



Introducing Fred Dempsey

Ladies and Gentlemen:— This is Station "Y.C.W.F." operated by Leo Feist, Inc.

We take pleasure in introducing Fred Dempsey, who will introduce the "Feist" brand of songs. Fred's hobby is popularizing "Feist" songs, his favorite song being "AFTER I SAY I'M SORRY."

The old timers all know Fred. We want the newcomers to meet and know him.

LILLIAN BRADLEY HIRED 'STAG' DANCE MANAGER

Algia Morgan, Dancer, and Max Goldfarb Fined \$100 Each for Nude Dance

Fines of \$100 each were imposed in Special Sessions Friday on Algia Morgan, 27, of 112 Throop avenue, Brooklyn, and Max Goldfarb, manager of private exhibitions, of 980 East 163d street, following their pleas of guilty to giving an immoral dancing exhibition. A similar charge is pending against Miss Morgan.

Miss Morgan and Goldfarb were arrested April 15 following a raid on a restaurant at 48 West 27th street at which Miss Morgan was the principal performer and Goldfarb the manager of the show. More than 300 men were in the audience given in conjunction with a beefsteak dinner.

Policeman John Murray, of the Second Division, who made the complaint, said he gained admittance to the show after paying \$2.50 for a ticket. Several men sang and danced, but when Miss Morgan appeared on the floor she had very little more than a few beads adorning her body. According to the detective, after dancing a few minutes she found the trinkets burdensome and removed them. The officer then decided to take action and gave the signal to fellow officers who rounded up the whole crowd. The audience was discharged in the Magistrate's Court of disorderly conduct, but Goldfarb and the women were held for trial.

Goldfarb told the court he was in the radio business, but put on private exhibitions for Lillian Bradley, a theatrical producer of private entertainments, of 1591 Broadway.

Miss Morgan after paying her fine was continued under \$500 bail to answer similar charge for dancing in the nude in a restaurant at 26 Park place on May 6.

PREFERRED DOG TO WIFE

South Bend, Ind., June 8. Robert Heimcamp, leader of the orchestra at the Palace theatre, who preferred sleeping on a cot with a large bulldog rather than with his wife, was adjudged guilty of assault and battery upon her in the city court.

Heimcamp was arrested on the charge several weeks ago, previous to the filing of a divorce action by Mrs. Heimcamp. She alleged non-support, also that her husband "stepped" with other women and then related the dog incident.

ROSE BEAUMONT MARRIED

Eben S. Phillips, Sportsman, Husband of Former Mrs. Billy Van

Manchester, N. H., June 8. Rose Beaumont-Van was married, April 18 at Newport, N. H., to Eben S. Phillips, known throughout New England as a sportsman.

It's Phillips' second marriage. He was recently divorced from his first wife, quite quietly.

Mrs. Phillips was the fourth wife of Billy B. Van, whom she divorced and retired to her home at Georges Mills, N. H. Van appeared in vaudeville for several seasons with the Beaumont Sisters, with the sisters a team before they got, and after they lost, Van.

Nora Bayes Separated From Latest Husband?

Nora Bayes and her latest spouse, Bennie Friedlander, the chain garage owner, are reported separated. Married about a year, the comedienne and the garage man maritally parted some time ago, it is said.

Miss Bayes, with her piano accompanist, Lou Alter, sails June 14 for a Gulliver (English) tour, stopping off first in Paris. The original sailing date in May was postponed because of labor conditions in England.

21 AFFIDAVITS AS TO JIMMY DUNN'S SOBRIETY

Cooney Bros. Cancelled Hold-over Week for "Master of Ceremonies"

Chicago, June 8. Seven musicians, 3 stage hands, 3 actors, 1 song plugger and 7 laymen signed an affidavit here that Jimmy W. Dunn, who acts as master of ceremonies in moving picture theatres, was "sober and reliable" during the week he was employed at the Stratford theatre.

According to the story, it seems Dunn was engaged for a week with an option on a second week. About the middle of the week he was told that Cooney Brothers wished to exercise their option and hold him over, but Saturday night he was paid off and informed his services were ended.

The management's "out" for not holding him over was that his conduct had not been proper. Dunn thereupon got the signatures of the theatre attaches plus several outsiders to prove his deportment was above censure.

Unless a compromise is effected on the extra week's salary which Dunn claims is his due, he threatens to file suit.

ONLY 12 GERMAN PERFORMERS RECEIVE \$40 OR OVER NIGHTLY

Berlin Theatre Mgrs.' Ass'n Revises Salary Minimum—Provincial Managers Continue Maximum Salary for Operatic Singers—Will Bar Stars

FUNNY K.-A. RULING ON CABARET APPEARANCE

Harry Pilcer Warned Not to Appear at Tucker's Playground—Nor Take Band

The somersaulting Keith-Albee bookers had another showing with Harry Pilcer, recently returned to New York from Paris. The bookers wanted Pilcer for Keith's Palace, New York, but did not want him to even make a friendly appearance upon the cabaret floor of Sophie Tucker's Playground.

It somewhat puzzled Pilcer, away from New York, but had read that Keith's Palace played Miss Tucker while she was professionally appearing at her own cabaret, the same one, and that the Palace also billed her.

As another blast, the K.-A. bookers informed Pilcer that if he did come into the Palace and obeyed all of their other rules and regulations, he could not bring with him Eddie Elkins' Band while the Elkins Band was at Miss Tucker's night club.

But the Elkins Band also has appeared with Miss Tucker at Keith's Palace, so Mr. Pilcer called on a Greek interpreter to find out who was wrong. He's still with the Greek.

DUKE CROSS' WIFE

Duke Cross married Catherine Greer six years ago in Chicago. They will sail for the other side late this month, following the closing of "Nanette" at the Globe, New York. That Mr. Cross had remarried after divorced by Lois Josephine was not generally known until Mr. Cross admitted it this week.

Creditors Seek Feinberg

Abel I. Feinberg, erstwhile Loew agent, is back on Broadway and the news of his return quickly percolated to the ears of his creditors. The latter have been on the hunt for Feinberg's whereabouts for the enforcement of their claims with no success.

The creditors also report a rumor that Feinberg might be reinstated as an enfranchised Loew agent in a short while.

Berlin, May 30. The association of Berlin theatre directors has decided to drop the regulations about a minimum salary for actors. Now only performers who receive more than 150 marks (\$40) a night will be subject to the regulation of the association. Formerly all actors who received over \$15 a day had to have their salary o. k'ed. by a managerial committee.

As there are only about 12 performers who receive more than 150 marks nightly the whole regulation of salary may be said to have been entirely dropped.

Also the idea of the maximum salary has been shown to be impractical and will be abandoned.

In the operatic field the situation is different, as the provincial general managers have voted on mass for a continuation of the maximum salary regulation.

As has been the rule for the last two years, no local singer may receive over 1,000 marks (\$250) a performance, and no foreigner over 1,500 (\$375).

This may keep the big foreign artists away from Germany. Gigit and Jeritza will not appear here as was originally planned.

Managers' Annual Meeting

The theatre managers' annual meeting took place in Kiel during May. Many important questions were on the list, but what decisions were made are unknown. Meetings were held behind closed doors.

The questions announced for discussion had been the financial need of the German theatre, a protest against the height of the amusement tax, a resolution to reduce the royalties paid on stage plays, and an attempt to clarify the relationship between the theatre and the radio.

The only announcement was of the founding of a fund for taking care of old and needy theatre managers. In the last year four formerly successful managers committed suicide on account of financial straits. For this charity a yearly benefit day was decided upon. From every ticket sold in Germany on that day ten pfennigs (2½c.) must go to the fund.

DAINTY MARIE WITH 'PLANTS'

Dainty Marie has been booked for a tour of the Pantages Circuit next season.

The next act will have an advance press agent ahead in Frank Gunn. She will carry two plants for comedy to be used during her physical culture lecture.

PROSPER and MARET
Featured in "GAY PAREE"
Exclusive Management
Ed Davidow & Rufus LeMaire
1500 Broadway, New York

CALIF. TAKES STEPS TO PREVENT ACTORS STRANDING IN STATE

Charles F. Lowy, of Labor Commission, Insists on Uniform Booking Contract—Summons Vaudeville Booking Men to Conference

Los Angeles, June 8. "There will be no more stranding on the coast."

That, in essence, is the dictum of Deputy State Labor Commissioner Charles F. Lowy, who has summoned the local vaudeville booking men for a conference at which they will lay out a uniform booking contract for all acts playing California. The meeting is scheduled for July 16.

Agents were granted renewals of their present licenses this week on condition that are subject to the approval of the Labor Bureau providing they adopt the uniform contract.

Mr. Lowy contends that the present contract is inequitable to the artist as the California State Law provides that the Labor Bureau pass on all contracts and none of the contracts at present conform with the law, he claims.

One of the provisions of the new contract will be that all acts brought into this territory must be provided with transportation to the point of booking so that there will be no stranding on the coast.

The contract will also provide that the agent distinctly agrees to furnish all information and full routing with dates and directions before any work is done in California by the actors. The present contract provides that in the event of an emergency or accident at the theatre where the act is booked, this booking is cancelled.

Lowy wants the contract changed so that the actor will receive substitute bookings and lose no work. Thus, where bookings are delayed for any length of time, other employment must be secured for the act.

This ruling will be for all booking agents, whether located here or not as long as they have California theatres connected with them.

In case of any violation of the State Law or a failure to live up to the state contract, licenses of the agents will be taken up, which will mean the refusal to allow them the booking privilege within the state.

If an agent representing an eastern organization violates the license, the refusal to book in California extends to his organization.

GUS SUN MEETING CIRCUIT HEADS

Chicago, June 8. Gus Sun of the Sun Circuit was in town last week holding a meeting with several important independent picture and vaudeville circuit heads.

Meetings were held in the Gus Sun-Billy Diamond offices.

The Sun circuit looks as though it will be in a strong position for the coming year.

The publicity department of the Gus Sun Circuit has an elaborate campaign under way for next season. A series of special feature stories concerning the musical tabloids which the circuit is booking has been prepared by Phil Anderson, the chief publicist for the Sun interests. These are forwarded to the theatre managers in the Gus Sun towns with the managers getting the stories into the Sunday editions.

Over 60 theatres receive this publicity service from Mr. Anderson. Sun annually books in the neighborhood of 100 musical comedies.

Ass't Becomes A.&H. Mgr

Los Angeles, June 8. G. W. Ratcliffe, managing the Ackerman and Harris office here, has been replaced by E. H. Keate, formerly his assistant.

DENVER'S FIRST SAX CONTEST

Denver, June 8. The first saxophone contest ever held in the Rocky Mountain area is being conducted by the Empress jointly with a local music firm which is offering two saxophones to the prizewinners.

PERFORMERS ALLEGING 'GYP' IN FAR OUT INDEPENDENT SPOTS

Managers Adopting Annoying Methods May Shortly Find Difficulty in Securing Bills—Bookers Fed Up with Complaints—Ready to Quit

FREE BOOKINGS!

The Al Moore and U. S. Naval Orchestra at the Stanley, Philadelphia, last week (May 31) has previously played Fox's Philadelphia.

Another act to play the Stanley recently after playing Fox's was the McQuarrie Harpists.

The bookings verify Variety's report about the non-opposition situation in the picture houses playing added attractions.

ACTS IN HARLEM DANCE HALL ONCE WEEKLY

Consternation has hit the Harlem colored theatre operators through the announcement that the Savoy, the mammoth new uptown colored dancing hall, is to play vaudeville acts in connection with its usual features every Thursday night.

Several colored houses are playing combination vaude and pictures but figure that the Savoy with its proposed vaude feature will make big inroads in their business. The Savoy, with its two "hot" Negro bands, has already upset traditional returns at the night clubs and the dance palaces.

The Savoy is at 140th street and Lenox avenue and is charging 60 cents top for its Thursday night vaude and dance combination.

BROADWAY PALACE CHANGE

"Death Trail" Cutting Shows and Salaries

Los Angeles, June 8. Broadway Palace, house of Ass'n "death trail" vaudeville, has changed its policy from four to three shows a day. Trade at this house has been poor of late, it is said, with the result that the management feels that operating expenses can be cut down considerably by giving one performance less.

It is also understood the salaries of this house will be paid in proportion to the number of shows.

"UKELELE IKE" HELD OVER

Cliff Edwards (Ukelele Ike) has been held over at the Strand, New York, for the second week. Following the current week's engagement Edward will tour the Stanley Circuit booked through the Acme Office.

Max Hart is handling Edwards' picture bookings.

Dancers in Film Houses Ramon and Rosita from the Club Anatole, New York, are picture house touring.

The dancers open at the Hotel Ritz-Carlton, Atlantic City, next month following the film engagements.

Performers returning from the out spots, mostly independent stands, are reporting that they are being subjected to every known "gyp" with a few innovations thrown in to separate them from the meager salaries they get playing these dates.

That most of these stands consider performers "open game" for all sorts of shakedowns has been verified. Unless some of the managers standing in for "kickbacks," or getting it all direct, change methods of coin-separating operations, they will find it next to impossible to get performers to play these stands. As it is, several bookers handling them are about fed up on reports and ready to discontinue bookings on the next squawk.

In resort towns especially the gyp on performers is worked overtime. Acts usually playing these spots have a schedule permitting the making of the last train out of town. Now it's different, and the night show has been delayed an hour in these one night stands so that performers are compelled to miss their trains and to remain over at a hostelry operated by the theatre manager either opening or by subterfuge.

The additional expense of the night's stopover and breakfast in the morning is unwarranted, but these managerial "we boys" believe in keeping most of the money they pay out for talent in their own town and in their own pockets. Then, too, when performers are stuck, the old double room gyp is worked overtime, with \$2.50 and \$3 room rates in towns that never saw more than \$1 a night ordinarily for flop privileges.

Firemen's "Shake," Too

In addition to the lodging and food holdup, stage crews and detailed firemen also work a shake on the performers, practically compelling them to purchase the worst kind of bootleg liquor for \$2 a pint, with the canvass being so compelling that even teetotalers fall for this one just to be regular. Those who have been over the route and nicked won't repeat on the time for anything, and are gradually tipping off others as to what they may expect. Consequently, bookers handling these spots have found it difficult in filling their shows here.

WANTED

Strong Young Dancer of good appearance to do

LIFTS

and ADAGIO Work

Fake and Simplicity Necessary. Must be experienced. Good engagement to suitable person in production.

Apply Box 420 Variety, New York

Just an Expression
of Thanks and Deep Appreciation
for a Successful Season

Trini

THE BABY GRANDS

JANE and KATHERINE LEE

Who Have Again Proven Themselves Successful Headliners and a
Real Box Office Attraction

NEXT WEEK (JUNE 14) LOEW'S WILLARD AND AMERICAN
MANAGERS LOOKING FOR YOUTH, BEAUTY AND TALENT, PLEASE TAKE NOTICE

Permanent Address: Bayside, L. I., N. Y. Phone Bayside 1130

VAUDEVILLE ACTS AS 'DIVERTISSEMENTS' WITH STOCK CHORUS IN NEW FILM THEA.

Going Into Use at Balaban & Katz' North Shore—
Three Acts in Addition to Pictures With Each
Turn Elaborated for "Presentation"—New North
Shore Will Oppose Orpheum's Riviera and Diver-
sey in Same Neighborhood

Chicago, June 8.

Vaudeville elaborated upon and projected as "presentations" is the plan which Balaban & Katz will use at their new North Shore theatre, scheduled to open June 17. The new house is located at 8600 north and will be the farthest north theatre in Chicago.

The plan will have a stock bunch of chorus girls for various acts. B. & K. will book three acts from vaudeville. The act will be dissected and built up. Thus a headline single will be booked, but each of her numbers instead of being just a song will be enlarged into a production with scenery and props and added talent to interpret the idea.

Similarly acts of other descriptions will have emphasis laid on some one feature around which the B. & K. production department will frame a "divertissement" (the name that will be used in place of "presentation").

In other words, B. & K. are going to vaudeville for the germs of their productions, taking over vaudeville, changing and modifying it so as to fit their houses and entertain their patrons.

The new North Shore will, to a greater or lesser degree, be in opposition to the two north side houses of the Orpheum Circuit, Riviera at 4600 north and the Diversey at 2900 north. Both houses already have a problem in their matinees, which are very light.

Parks Hurting Theatres

Ideal park weather has been keenly felt by neighborhood vaudeville and picture houses adjacent to park spots.

Jersey towns particularly have felt the inroads of the park season. Some houses in these spots have established new low gross records. Many have slashed price scales in half to compete.

Other towns which have also been nicked are more optimistic about the park opposition. These wiseacres feel that theatre attendance will be hurt for a while, but that the annual novelty of the park will be short-lived.

HENRY BROWN ALONE

Henry Brown, formerly associated with the Pantages Circuit, has entered the independent agency field.

Brown, a former vaudevillian, retired some time ago from the stage to associate himself with the Western Vaudeville Association from which he jumped to Pantages. During his connection he was located in Los Angeles.

Bud Murray Staging Acts

Chicago, June 8.

Dave Resnick, local agent, is producing flash acts for vaudeville with Bud Murray doing the staging.

Murray is the Shubert stage director in this territory having "The Student Prince" and other attractions in these parts.

DAVIS, PITTSBURG, WITH SUMMER "GRIND" BILL

Straight Vaudeville House
Changes Policy and
Scales

Pittsburgh, June 8.

The Davis, straight vaudeville, inaugurated a new summer policy Monday. It will include six Keith-Albee acts and a feature picture. Although the change was announced for the summer only by Manager Eugene L. Connelly, it leaves the city without a single straight vaudeville house.

Continuous performances are to be given. The scale is 50c. for the entire first floor and 40c. for the balcony at matinees, except Saturdays and holidays, when the night scale will prevail. This night scale is 60c. for the lower floor and 50c. upstairs.

Downtown Pittsburgh has two theatres running pictures with vaudeville.

\$900 FOR ALAN ROGERS

Alan Rogers is closing with "Rose-Marie" on the coast to come east for a tour of the picture houses booked out of the Acme office, opening June 28 at the Stanley, Philadelphia.

Rogers is getting \$900 for his "single."

Hugh Herbert's New Sketch

Hugh Herbert will shelve "Solomon's Children" after his present tour, replacing it with a new one, "Anything but Business," authored by himself next season.

"Solomon's Children" has served the vaude comedian-playwright for three years.

25% in Other Policies

More than 25 percent of the independently booked vaudeville stands have already discontinued vaudeville for summer with at least as many scheduled to drop out after July 4.

Despite the number discontinuing vaudeville but a small percentage are actually closing; others continuing with pictures, stock or other policies, the latter generally of an experimental nature.

LIFTED LEGIT TITLE BRINGS INJUNCTION

George Choos's vaude act "Tip-Toes," has been recaptioned "Step Along." An injunction alleging infringement on the musical, "Tip-Toes," awarded Aarons & Freedly, precipitated the change.

The injunction relief awarded the legit firm has had its effect with other vaude producers who either purposely or unwittingly appropriated titles of former or current Broadway successes. The precedent in this case has assured managers of legit attractions that their titles cannot be infringed upon.

Irving Newhoff, Agent

Irving Newhoff (Newhoff and Phelps) has been granted an agent's franchise by the Loew Circuit.

The team dissolved some weeks ago with a reason for retirement being given as the current jockeying methods of the K-A Circuit with standard acts.

Circuit Pays for Protection

The Jean Bedini unit, which will play the Keith-Albee Circuit next season as a road show, will include in addition to Bedini, Irene Ricardo, Jans and Whalen and an Albertina Rasch Ballet.

According to information the K-A Circuit pays for the production and hires the act. Bedini receives a royalty as a producer, in addition to his salary for appearing in the afterpiece and doing his specialty.

EDDIE DARLING MADE K.-A. BOOKING CHIEF

Wegefath Now Office Manager—Reports of Mythical Offers to Darling

A shake-up in the Keith-Albee booking office has occurred, with Eddie Darling now titled "Managing Director of the Booking Department" and C. Dayton Wegefath "Office Manager."

The elevation of Darling to supreme head of the booking department was rumored several weeks ago following reports of offers of \$50,000 a year received by Darling from Alf T. Wilton and others.

The Wilton offer, while a myth, was circulated widely following stories of friction between Darling and the powers that be in the K.-A. circuit. This was followed by another purely imaginative version of an offer made by Famous Players, and still another supposedly from the Stanley Co.

According to report, Darling has been given carte blanche in the bookings. He is expected to travel extensively, leaving the actual physical bookings of the K.-A. houses to his subordinates and assistants.

The Eva Tanguay booking at the Palace, New York, several weeks ago as a headline attraction in a \$2.20 top vaudeville house after she had performed similarly at Loew's State, one block south, at a 55c. scale, was said to be one of his first official actions.

ORPHEUM AT SIOUX CITY

Sioux City, Ia., June 8.

Announcement has been made that this city will have a new Orpheum theatre building at the southeast corner of Sixth and Pierce streets. Arthur Sanford, president of the Frances Building company, handled negotiations for the deal and said that the project had been assured with certain minor details yet to be worked out.

The Strauss company of Chicago will finance the deal.

"Son of the Steppes"

S. KARAVAEFF

A Russian Boy With American Ideas

"PROGRESSIVE STEPPING"

SEASON 1921 WITH MADAM PAVLOWA

SEASON 1922-1923-1924—"ZIEGFELD FOLLIES"

SEASON 1925-1926—KEITH-ALBEE and ORPHEUM CIRCUITS

LAST WEEK (May 31st)—STANLEY, PHILA., WITH MARKED SUCCESS

THIS WEEK (June 7th)—KEITH'S, WASHINGTON, D. C.

AND STILL STEPPING



V. M. P. A. DECIDES ACT BREACHED CONTRACT OVER "AFTERPIECE"

Ritz Bros. Penalized Week's Salaries in Favor Interstate Circuit—Refused to Double Into Afterpiece—Canceled at San Antonio by Gen. Mgr.

The Vaudeville Managers' Protective Association has ruled against the Three Ritz Bros. and in favor of the Interstate Circuit in a complaint resulting from the refusal of the act to appear in an afterpiece when appearing at the Majestic, San Antonio.

The refusal was ruled to be a breach of contract as the Interstate contracts contain the "afterpiece" clause as do the Orpheum Circuit contracts.

The V. M. P. A. decision also awarded the circuit damages, but this was waived by Charles Freeman, the Interstate's general booker, and Bob O'Donnel, the Interstate's general manager. The circuit claimed the week's salary and fares home.

The Ritz Bros., according to the complaint, refused flatly to go into the afterpiece at San Antonio and expressed a desire to do their own specialty only. O'Donnel informed them they would not be allowed to appear unless consenting to double into the afterpiece. The act

refused and O'Donnel canceled the San Antonio week.

This was followed by the cancellation of their remaining four more weeks of Interstate time.

The act was being headlined on the Interstate at a salary of \$800 weekly. They recently accepted a Loew Circuit route.

ILL AND INJURED

George Le Maire, at the Palace, Chicago, was suddenly taken ill Thursday and forced to discontinue.

Mrs. Jack Allen (Allen and Tyrell), is very ill in a Chicago hospital.

Mrs. Grace Budd, mother of Ruth Budd (vaudeville) claims a broken ankle sustained while entering Pantages, Toronto, seven weeks ago. Mrs. Budd's ankle has been reset three times and is now in a cast, according to her.

Helen Byrd Russell, prima donna with "Smiles and Kisses" (Mutual) last season is confined to the French Hospital, New York City, where she recently underwent an operation.

MARRIAGES

John Kennard Hamilton, publicity man for Peggy Joyce, to Twila Opal Rinehart, film actress, in Los Angeles, June 2.

Announcement was made of the marriage of Elinor Patterson, daughter of Joseph Medill Patterson, to Russell Codman, Jr., of Boston, May 25. Miss Patterson made her stage debut with a Milwaukee stock last season. She later alternated with Iri Tree in the nun role of "The Miracle" and received very favorable notices from critics. Charles Schneider, son of Ida Kramer ("Able's Irish Rose"), will be married June 20 to Gussie Josephson, with both contracting parties non-professionals.

Katherine Adams to Percy A. Walker, in Elmira, N. Y., June 1. Miss Adams, author and lyricist, is the daughter of Edward Grant Adams, former U. S. Consul to Ireland. Mr. Walker is from Dublin.

Ilka Chase to Louis Calhern, June 3, at Irondequoit, near Rochester, N. Y. Contracting parties play stock leads with Lyceum Players, Rochester.

Constance Binney to Charles H. Cotting at Lume, Conn. The groom is of a Boston stock brokerage firm.

Rose Beaumont-Van to Eben S. Phillips, non-professional, April 18, at Newport, N. H.

Clare Kert to Harry Engel, June 8 at Ottawa, Canada. Mr. Engel is vice-president and general manager of Robbins-Engel, Inc. (music). Mrs. Engel was society editor of the Ottawa "Citizen."

Charlotte Davis ("Vagabond King"), to Edwin R. Berger (realtor), June 6 in New York.

Robert Z. Leonard to Gertrude Olmstead, El Mirasol Hotel, Santa Barbara, Cal., June 8. The groom is a director of Metro-Goldwyn-Mayer, and a former husband of Mae Murray. The bride is a young M-G-M player.

Loretta Cook and Wayne Huft of the Emma Cook Stock company, playing the middle west, will be married June 9 at Monmouth, Ill.

BIRTHS

Mr. and Mrs. Dudley Ayes, Los Angeles, daughter. The father is an actor, the mother formerly Winona Wilkes, daughter of Tom Wilkes. Despite a Caesarian operation, June 5, the mother is rapidly recovering.

Mr. and Mrs. George Thorpe, at their home, Forest Park Apartments, Kew Gardens, L. I., June 3, son.

Mr. and Mrs. Arthur Schott, June 7, in New York, son. Schott is the Roger Kahn orchestra pianist.

More "Amateur Frolics"

"Amateur Frolics," with mixed casts of 50, will again rotate over the Loew Circuit as summer build-ers in its neighborhood houses.

Victor Hyde has been commissioned to stage revues for Loew's Avenue B, Orpheum, Delancey, New York and Gates, Brooklyn. The casts will comprise local amateurs.

WEBER-FIELDS—FILM HOUSES

Weber and Fields are to reunite for a tour of the large picture houses.

H. T. Kraft of the Alf Wilton office is handling the bookings.

GLEN BURT'S BOOKINGS

Chicago, June 8.

Glen Burt has completed a tour of Indiana and surrounding states and is said to have lined up a formidable circuit for himself for bookings next year. He is leaving next week for Wisconsin and Michigan for more houses.

Although in the Sun-Diamond agency, Burt is booking his theatres independently.

Warners' Cameo, Bridgeport, Sold

Bridgeport, Conn., June 8. Alfred Gottesman Enterprises have taken over the Cameo from Warner Brothers. The new owners, who operate a chain of theatres throughout the state, assumed immediate possession and will close the house in two weeks for extensive alterations.

Upon reopening late in August the house will play vaudeville and pictures, with the acts booked independently.

Fox's Subway, Brooklyn

William Fox's new house at Eastern parkway and Bedford avenue, Brooklyn, will be known as the Savoy. Construction work is progressing with unexpected rapidity that the house is now scheduled for opening in August.

It will play six acts and pictures on a split week basis booked through the Fox vaudeville agency.

JUDGMENTS

Belmont Producing Corp. and Richard G. Herndon; R. De Mare; \$78,553.69.

Cleveland Realty Corp.; T. G. & T. Co.; \$17,376.60.

Wm. A. Brady; W. S. Andrews et al.; \$3,668.43.

Sigmund Romberg; James E. Barton; \$706.52.

Tyson Co., Inc., Thos. J. and Wm. J. Fallon; H. E. Ellenbogen; \$4,878.45.

Charlotte Goetzl; B. Voss; \$2,043.37.

Thermodyne Radio Corp.; I. Gainsburg; \$5,189.18.

Seeniya P'Tza Theatrical Corp., Moses Segal, Morris and Samuel Meyers; O. J. Gude Co., N. Y.; \$864.50.

Pushed Into a Come-Back Manley Says, 'Goaled 'Em'

Chicago, June 8.

Juliet Dika, playing the State-Lake theatre last week, was taken ill during one of the shows.

Dave Manley, formerly a vaudeville, and now doing quite well as an agent, sauntered casually into the State-Lake building to sell some more acts. He was grabbed from behind by two men and steered into the theatre.

"What's matter?" he yelled as they shoved him down the aisle toward the stage. Then he looked on the stage and saw the familiar table, chair, and water pitcher, which used to accompany him on his tours.

"Go up there and do your act," said Will Singer, manager of the theatre. Dave did—dressed in a business suit and waving his little black book around as he gassed. And then he went upstairs to sell some more acts.

Dave Manley says Dave Manley was a knockout on his revival as an act.

2 Weeks of 1-Nighters in Vt.-N. H. Mountains

Burlington, Vt., June 8.

A circuit of one-nighters to consume two weeks has been arranged by Bob Murphy and Eddie Parks. The show holds five acts and an afterpiece. It plays the towns of the Vermont and New Hampshire mountain district.

Meanwhile Messrs. Murphy and Parks are set for the summer at Murphy's farm at Bingham Beach, South Royalton, Vt.

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DETROIT, MICH.
Booking Acts Direct

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General Executive Offices
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160 WEST 46TH ST.
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GENERAL MANAGER

MARVIN H. SCHENCK

BOOKING MANAGER

CHICAGO OFFICE

604 WOODS THEATRE B'LD'G

JOHNNY JONES

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EXECUTIVE OFFICES:

THIRD FLOOR, PHELAN BLDG.

MARKET, GRANT and O'FARRELL STREETS SAN FRANCISCO

ELLA HERBERT WESTON, Booking Manager

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The Fally Markus Vaudeville Agency

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ALBERTINA RASCH

Has Secured the Rights to Present Her Dance Version of

GEORGE GERSHWIN'S

"RHAPSODY IN BLUE"

As Presented by the RASCH BALLET at the NEW YORK HIPPODROME and Held Over for a Second Week FOR VAUDEVILLE, MOTION PICTURE THEATRES, ETC.

WITH COMPANY OF

14 RASCH GIRLS—2 SOLO DANCERS—AND THE

TIOMKIN DUO

RUSSIA'S GREATEST PIANO VIRTUOSOS

EXPLOIT THE VALUE OF YOUR LOCAL CONDUCTOR AND ORCHESTRA IN THIS SYMPHONY IN JAZZ MADE FAMOUS BY PAUL WHITEMAN

Now Booking for the Fall Season—Write for Particulars

LEO DE VALERY, Gen. Mgr.

ALBERTINA RASCH, Inc.

113 West 57th Street

New York City

MINSKY'S B'KLYN STOCK BURLESQUE AT FULTON

Minsky Brothers will invade Brooklyn next season with their burlesque stock policy. In association with Joseph Weinstein, builder of the Gloria Gould Embassy theatre, they have purchased the Fulton theatre on Fulton street, which has been under lease to Marcus Loew for 10 years. The Loew tenancy of the house will end with the current season, the Minskys taking immediate possession.

They have also secured the adjacent property at 1273 Fulton street to be included in the rebuilding.

William Minsky plans to have a combination stock burlesque and dramatic stock company to present tabloid versions of Broadway dramatic successes in the house as part of the general program.

Senor M. Senia Gluck and Felicia Sorel will stage the ballet numbers and Jack Manning, late of the "Greenwich Village Follies," will have the handling of the numbers and ensembles. The dramatic stock organization will be under the direction of Mark Linder.

Minsky's National Winter Garden stock will close this week.

JOYCE HAWLEY AT CHELSEA

Big billing is being accorded by the stock burlesque house, Chelsea, on Eighth avenue, to Joyce Hawley, the ginger ale gal of the Earl Carroll leaky bath tub.

She is appearing there this week. Two police raids have been made on the Chelsea stock, both before Miss Hawley joined.

A stubborn battle against forced closing is being made by the Chelsea against Father Thornton, head of the parish of St. Columbus, who succeeded in having the producers and principals of the company twice arrested.

Petitions addressed to the License Bureau asked for the revocation of the license. The management retaliated by circulating petitions of its own and over 5,000 names have been secured, according to Art Smith, treasurer of the house.

Meantime, the theatre's first conviction is being appealed. This together with the counter petitions is expected to bring peace into the Chelsea house.

Father Thornton is reported as having objected to dialog and business during the early weeks of the season. The management acceded to his objections, wishing to avoid any trouble.

At the Friday matinee, Harry Seymour, comic, made a plea for patronage, telling the audience that the company was being threatened. Billy Walwright, straight man; Sylvia Pearl, soubrette; Flo Owens, Larry Clifford and Ann Winston, prima donna, joined the show last week, replacing Emily Clark and Lee Hickman.

Arthur Alja Albert, saxophonist of the Chelsea orchestra was married last Wednesday to Esther LaNorr of the chorus.

Sigmund Solomon, manager of the house, was host at the after-theatre party for the newlyweds.

Legit Shows on Wheel With Burlesque Actors

Lew Talbot will cast his proposed legit attractions, "White Cargo" and "The Gorilla" with burlesque performers when the shows rotate over the Columbia Circuit next season.

Talbot arrived at this decision this week when unable to secure non-Equity casts from legitimate ranks.

Despite the enforced induction of burlesque talent for these legit attractions, the shows will be played legitimately and not "jazzed" up.

Talbot will attempt the experiment which may or may not click, although general opinion has it that there are a sufficient number of former legit players in burlesque to cast both shows.

MISS CUNNINGHAM STARRING

Evelyn Cunningham will again head her own show, "Evelyn Cunningham's Revue," rotating over the Mutual Circuit on the Henry Dixon franchise next season.

MUTUAL DIRECTORS MEET

The annual meeting of the Mutual Burlesque Circuit Board of Directors was held at the Mutual offices, Powers Building, New York.

USING B'WAY TITLES

From reports, many of the burlesque shows next season will revive old burlesque titles for their tours, with these titles lately well advertised through having been borrowed by Broadway musicals.

Broadway producers are said to claim a holding lien on such titles as acquired by them through copyright mostly. Burlesque men state they are ready to bring forth billing that the titles were used on theatrical properties for years.

Neither will the Broadway producers, according to the burlesque managers, care to attempt legal procedure to enforce their claims, since the Broadwayites do not want it publicly known that they appropriate burlesque names and ideas for this date at \$4.40 or \$5.00 for what burlesque sold on their stages in days gone for 50 cents.

Herk Pays \$2,500

For Box at Friars

About \$15,000 was realized at the auction sale of tickets for the Friars Frolic, held at the clubhouse Tuesday night. Willie Collier handled the ticket sale, assisted by T. H. Herk.

The Governor Smith box was purchased by the Mutual Burlesque Circuit for \$2,500, and will be donated by Mr. Herk to the governor. The tickets were sold at \$100, \$50, \$25, \$10, and \$5 apiece.

The auctioneers and speechmakers were Bugs Baer, Mr. Collier, Walter Kelly, Bill Frawley, and others.

Empire, Chicago, \$275,000 With Owner Taking Lease

Chicago, June 8. Benjamin B. Dreil has purchased the Empire theatre building on Madison street for \$275,000 cash. The deal was consummated with I. H. Herk, former owner, taking a five-year lease on the theatre at \$22,000 a year.

According to present understanding, the Empire, a grind movie house, will become a spoke next fall in the Mutual wheel. It is half a block from the Star and Garter, Columbia burlesque house.

Columbia's 7% Divvy

The Columbia Amusement Company declared its first dividend in three years last Thursday, upon the occasion of the regular monthly meeting of the board of governors of the company.

The day previous the annual stockholders' meeting was held, which included the subsidiaries of the Columbia, none of which are reported as having declared dividends.

The dividend, according to report, was for 7 per cent. It was passed for the last two years.

Burlesque Changes

Bill Gordon, Hebrew comic, Empress stock, Milwaukee, for Frank Damsell's show, Mutual, next season.

Harry Feldman, in stock at Milwaukee, for Irons & Clamague.

Kitty Warren and Joe Lang have been signed by Ben Levine as featured principals for his "Smiles and Kisses" (Mutual) next season. Miss Warren was to have headed her own show but abrogated the arrangement to appear with Lang in Levine's show.

Spaeth and Walters with a Lew Talbot show. Meanwhile, Jimmie Walters is acting as producer and stage manager at the Savoy, Atlantic City.

PITTSBURGH STOCK CLOSED

Pittsburgh, June 8. Stock burlesque at George Jaffe's Academy closed Saturday. It's a Mutual house.

Final week was "Gay Parade."

"Good Little Devils" Cast

Harry West has completed his roster for next season's edition of "Good Little Devils" (Mutual). The new lineup includes Bobby Wilson, Frankie Moore, Bert Clark, Reggie White, Danny Jacobs, Mac Clark and Hughie Mack.

N. V. A. COLORED BRANCH

(Continued from page 25)

N. V. A. colored club would be open to the man or woman who was a stage professional.

The T. O. B. A. has an Actors' Union and is out making a fight to add members to its roster. The A. U. from its Washington headquarters has sent out propaganda which offers the colored professionals the very same benefits the N. V. A. outlined.

The colored professional has promised to think the N. V. A. thing over. A committee comprising Bob Slater, Garland Howard, George Cooper, J. Rosamond Johnson and Jesse Shipp is to go over the matter in a body conference and then report back to Chesterfield.

It may be significant that the men selected are factors in other colored organizations, although one of them, Dressing Room Club (Mr. Shipp, president) only went out of existence last week. There are several who retired from active stage connections to devote all their time to the advancement and progress of the C. V. B. A.

Why N. V. A. Now?

What has a peculiar slant is the wonderment among some of the colored professionals why the N. V. A. should step out at this time and launch such a movement when the summer is at hand and few of the colored vaudevillians or any branch of the Negro professionals have any work ahead until fall. This does not apply to the T. O. B. A., which endeavors to run through the summer in most of its houses.

Apropos of Chesterfield's oratorical appeal to the colored professionals to rally around the N. V. A. banner, there is little prospect of any consecutive work for the Negroes from the Keith-Albee offices, and the prospective members of the colored N. V. A. must fork up from their own pockets \$25 or so to pay initiation and a year's dues.

Chesterfield is said to have gone strong on the proposed N. V. A. club project, outlining it as possible for the Negro members to have a club that would be decent, absolutely free of drinking and gambling and where the women would receive proper respect. It all seemed to be a slap at the colored theatrical clubs now in existence, despite colored professionals pride themselves upon the conduct of their clubs. It's generally known that Bob Slater does not and never will tolerate gambling or drinking at the C. V. B. A.

Mr. Slater had he cared could have replied at the meeting to Chesterfield, stating some facts as to club conduct that would have proved most surprising to the N. V. A. secretary who had invaded their precincts, telling him lines of blarney have heretofore reached Harlem via political loud speakers.

There are no bonfires of elation in Harlem over the proposed founding of a Negro branch of the N. V. A. It may come, but it will have to carry something more concrete than gilded promises and a club room which the members must maintain themselves.

Some years ago when the White Rats thought they saw easy money in dues from the colored performers, notice was sent the colored artists that they "must" join the Rats. The colored players decided they wanted no part of the whites in club, society or organization. They remained by themselves, and out of that decision the C. V. B. A. evolved until reaching its present high standing among the colored show folks.

It's quite likely that the leaders of the colored professionals will again study that phase of aligning themselves with a white organization that seemingly never thinks of the colored race in the show business without a money objective included?

KID LEWIS BANKRUPT

Former Champion Owed \$30,000—Lost on Horse Racing

London, June 1.

Admitting he was the biggest fool in the world at racing, Kid Lewis, ex-boxing champion of the world, in making application for an order of discharge from bankruptcy, attributed his insolvency to losses in horse racing. The bankruptcy court reported the ranking liabilities of \$30,000 included claims of \$23,000 for income and super taxes, while his assets realized only \$160, though valued at \$6,000.

The discharge was granted, subject to a judgment for \$500 which was paid by friends of the debtor.

WILLS VS. TUNNEY; WINNER VS. DEMPSEY

Tunney and Colored Contender to Battle for Shot at World's Title—Metropolitan Area

BY JACK CONWAY

After all the smoke has cleared away the fight fans of the country will find Gene Tunney and Harry Wills battling at the Yankee Stadium, the winner to meet Jack Dempsey at either Boyles Thirty Acres or the Yank park, providing the commission will allow the promoter to scale 15 rows of ringside seats at \$50.

The entire controversy is a ballyhoo for both bouts, according to info straight from the feed bag. Dempsey doesn't care one way or the other providing he gets his price but has had to take the slap and stand for accusations reflecting on his courage because there wasn't a spot in the country where the fight could be held except New York city or Jersey. This placed it squarely up to Rickard, who until very recently, was not reported as keen for a Dempsey-Wills match.

The feeling stirred up throughout the country against Dempsey by the American Legion and certain bigots, despite the fact that hundreds of prominent pugs were just as bombproof during the war, made for a condition of which promoters fought shy.

There isn't a well informed fight critic or student of ringology who doesn't think Dempsey can stop Wills in jig time, and that Paddy Mullins had deliberately passed up lucrative matches angling for the one big shot and the loser's end, but the press has been feeding the public the usual bologna about the whole affair.

FRANKIE BROWN FREED

Bad Check Charge Not Pressed in Court

"Frankie" Brown, former featherweight boxer, 28, who fought "Johnny" Kilbane in Philadelphia to a draw some years ago was freed in West Side Court by Magistrate John V. Flood. Brown was arrested in front of the Palace theatre by detectives Vincent O'Donnel of the West 58th street station and "Johnny" Broderick, head of the Industrial Squad on the charge of passing a worthless check.

The sleuths arrested Brown on the complaint of Joe Hannigan of the Empire Hotel who alleged he cashed a \$100 check for Brown which was returned "no account." The signature bore the endorsement of "Willie Cook." Brown claimed a mistake had been made.

"Willie" Cook appeared in court. So did Hannigan who is manager of the Empire. The case was adjusted and the court freed Brown. The latter had an enviable record when in the "roped square." He is said to have fought 239 battles but was never "K. O'ed."

K-A-O Golf Tournament

The Keith-Albee-Orpheum Golf Tournament will be staged at the Westchester-Biltmore Country Club at Rye, N. Y., June 22-23. The qualifying round of 18 holes will be played Tuesday morning. Match play will start in the afternoon round the same day, and will be in flights of eight under handicaps determined by the medal scores.

The semi-finals will occur Wednesday morning in 18 holes, with the finals in the afternoon, also 18 holes.

Harvey Watkins of the K-A office is handling the annual tournament.

NO GAMBLING AT DOG RACES

\$400,000 Track Gets But Slim Send-Off

Newark, N. J., June 8.

A reduction in the admission scale from \$2.20 to 99c. almost immediately followed the opening last Thursday of the \$400,000 race track for dogs in this city.

Seating 5,000, the grand stand at the opening races held but 2,000, with an unknown quantity of "paper."

Betting started, but was quickly silenced by the police, who declare that no betting of any character will be permitted at the track.

Dog racing is all new to Newark. With nightly races, unless the public becomes quickly educated to and likes the sport, there is a question ahead.

FOX—M. G.—WINNERS

Two pitchers, Miller (Fox., and Borak (Metro-Goldwyn), threw phantom base balls Saturday when their teams won and boosted their averages in the New York Motion Picture Baseball League.

Though held to one hit, First Nat'l gathered three runs but finished on the short end when Fox collected 15 bingles for a total of 16 runs.

Metro-Goldwyn scored 11 runs on 14 hits while Borak was holding the Warner Bros. team to two runs and three hits.

Miller was as good at the plate as in the box, cracking out a lengthy home run.

Scores: R. H. E.
Metro-Goldwyn 11 14 2
Warner Bros. 2 3 5
Fox 16 15 0
First Nat'l 3 1 0

Warner Bros. and Fox at Clason Point; First National and Metro-Goldwyn at Catholic Protectory, and Pathe and Universal at Bennett Oval Saturday (June 12).

N. Y. M. P. B. B. LEAGUE

	W. L.	Pct.
Fox	2 0	.1000
Famous	1 0	.1000
Universal	1 0	.1000
Metro	1 1	.500
First Nat'l	1 1	.500
Pathe	0 1	
Warners	0 3	

FIGHTS IN ILLINOIS; NATE LEWIS' SAY

Chicago, June 8.

Consensus of opinion among the sporting gentry and boxing game insiders is that Illinois has an up-standing, square-shooting boxing committee commission, and that hereafter the fist game in Illinois will be approached from the right angle.

Illinois will not have boxing before July 1. When the lid is lifted there will be tremendous competition, with everyone ready to give Tex Rickard the battle of his career.

Nate Lewis, formerly manager of some of the cauliflower clan, is going to have quite a few words to say about what will be what in the fights. Mr. Lewis has a big following and plenty of prestige in his home town.

PROBABLE FIGHT WINNERS AND PROPER ODDS

By Jack Conway

Yankee Stadium

THURSDAY, JUNE 10

BOUT	WINNER	ODDS
Paul Berlenbach vs. Young Stribling	Berlenbach	5-6
Jack McVey vs. Sailor Friedman	McVey	even
Red Herring vs. Sergeant Baker	Baker	5-3

Coney Island Stadium

FRIDAY, JUNE 11

Sid Terris vs. Billy Petrolle	Terris	2-1
Eddie Anderson vs. Joe Glick	Glick	8-5

**The World's
Greatest
Showman**

GRAU

Master Showman Gets the Year's

BOO

for an EXTENDED RUN at his World-Fa

JOHN BA

In WARNER BROS. S

"DON

"The Greatest Lov

**Off to a Flying Start—the
Big \$2 Top Extend**

*The Grand West Coast Premiere Opening of This G
the present Fairbanks-Pickford*

WARNER B

The World's
Greatest
Actor

**AND
JUAN**

Biggest Box-Office Prize When He

BOOKS

at the EGYPTIAN THEATRE, Los Angeles, Calif.

ARRYMORE

premiere Screen Achievement

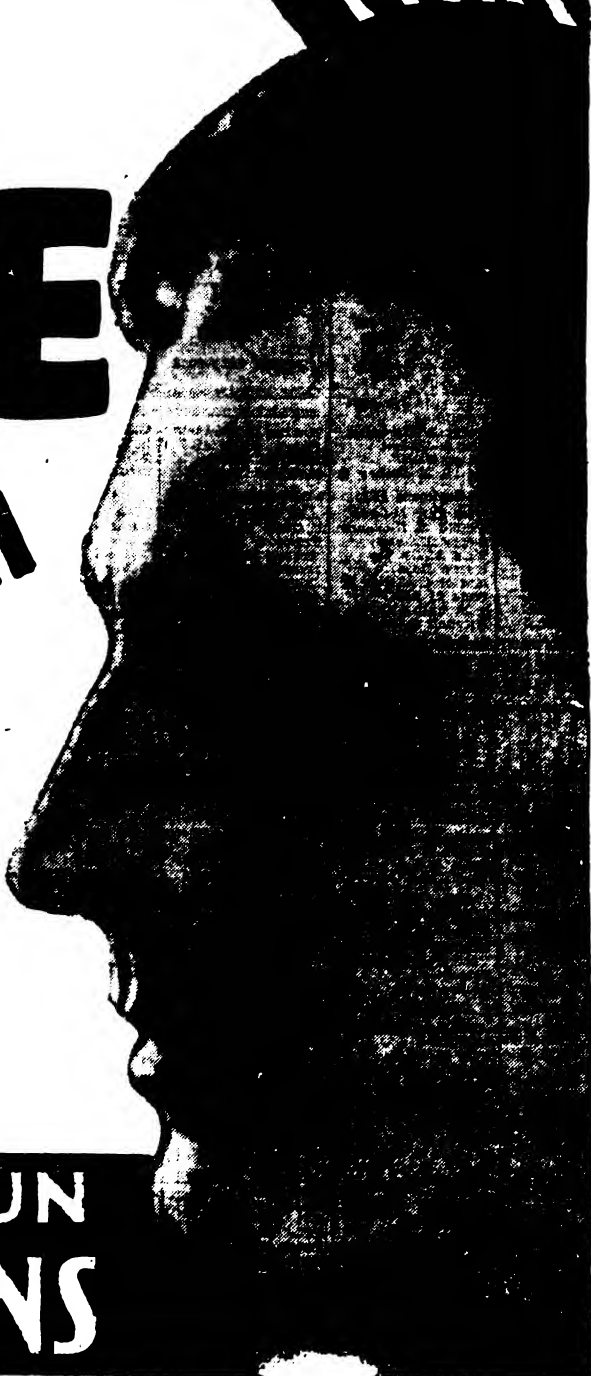
JUAN

"The Actor of All Ages"

First of Warner Bros.
Extended Run Specials!

Great Special will take place at the conclusion of
the run at the Egyptian Theatre

**ROS. EXTENDED RUN
PRODUCTIONS**



PRESENTATIONS—BILLS

THIS WEEK (June 7)
NEXT WEEK (June 14)

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 June

PARIS
Champs Elysees
Saint-Granier
Rebels
Griffith Bros
Alberto
A Klein Fam
3 Okabes
Revue by Rip
George
Robert Dantes
Signoret
Jane Marnes
Therese Dorny
Marion Ford
Yvonne Legay
Mrs Walker Giris
Empire
La Pia
Jenny Colder
O'Connor
Miguellet & Maxie
Allister
Torino
9 Lelis
Lord Alin
Bertie Arnalnia
Chaispelle
Olympia
Yvonne George

NEW YORK CITY
Colony (Pc) (6)
Tremendous Trides
DeForest Phonofilm
"Boiling Home"

Male (Pc) (6)
Gilda Gray
"Aloma"

Elvold (Pc) (6)
Bruno Steinbach
Gus Edwards Rev
"Say It Again"

Strand (Pc) (6)
Strand Frolic
Cliff Edwards
Pauline Miller
John Quinlan
Strand 4
Jeanette Gilmore
"Ella Cinders"

Warner (Pc) (5)
Gail & Record
"Marriage Circle"

American (L)
1st half (14-16)
Belma Brants Co
Ulla & Preston
Edmunds & Fanch
Chas Ahearn Co
Fabianno
Mack & Velmar
DeMarlo & Mariett
(One to fill)

2d half (17-20)
Raymond & Mason
Wiggins & Wiggins
Brown & LaVelle
LaFantasie
Carney & Jess
J & K Lee
Max & Gang
(One to fill)

Avenue B (L)
1st half (14-16)
Stanley & Attie
Alloe Lawlor Co

125th St. (K)
1st half (14-16)
Chilton & Tyler
Frank Russell
Bendor & Knapp
Charlton & Shields
Spencer & Williams
Hita & Foley

Palace (K) (7)
1st half (14-16)
Boyd & Wallen
B & J Pearson
Seed and Austin
London, Paris & NY
Bert Erroll
Judith Anderson
Holmes 3 (14)

Albion (K) (7)
1st half (14-16)
Casey & Warren
Mallory & Case
Helen McManus Co
2d half (17-20)
Selma Brants Co
Cooper & Herman
Kramer & Breen
Bobby Randall
Chas. Ahearn Co

Delaney St. (L)
1st half (14-16)
Max & Gang
Lorenco & Halcomb
Howard & Ward
Vox & Talbot
Brichie & Rath
3 Londons

2d half (17-20)
LaSalle & Mack
Armstrong & Gill
Amoros & Jannette
Bobby Van Horn
Walter Fohl Co

Max & Gang
Lorenco & Halcomb
Howard & Ward
Vox & Talbot
Brichie & Rath
3 Londons

1st half (14-16)
Mitchell & Darling
Marie Murrow
Markwith Bros & E
Ryan & Lee
4 Madcaps

2d half (17-20)
LaSalle & Mack
Armstrong & Gill
Amoros & Jannette
Bobby Van Horn
Walter Fohl Co

Delaney St. (L)
1st half (14-16)
Max & Gang
Lorenco & Halcomb
Howard & Ward
Vox & Talbot
Brichie & Rath
3 Londons

1st half (14-16)
Mitchell & Darling
Marie Murrow
Markwith Bros & E
Ryan & Lee
4 Madcaps

2d half (17-20)
LaSalle & Mack
Armstrong & Gill
Amoros & Jannette
Bobby Van Horn
Walter Fohl Co

Delaney St. (L)
1st half (14-16)
Max & Gang
Lorenco & Halcomb
Howard & Ward
Vox & Talbot
Brichie & Rath
3 Londons

1st half (14-16)
Mitchell & Darling
Marie Murrow
Markwith Bros & E
Ryan & Lee
4 Madcaps

2d half (17-20)
LaSalle & Mack
Armstrong & Gill
Amoros & Jannette
Bobby Van Horn
Walter Fohl Co

Delaney St. (L)
1st half (14-16)
Max & Gang
Lorenco & Halcomb
Howard & Ward
Vox & Talbot
Brichie & Rath
3 Londons

1st half (14-16)
Mitchell & Darling
Marie Murrow
Markwith Bros & E
Ryan & Lee
4 Madcaps

2d half (17-20)
LaSalle & Mack
Armstrong & Gill
Amoros & Jannette
Bobby Van Horn
Walter Fohl Co

Kio Taki & Yoki
Emmy & M Wags
Zardo & Vadio
Sally Ward
(One to fill)

51st St. (K) (7)
Cannon & Lee
Stroude 3
Marg Padula
Haynes & Beck
Rhyme & Reason
(One to fill)

5th Ave. (K)
2d half (10-13)
Genaro Gloria
Cecilia Weston
Lulu McConnell
Jack Joyce
Sully & Thomas
Edith Clapper

58th St. (K)
2d half (10-13)
R Vintour Co
Runaway 4
Cortelli & Atkins
Donohue & LaSalle
Miss Marcelle
Lloyd & Lane

Fordham (K)
2d half (10-13)
The Lumars
Jerome & Ryan

Greely Sq. (L)
1st half (14-16)
Gaines Bros
Athlete
Verdi & Glenn
3 Lions
E'Claire 2 & W
3 Londons
Lorenco & Halcomb
Dunio & Gogna
Casey & Warren
Roy & Rose
Movie Masque

Lincoln Sq. (L)
1st half (14-16)
Cooper & Rodellio
Healy & Garnella
Sum Liebert & Co
Smith & Deeds
(One to fill)

2d half (17-20)
DeMarlo & Mariett
Vale & Crane
Brown & Rogers
Mallion & Case
4 Madcaps

National (L)
1st half (14-16)
LaSalle & Mack
Mays Burt & F
Brown & Rogers
Coelia & Verdi
Vaudie Ltd
2d half (17-20)
4 Phillips
Healy & Garnella
Vox & Talbot
Harry Rose
Muriel & Fisher R
(One to fill)

Orpheum (L)
1st half (14-16)
Arnold & Florence
Peggy Brooks
Polly Kelly Co
Harry Rose
Muriel & Fisher R
(One to fill)

2d half (17-20)
Mitchell & Darling

Hamilton (K)
2d half (10-13)
Avon
Turns & Allen
Extra Co
(Three to fill)

Jefferson (K)
2d half (10-13)
Mignon
Mack & Rossett
Machon & Scott Rev
Fres & Morrison
Chas Chase
(One to fill)

125th St. (K)
2d half (10-13)
Chilton & Tyler
Frank Russell
Bendor & Knapp
Charlton & Shields
Spencer & Williams
Hita & Foley

Palace (K) (7)
1st half (14-16)
Boyd & Wallen
B & J Pearson
Seed and Austin
London, Paris & NY
Bert Erroll
Judith Anderson
Holmes 3 (14)

Albion (K) (7)
1st half (14-16)
Casey & Warren
Mallory & Case
Helen McManus Co
2d half (17-20)
Selma Brants Co
Cooper & Herman
Kramer & Breen
Bobby Randall
Chas. Ahearn Co

Delaney St. (L)
1st half (14-16)
Max & Gang
Lorenco & Halcomb
Howard & Ward
Vox & Talbot
Brichie & Rath
3 Londons

1st half (14-16)
Mitchell & Darling
Marie Murrow
Markwith Bros & E
Ryan & Lee
4 Madcaps

2d half (17-20)
LaSalle & Mack
Armstrong & Gill
Amoros & Jannette
Bobby Van Horn
Walter Fohl Co

Delaney St. (L)
1st half (14-16)
Max & Gang
Lorenco & Halcomb
Howard & Ward
Vox & Talbot
Brichie & Rath
3 Londons

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4 Madcaps

2d half (17-20)
LaSalle & Mack
Armstrong & Gill
Amoros & Jannette
Bobby Van Horn
Walter Fohl Co

Delaney St. (L)
1st half (14-16)
Max & Gang
Lorenco & Halcomb
Howard & Ward
Vox & Talbot
Brichie & Rath
3 Londons

Kramer & Boyle
Gordon's Dogs
(14)
Earl Hampton
Alexander & Peggy
Kharum

51st St. (K) (7)
Cannon & Lee
Stroude 3
Marg Padula
Haynes & Beck
Rhyme & Reason
(One to fill)

5th Ave. (K)
2d half (10-13)
Genaro Gloria
Cecilia Weston
Lulu McConnell
Jack Joyce
Sully & Thomas
Edith Clapper

58th St. (K)
2d half (10-13)
R Vintour Co
Runaway 4
Cortelli & Atkins
Donohue & LaSalle
Miss Marcelle
Lloyd & Lane

Fordham (K)
2d half (10-13)
The Lumars
Jerome & Ryan

Greely Sq. (L)
1st half (14-16)
Gaines Bros
Athlete
Verdi & Glenn
3 Lions
E'Claire 2 & W
3 Londons
Lorenco & Halcomb
Dunio & Gogna
Casey & Warren
Roy & Rose
Movie Masque

Lincoln Sq. (L)
1st half (14-16)
Cooper & Rodellio
Healy & Garnella
Sum Liebert & Co
Smith & Deeds
(One to fill)

2d half (17-20)
DeMarlo & Mariett
Vale & Crane
Brown & Rogers
Mallion & Case
4 Madcaps

National (L)
1st half (14-16)
LaSalle & Mack
Mays Burt & F
Brown & Rogers
Coelia & Verdi
Vaudie Ltd
2d half (17-20)
4 Phillips
Healy & Garnella
Vox & Talbot
Harry Rose
Muriel & Fisher R
(One to fill)

Orpheum (L)
1st half (14-16)
Arnold & Florence
Peggy Brooks
Polly Kelly Co
Harry Rose
Muriel & Fisher R
(One to fill)

2d half (17-20)
Mitchell & Darling

Hamilton (K)
2d half (10-13)
Avon
Turns & Allen
Extra Co
(Three to fill)

Jefferson (K)
2d half (10-13)
Mignon
Mack & Rossett
Machon & Scott Rev
Fres & Morrison
Chas Chase
(One to fill)

125th St. (K)
2d half (10-13)
Chilton & Tyler
Frank Russell
Bendor & Knapp
Charlton & Shields
Spencer & Williams
Hita & Foley

Palace (K) (7)
1st half (14-16)
Boyd & Wallen
B & J Pearson
Seed and Austin
London, Paris & NY
Bert Erroll
Judith Anderson
Holmes 3 (14)

Albion (K) (7)
1st half (14-16)
Casey & Warren
Mallory & Case
Helen McManus Co
2d half (17-20)
Selma Brants Co
Cooper & Herman
Kramer & Breen
Bobby Randall
Chas. Ahearn Co

Delaney St. (L)
1st half (14-16)
Max & Gang
Lorenco & Halcomb
Howard & Ward
Vox & Talbot
Brichie & Rath
3 Londons

1st half (14-16)
Mitchell & Darling
Marie Murrow
Markwith Bros & E
Ryan & Lee
4 Madcaps

2d half (17-20)
LaSalle & Mack
Armstrong & Gill
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Bobby Van Horn
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Delaney St. (L)
1st half (14-16)
Max & Gang
Lorenco & Halcomb
Howard & Ward
Vox & Talbot
Brichie & Rath
3 Londons

Mack & La Rue
B & J Pearson
Pasquall Bros
(14)
The Takeover
P & P Hanson
Jan Rubin
Wilton St
Fred Hildebran
Nan Halperin
Lahr & Mercedes
Filtrations
Greenpoint (K)
2d half (10-13)
Sally Beers
Niblo Spencer
Art Henry
(Three to fill)

Orpheum (K)
2d half (10-13)
Gordon Bros & K
Jones & Grannan
Bert Levy
Weston & Luckie
(Two to fill)

Prospect (K)
2d half (10-13)
Kemper Boyd & J
Melville & Stetson
(Others to fill)

CONY ISLAND
New Brighton (K)
(7)
Geo De Ormande
Gallier & Sia
Newell & Most

AKRON, O.
Keith's (7)
Mary O Howard
Emily Darrell

MADEIRA, W.V.
Ward & Doolay
Cronia & Hart
Ben Benson Co
Jim Jean & J
Minstral Memories
Nite on Roof
DeWitt & Gunther
(Three to fill)

State Lake (O) (13)
Dora Mathgan
Nerve & Knox
Irv Aaronson Ed
George Price
(Others to fill)

ALBANY, N. Y.
Frederick (K)
2d half (10-13)
Y & P Binas
Ernest Wong
Farrel Taylor Co
Lew Kelly
(One to fill)

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Frederick (K)
2d half (10-13)
Y & P Binas
Ernest Wong
Farrel Taylor Co
Lew Kelly
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Frederick (K)
2d half (10-13)
Y & P Binas
Ernest Wong
Farrel Taylor Co
Lew Kelly
(One to fill)

ALBANY, N. Y.
Frederick (K)
2d half (10-13)
Y & P Binas
Ernest Wong
Farrel Taylor Co
Lew Kelly

Cosmopolitan Rev
Davey Jamieson
Happy Harrison

Palestine (KW)
1st half (14-16)
Ruby 3
Bernard Weber Co
Fenton & Fields
Pat Daley Co
(One to fill)
2d half (17-20)
Maurice Earl
Murray & Lavers
Banjo Land
(Two to fill)

JERSEY CITY
Keith's

2d half (10-13)
Morris & Wallcott
Packer 2
Raymond & Platt
Thornton & Girls
Walsh & Moore
(One to fill)
State (K)
2d half (10-13)
Raymond Pike

Mary Wales has eaten 3,000 stalks of celery during three years consecutive work and still going strong.

HARRY MARY
CARDIFF and WALES
Per. Add., 548 W. 144th St., N. Y. C.

Nash & McDonald
Harry Fox
Rome & Gant
(One to fill)

JOHNSTOWN, PA.
Majestic (K)

2d half (10-13)
Harriman & Jones
Joe Howard Rev
W & G Ahern
Frank De Vera
(Others to fill)

JOLIET, ILL.
Majestic (Fe)

2d half (10-13)
Maxwell & Field Co
Reed & LaVere
"The Bat"

1st half (14-16)
Sig. Priscoe Bd
(One to fill)
2d half (17-20)
W Higgle & Girls
(One to fill)

KAN. CITY, MO.
Pantages (14)

Medini 4
Carey Ellsworth & M
Rives & Arnold
Ann Chandler
You Gotta Dance
(One to fill)

Main St. (WV) (14)
Bobby & King
Nite in Buenos
A Small & Mays
(Two to fill)

LITTLE R.K. ARE.
Majestic (H)

1st half (14-16)
Wilfred Dubois
Yon & Lovell
Authors & Comp
Moore & Freed
(One to fill)

2d half (17-20)
El Cieve
Villa & Strigga
Ted Lorraine Co
(Two to fill)

LOCKPORT, N. Y.
Palace (K)

2d half (10-13)
Clemens Bellows Co
Dunbar & Niles
Iris Greene
Donovan & Lee
Paramount 5

LONDON, CAN.
Loew's

1st half (14-16)
Karl & Rovel
Barber of Jackson
Edna Torrence Co
2d half (17-20)
Ann Vivian Co
Chas Morati Co
Tadafon Co

LO. BEACH, CAL.
State (F) (14)

Evans & Percs
Marcus & Booth
Merritt & Coughlan
Stepanoff Dancers
Montana
Berio Girls

LONG BEACH, N. J.
Broadway (K)

2d half (10-13)
Jack Denton

Metrop'tm (Fe) (4)

Black & White Rev
Eddie Peabody
"Old Army Game"
MILWAUKEE
(Indef)
The Rehearsal
Louise Lee
Rosa Hines
P Chamberlain
Harry Hume
Jack Joy
Jack Blaine
Bert Barber
"Kiki"

Pantages (14)

Cliff Jordan
Marcell Sins
Finlay Hill 2
Dancing Some
Bert Gordon
4 Casting Stars
Hill St. (O) (7)
Stan Stanley
Lucas & Ines
Roberts & Velle

MORRISTON, N. J.
Lyric (K)

McDonald 3
Romaine 5
Bobby O'Neill Co
Zelda Santley
Rich & Cherie
Frank D'Amore Co
Imperial (K)
2d half (10-13)
Millard & Marlin
Melnette 2
Vale & Gray
Herbert Sanders's
Frank Farron

NASHVILLE, TENN.
Keith's

2d half (10-13)
El Cieve
Lorraine & Minto
Torke & Lord
Authors & Comp
Stone & Joseph

LOUISVILLE
Keith's

2d half (10-13)
Al Libby
De Mont & Garcia
Du Callon
Pompador Ballet
O'Rourke & Kelly
Girls of the Altitude
(One to fill)

LYNN, MASS.
Olympia (K)

2d half (10-13)
Mitchell & Dove
Dann, Juggan Co
Fred Morton
(Two to fill)

MALDEN, MASS.
Myrtle (K)

2d half (10-13)
Green & Allen
Harris & Hurst
Wheeler & Potter
(Two to fill)

MEMPHIS, TENN.
Loew's (14)

H. Nurott & Boys
Eddie Clark Co
Taylor Howard & T
Calvin & O'Connor
Saranoff Cal & N

MILWAUKEE
Alhambra (Fe) (7)

Margery Maxwell
Themy Georgi
S. Kazakovich
Neryda
"Rolling Home"
Strand (Fe) (7)
Fred Rose
"Wet Paint"
Tower (Fe) (6)
Kohn & Depinto

NEW BURGHE, N. Y.
Proctor's (K)

2d half (10-13)
Glenn Jenkins
Gilfoyle & Lang
Achilles & Newman
(Two to fill)

NEW HAVEN, CT.
Palace (K)

2d half (10-13)
Hayes Marsh & H
Dollie Dunham
Ernest Hatt
B & D O'Brien Co
W & N St Clair

NEW LONDON, CT.
Capitol (K)

2d half (10-13)
Mayo & Mayo
Leonard & Colver
Key Hole Cameos
(Two to fill)

NEW ORLEANS
Crescent (L) (14)

France & LaPel
Francis Ross & D
Jack Janis Co
Edna & Taylor
Syd Hall Bd

PARLOR, ILL.
Apollo (Fe) (6)

Prince All
Madison (Fe)
2d half (10-13)
Jimmy Adams Co
"Mile Modiste"

PALM BEACH, CAL.
Palace (WV)

1st half (14-16)
Kluting's Enter
Perry & Wagner
Sully & Highton Co
Bill Utah
Stars of Tomorrow
2d half (17-20)
Regan & Curles
Chisholm & Green
Shannon & Coleman
Sig. Priscoe Bd
(One to fill)

PHILADELPHIA
Fay's (Fe) (7)

Pepla
Lemaux & Young
Just & Pal
Mowatt & Mullan
Billy Carmen
"Yellow Fingers"
Fox (Fe) (7)
Planologue
Baker & Barnum
Fleas & Ann
Marlow & Ford

NIAGARA FALLS
Strand (F)

1st half (14-16)
Emma Raymond
Helen Hugg & Girls
J Kay & Girls
Wm. & Baldwin
Herb Crowley Co

NORFOLK, VA.
State (L) (14)

Conley 3
Flinders & Butler
Nat Haines Co
Chain & Bronson
Paul Jacobson
Colonial (K)
2d half (10-13)
McKay & Ardine
Sylvia Clark
Garret & Farnum
Barby Bros
(One to fill)

NORWICH, CT.
Broadway (K)

2d half (10-13)
Baby Blaine
Forest & Mardo
Variety 6
Soper & Doran
Osaka Boys
OAKLAND, CAL.
Orpheum (7)
Kelso & Demonde
Betancourt & Girle
Paul Gordon
Ethel Barrymore
Peter Higgins
Chas Irwin
OGDEN, UTAH
Orpheum (F) (14)
Harry LaMore
Stanley & Grace
(Three to fill)
OKLAHOMA CITY
Orpheum (H)
1st half (14-16)
Pitter Patter Girls
Pauline Saxon
Peplito
Barr & LaMarr
Operatic Tid Bits
2d half (17-20)
Chevalier Bros
Dalton & Craig
Darm'nd & Hunting

H & G Ellsworth
Nervo & Knox
Harry J Conley Co
(One to fill)

MOBILE, ALA.
Lyric (K)
2d half (10-13)
Howard Nichols
Mildred Andre & G
Olcott & Mays
Ingalls & Wilson
Burdy & Fays
MONTREAL
Loew's (14)
McDonald 3
Romaine 5
Bobby O'Neill Co
Zelda Santley
Rich & Cherie
Frank D'Amore Co
Imperial (K)
2d half (10-13)
Millard & Marlin
Melnette 2
Vale & Gray
Herbert Sanders's
Frank Farron

MORRISTON, N. J.
Lyric (K)

McDonald 3
Romaine 5
Bobby O'Neill Co
Zelda Santley
Rich & Cherie
Frank D'Amore Co
Imperial (K)
2d half (10-13)
Millard & Marlin
Melnette 2
Vale & Gray
Herbert Sanders's
Frank Farron

NASHVILLE, TENN.
Keith's

2d half (10-13)
El Cieve
Lorraine & Minto
Torke & Lord
Authors & Comp
Stone & Joseph

LOUISVILLE
Keith's

2d half (10-13)
Al Libby
De Mont & Garcia
Du Callon
Pompador Ballet
O'Rourke & Kelly
Girls of the Altitude
(One to fill)

LYNN, MASS.
Olympia (K)

2d half (10-13)
Mitchell & Dove
Dann, Juggan Co
Fred Morton
(Two to fill)

MALDEN, MASS.
Myrtle (K)

2d half (10-13)
Green & Allen
Harris & Hurst
Wheeler & Potter
(Two to fill)

MEMPHIS, TENN.
Loew's (14)

H. Nurott & Boys
Eddie Clark Co
Taylor Howard & T
Calvin & O'Connor
Saranoff Cal & N

MILWAUKEE
Alhambra (Fe) (7)

Margery Maxwell
Themy Georgi
S. Kazakovich
Neryda
"Rolling Home"
Strand (Fe) (7)
Fred Rose
"Wet Paint"
Tower (Fe) (6)
Kohn & Depinto

NEW BURGHE, N. Y.
Proctor's (K)

2d half (10-13)
Glenn Jenkins
Gilfoyle & Lang
Achilles & Newman
(Two to fill)

NEW HAVEN, CT.
Palace (K)

2d half (10-13)
Hayes Marsh & H
Dollie Dunham
Ernest Hatt
B & D O'Brien Co
W & N St Clair

NEW LONDON, CT.
Capitol (K)

2d half (10-13)
Mayo & Mayo
Leonard & Colver
Key Hole Cameos
(Two to fill)

NEW ORLEANS
Crescent (L) (14)

France & LaPel
Francis Ross & D
Jack Janis Co
Edna & Taylor
Syd Hall Bd

PARLOR, ILL.
Apollo (Fe) (6)

Prince All
Madison (Fe)
2d half (10-13)
Jimmy Adams Co
"Mile Modiste"

PALM BEACH, CAL.
Palace (WV)

1st half (14-16)
Kluting's Enter
Perry & Wagner
Sully & Highton Co
Bill Utah
Stars of Tomorrow
2d half (17-20)
Regan & Curles
Chisholm & Green
Shannon & Coleman
Sig. Priscoe Bd
(One to fill)

PHILADELPHIA
Fay's (Fe) (7)

Pepla
Lemaux & Young
Just & Pal
Mowatt & Mullan
Billy Carmen
"Yellow Fingers"
Fox (Fe) (7)
Planologue
Baker & Barnum
Fleas & Ann
Marlow & Ford

NIAGARA FALLS
Strand (F)

1st half (14-16)
Emma Raymond
Helen Hugg & Girls
J Kay & Girls
Wm. & Baldwin
Herb Crowley Co

NORFOLK, VA.
State (L) (14)

Conley 3
Flinders & Butler
Nat Haines Co
Chain & Bronson
Paul Jacobson
Colonial (K)
2d half (10-13)
McKay & Ardine
Sylvia Clark
Garret & Farnum
Barby Bros
(One to fill)

NORWICH, CT.
Broadway (K)

2d half (10-13)
Baby Blaine
Forest & Mardo
Variety 6
Soper & Doran
Osaka Boys
OAKLAND, CAL.
Orpheum (7)
Kelso & Demonde
Betancourt & Girle
Paul Gordon
Ethel Barrymore
Peter Higgins
Chas Irwin
OGDEN, UTAH
Orpheum (F) (14)
Harry LaMore
Stanley & Grace
(Three to fill)
OKLAHOMA CITY
Orpheum (H)
1st half (14-16)
Pitter Patter Girls
Pauline Saxon
Peplito
Barr & LaMarr
Operatic Tid Bits
2d half (17-20)
Chevalier Bros
Dalton & Craig
Darm'nd & Hunting

OKLAHOMA CITY
Orpheum (H)

1st half (14-16)
Pitter Patter Girls
Pauline Saxon
Peplito
Barr & LaMarr
Operatic Tid Bits
2d half (17-20)
Chevalier Bros
Dalton & Craig
Darm'nd & Hunting

3d half (17-20)
Barbarin & Dog
Soro Sorte & Vand
White Kuhns
Royal Pekin Tr

Belleview (K)
2d half (10-13)
Bingham & Myer
Pressler & Klais
(Three to fill)
NORFOLK, VA.
State (L) (14)
Conley 3
Flinders & Butler
Nat Haines Co
Chain & Bronson
Paul Jacobson
Colonial (K)
2d half (10-13)
McKay & Ardine
Sylvia Clark
Garret & Farnum
Barby Bros
(One to fill)

N. ADAMS, MASS.
Empire (K)

2d half (10-13)
Redford & Wallace
Mervel & Dell
On the Corner
McLaughlin & E
Arnolds & Fox Rev
NORWICH, CT.
Broadway (K)
2d half (10-13)
Baby Blaine
Forest & Mardo
Variety 6
Soper & Doran
Osaka Boys
OAKLAND, CAL.
Orpheum (7)
Kelso & Demonde
Betancourt & Girle
Paul Gordon
Ethel Barrymore
Peter Higgins
Chas Irwin
OGDEN, UTAH
Orpheum (F) (14)
Harry LaMore
Stanley & Grace
(Three to fill)
OKLAHOMA CITY
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1st half (14-16)
Pitter Patter Girls
Pauline Saxon
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Barr & LaMarr
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OGDEN, UTAH
Orpheum (F) (14)

Harry LaMore
Stanley & Grace
(Three to fill)
OKLAHOMA CITY
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Pitter Patter Girls
Pauline Saxon
Peplito
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OKLAHOMA CITY
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1st half (14-16)
Pitter Patter Girls
Pauline Saxon
Peplito
Barr & LaMarr
Operatic Tid Bits
2d half (17-20)
Chevalier Bros
Dalton & Craig
Darm'nd & Hunting

NEWARK, N. J.
Brantford (Fe) (5)

Brown & Sedano
A & P Gyppies
Wilderness Woman
Moose (Fe) (5)
Ted Lewis
"Other Women's H"

State (L) (14)

Lehee & Sterling
Farrel & Chadwick
H C Coleman Co
M & A Clark
Jeffries & Sharkey

Pantages (14)

Manning & Class
Foley & Welton
McMick & Wallace
Morley & Anger
Sea Nymphs Rev

Proctor's (K)

2d half (10-13)
Clownland Dancers
Ward & Diamond
Jean Sothen
Singers Midgets
(One to fill)

Geo Broadhurst Co
Mack & Rositter
Chas Chas
Harry Steppe Co
Ryan Sis

N. BEDFD, MASS.
Olympia (K)

2d half (10-13)
B. Coll
Morris & Shaw
Mary Duncan
Yoshi & Kiku
(One to fill)

NEWBURGH, N. Y.
Proctor's (K)

2d half (10-13)
Glenn Jenkins
Gilfoyle & Lang
Achilles & Newman
(Two to fill)

NEW HAVEN, CT.
Palace (K)

2d half (10-13)
Hayes Marsh & H
Dollie Dunham
Ernest Hatt
B & D O'Brien Co
W & N St Clair

NEW LONDON, CT.
Capitol (K)

2d half (10-13)
Mayo & Mayo
Leonard & Colver
Key Hole Cameos
(Two to fill)

NEW ORLEANS
Crescent (L) (14)

France & LaPel
Francis Ross & D
Jack Janis Co
Edna & Taylor
Syd Hall Bd

PARLOR, ILL.
Apollo (Fe) (6)

Prince All
Madison (Fe)
2d half (10-13)
Jimmy Adams Co
"Mile Modiste"

PALM BEACH, CAL.
Palace (WV)

1st half (14-16)
Kluting's Enter
Perry & Wagner
Sully & Highton Co
Bill Utah
Stars of Tomorrow
2d half (17-20)
Regan & Curles
Chisholm & Green
Shannon & Coleman
Sig. Priscoe Bd
(One to fill)

PHILADELPHIA
Fay's (Fe) (7)

Pepla
Lemaux & Young
Just & Pal
Mowatt & Mullan
Billy Carmen
"Yellow Fingers"
Fox (Fe) (7)
Planologue
Baker & Barnum
Fleas & Ann
Marlow & Ford

A Alexander Co
Dwyer & Orma
Alabama Land

Cross Keys (K)
2d half (10-13)
Oxford 3
Rule & O'Brien
B Smythe Co
Hodge & Lowell
Shadowland
Keith's (7)
Ed Dennis
Fentell & Gould
Etal Look Hoy
Leon & Dawn
Raach Girls
Morris & Baldwin
Kokim & Galletti
Eva Clark
B & H Wheeler
Mack & LaRue
(14)
Ruth Budd

BILLY ABBOTT
Winifred & Mills
Rose & Dell
"Yankee Senor"

Fay's (Fe) (6)
Jack Kneeland Co
Philbrick & Devos
4 Burglars
Geraldine Miller Co
Murray Girls
3 Hanjo Friends
Lane & Golden
Elliott & Pringle
Ricco Bros
"Taxi Mystery"
READING, PA.
Rajah (K)
2d half (10-13)
Bebe & Rubyette
Demarist & Doll
Ex Wives
Joe Darcey
Dance Revels

FRANK WOLF, JR.

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Dare & Wahl
Deagon & Mack
Nite Bernard
Glenn & Jenkins
Sylvia Clark
(Others to fill)

Nixon (K)
2d half (10-13)
Riva & Larsen
Nite Bernard
Glenn & Jenkins
Sylvia Clark
(One to fill)
1st half (14-16)
Buddy Split
The Ingenues
Ernie & Ernie
(Two to fill)
2d half (17-20)
Raymond Pike
Gaby Leslie
Leon & Dawn
O'Donnell & Blair
(One to fill)
ROCHESTER, N.Y.
Rochester (Fe) (7)
Segall & Wolberg
Corner in Spain
"Let's Get Married"
Regent (Fe) (7)
Williamson Sis
"Untamed Lady"
R.K. ISLAND, ILL.
Ft. Armstrong (Fe)

RICHMOND, VA.
Lyric (K)

2d half (10-13)
Jack Rubie Clifford
Kene & Green
Bernard & Keller
Kola Syvia
(One to fill)
1st half (14-16)
Buddy Split
The Ingenues
Ernie & Ernie
(Two to fill)
2d half (17-20)
Raymond Pike
Gaby Leslie
Leon & Dawn
O'Donnell & Blair
(One to fill)

ROCHESTER, N.Y.
Rochester (Fe) (7)

Segall & Wolberg
Corner in Spain
"Let's Get Married"
Regent (Fe) (7)
Williamson Sis
"Untamed Lady"
R.K. ISLAND, ILL.
Ft. Armstrong (Fe)

'CUTE' MIDGET NEARLY DIED

Burly Laborer Liked
Albin Schmalfeldt

Albin Schmalfeldt, 28, a 30-inch high midget who does a singing act with Rose's Midget Troupe, came near being smothered to death Monday afternoon when Frederick Kinchell, 40, a 200-pound laborer, 89½ 1st street, threw himself on the ill-fated and laid on him several minutes. It required the combined efforts of five strong men to remove Kinchell.

Schmalfeldt had just left a bakery at 44th street and 8th avenue after having breakfast, when Kinchell, about 5 feet 10 inches tall, approached the dwarf and tried to hand him four cents. The midget resented the interference and continued on his way to his boarding house at 241 West 43d street.

As he entered the hallway he noticed Kinchell was right behind him. He started to run. Kinchell grabbed hold of the midget, threw him to the floor and fell on top of him. Schmalfeldt began to shout as loud as he could and succeeded in attracting about five fellow dwarfs. The latter came running to the aid of their colleague, but were unable to see him as he was completely covered by the burly laborer.

When Kinchell showed no evidence of releasing the diminutive actor they began to kick him without much effect. Finally four husky giants, members of a strong man act and boarders in the same house, came on the scene. It required their combined efforts to remove Kinchell from the midget.

Little Man Under Cop's Arm
Meantime Policeman Francis Dolan, West 47th street station, was attracted. Dolan, 6 feet 2, caught hold of Kinchell and subdued him. Carrying Schmalfeldt under his arm he went to the station house and later to West Side Court. There Kinchell was arraigned before Magistrate Joseph E. Corrigan. The dwarf told what had happened and said he thought he would be smothered to death before succor arrived.

Kinchell told the magistrate he had taken a fancy to the midget and wanted to talk to him because he thought the midget was cute. After hearing this Magistrate Corrigan ordered Kinchell to pay a fine of \$25 or spend 10 days in the City Prison. The laborer had no such fabulous sum and he was escorted to a cell.

WILD 'WET' NIGHT FOR 'LOUD' PARTY

One Woman Arrested Had
Book, "Sobs and Thrills"—
Escort Started Trouble

Mrs. June Blair, 25, who said that she was rehearsing for "Adrian" and gave her address as 25 West 76th street; Mrs. Betty Gordon, 22, Commodore hotel, and who stated she was married to an antique dealer, and Harry G. King, 27, construction engineer, stopping at the Commodore hotel, spent the night in the West 30th street station house. The women were charged with disorderly conduct, and King was "booked" on the charge of simple assault.

In West Side Court before Magistrate John V. Flood, the trio presented a sorry spectacle. The women cried and King in his new light summer suit insisted upon fighting. The women refused to take the witness stand and received a suspended sentence. King was fined \$50. He dug, but his jeans yielded nary a cent, so he was hurried to the "coop" until friends supplied the cash.

The trio were taken into custody by Patrolman George Wandling of the West 68th street station, who had to subdue King. The latter was arrested on the complaint of Milton Sokolower, taxi chauffeur, 465 Thatford avenue, Brooklyn, who charged King with striking him.

Knew Another Joint
Sokolower claimed that he rode the trio around the town to the (Continued on page 33)

O. O. McIntyre on Broadway News

In his widely syndicated column to newspapers in the U. S. and Canada, O. O. McIntyre lately had this item:
There are rumors that Broadway is to have a Sunday newspaper, devoted entirely to the doings of the gay path.
Few strictly Broadway publications have survived. The most successful of all dealing chiefly with Broadway news is "Variety," the national theatrical weekly.

E. W. LEVY FOR 9 YEARS GAVE FAMILY NOTHING

Elmer W. Levy, known along Broadway to the theatrical folks as a salesman of perfumes, powders, lip-sticks and other necessary make-up accessories, was a prisoner at the West 47th street police station Monday night.

He was arrested on complaint of his wife who had sworn out a warrant in the Domestic Relations Court recently charging him with non-support and abandonment of herself and two children. She said she had married him nine years ago and in all that time he had never contributed a cent toward the support of herself or the children.

She lives at 150 West 55th street and is the daughter of a furrier. He gave his address as 237 South Connecticut avenue, Atlantic City. Mrs. Levy located him recently and made an appointment with him after she had secured the warrant. He kept the appointment. She had an officer nearby and the arrest followed.

He arrived in a comfortable automobile belonging to himself. When discovering he had fallen into a trap he drove the policeman and his wife to the station house in the car, threatening her life on the way.

After being locked up, his wife suggested that the police search the car. They did so and besides finding a valise of make-up accessories discovered some quarts of liquor. The result was that an additional charge of violating the Volstead law was made against him and his car was also confiscated.

CHECK FORGER CAUGHT

Charles Petersen, 35, salesman, residing at a hotel at 42d street and 10 avenue, was held in West Side Court by Magistrate John V. Flood for the action of the Grand Jury in the charge of forgery. Petersen, it is charged, with the aid of two fashionably dressed women, fleeced cabarets and tailors in Times Square.

Petersen, it is alleged, forged the names of Mrs. Helen Bursch, said to be the wife of Roy Bursch, an official of the Fox Film Corporation, to a dividend check of the corporation. It is alleged that he also forged the name of the wife of another executive of the Film Corporation.

Petersen was arrested in Times Square by Lieutenant August Mayer (Continued on page 34)

TAKES LEGAL STEP VS. AUCTION STORE

Harry Maier, 37, 2078 Preston avenue, and Harry Rosenblatt, 37, 324 East 19th street, were held in \$500 bail each for trial in Special Sessions when arraigned before Magistrate Flood in West Side Court on charges of petty larceny. Maier and Rosenblatt were arrested by Policeman Regan, West 47th street station, on complaint of Abraham Haskel, tailor, 60 West 53d street.

Haskel said he went to an auction store at 759 6th avenue May 20 and while there heard Maier announce that he was going to give away free a manicure set.

"I am going to give this set away at the request of a Corona concern who is paying me \$175 a week, but before I do so the person I give it to must show me he has \$5," Haskel declares Maier said.

Haskel said he was among several who produced \$5 and he was instructed to hand it up to Maier; that it would be returned. The tailor said he handed over his \$5 and almost immediately Rosenblatt turned out all the lights and ordered him and others to get out of the place.

The tailor said he examined the manicure set and found it was not worth \$5. He said he tried to get his money refunded and contended he had not purchased the article but that it had been given as a present. When unable to obtain his \$5 he called the policeman and caused Maier and Rosenblatt's arrest.

In court both men, through their attorney, pleaded not guilty and waived examination. Bail of \$500 was fixed for Special Sessions.

Joe Cook's 400-Lb. Foil Held in \$2,500 Bail

Charged with felonious assault, Jack Wilson, the 400-pound foil for Joe Cook, one of the stars of "Vanities" was arraigned in the Tombs Court Monday. He was held in \$2,500 bail for a hearing June 14. Unable to furnish the bail Wilson, whose real name is David Katz, was sent to the Tombs.

Looking over the immense bulk of Wilson, Magistrate Oberwager remarked: "It would certainly require a very large bath tub to accommodate you."

Katz was arrested June 4 by Policeman Max Bock of the Oak street station when an automobile (Continued on page 34)

'ROUND THE SQUARE

Carroll's Appeal Grounds

Grounds for appeal by Earl Carroll against his conviction for perjury and sentence of \$2,000 fine with one year and one day at Atlanta (federal penitentiary) will be based, according to report, upon the conclusions of the jury which convicted him, also the alleged error of the Grand Jury in finding an indictment against him on irrelevant matter.

Legal opinion appears to favor Carroll's chances of a reversal. Attorneys say that since Carroll was virtually acquitted by the trial jury on the charge of having liquor in his possession (bathtub), the only charge under which he could have been legally indicted for fell down, since it is no crime for a woman to enter a bathtub in any manner of undress. Inclusive of that point would be whether Carroll was aware of a bathtub being present, etc.

The legal point appears to be for the appeal argument that Carroll can not be held for testimony before the Federal Grand Jury on non-criminal matters concerning himself, with the ensuing counts in the indictment for perjury in conjunction with non-criminal acts.

The court is said to have held in its charge along this line. Counts in the indictment upon Carroll denying he held a list of guests at the bathtub party or could not recall more than two guests present were stricken out of the case during its trial.

Upon leaving court following his sentence, Carroll is said to have remarked: "Now I'm more famous than Ziegfeld."

Also after the sentence Carroll issued a statement blaming Phil Payne of the New York "Daily Mirror," who, "for 30 picas of type to break a story," said the statement, "broke the rules of all hospitality." Payne replied by statement, referring to his own undenied testimony during the trial that he had asked permission of Carroll to print the story, and Carroll's reply of "Go as far as you like"; also that Carroll had suggested Payne remain at the party, with Carroll saying: "I'm going to pull a wov of a stunt."

Carroll's appeal will be argued in October. Under his sentence of one year and one day and with fine paid, Carroll would serve around eight months if securing commutation through good behavior.

Insulted Actress Who Failed to Go to Court

Because of the failure of Vivian Lamare, 42 West 46th street, picture actress, to appear in West Side Court, John Ryan, 23, student, 563 West 113th street, and Ralph Hearn, 24, 17 East 84th street, son of a wealthy Florida contractor, were discharged on disorderly conduct charges.

Miss Lamare rushed up to Policeman Meehan and Meyro, West 47th street station, at 46th street and 6th avenue at 2:30 a. m. Monday and announced tearfully that she had just been insulted by two men in an automobile. She said that while en route to her home the car operated and owned by Hearn rolled alongside the curb and both men began to address remarks to her.

Miss Lamare said she paid no attention to them and the auto continued to move along slowly. Near 6th avenue she said one of the men attempted to alight from the machine and approach her. She began running. Two policemen walked around the corner and saw the car, yelling to the operator to stop.

The auto started away at high speed and the two cops jumped on the running board of another machine in pursuit. The Hearn machine continued east through 46th street to Madison avenue and then north. The cops on the running board of the other car kept yelling for them to stop but no attention was paid. At 50th street and Madison avenue the officers drew along side Hearn's car.

Hearn and his companion said they had not heard the officers shouting at them and denied that they were trying to escape. They returned to 6th avenue and 46th street where the policemen located the actress and brought her and the prisoners to the station house. There she entered her complaint and the two men were locked up.

When the case was called before Magistrate Corrigan Miss Lamare did not put in an appearance. The policemen explained they thought she did not want the notoriety attending the prosecution of the men.

'STAG' 'A WILD AFFAIR,' WITH COLORS PRESENT

Los Angeles, June 8.
Two hundred and seventy-four men and five women were arrested in a raid on a stag party at Forrester's Hall here. The party was described as a "wild affair" with many Chinese, Japanese and Filipinos in the affair.

Bootlegging, gambling, indecent dances and suggestive songs are said to have taken place during the evening.

The five girls arrested were Ethel Payne, 30, pianist, Leonora Durant, 23, Ada Dalley, 23, Lucille Lorraine, 32, all dancers, and Helen Hayes, 28, singer.

Stags similar to that raided are said to have taken place before at the same address. Young boys, several less than 17, attended.

Advertising cards were handed out on the downtown streets, reading: "Another Big Event. New Attrac- (Continued on page 33)

B'way Pipe (Tobacco) Smokers, and Women

Oblivious of a crowd on the opposite side of the street watching her, a smartly gowned woman, about 25, stood at the stage entrance of the Mansfield theatre, 47th street near 8th avenue, and while conversing with the stage doorman calmly puffed away on a pipe.

When the bowl was empty she knocked the pipe against the wall to free it of ashes and then produced from her purse a tobacco pouch and refilled the pipe.

About a half block away another of the "weaker" sex was observed strolling nonchalantly up Broadway puffing on a pipe while her male escort gripped a half lighted cigar. Crowds turned to gaze at the couple but the female seemed perfectly at ease.

An explanation as to an outbreak of pipe smoking on the part of women was given by a Broadwayite as due to the fact that women were beginning to dislike having their dainty fingers stained with nicotine, selecting the pipe to overcome that.

PETTY LARCENY CHARGE FOR MOCK AUCTIONEERS

Another Auction Place
Accused of Fraud—Policemen
in Suspected Places

Harry Maier, 34, auctioneer, Hotel Greystone, 94th street and Broadway, was held for trial in Special Sessions on the charge of petty larceny. Maier, through counsel, waived examination after pleading not guilty.

Maier was arrested together with Harry Rosenblatt, 324 East 19th street, at 759 Sixth avenue by Patrolman Patrick Regan of the West 47th street station. Regan arrested the pair on the complaint of Abraham Haskel, 60 West 53d street.

According to Haskel's story to the police, he entered the Sixth avenue place and was one of many that were bidding on "auctioned" merchandise. He averred a package was offered for "bid." It contained some silk, water and a leather purse, he said.

"What a lucky man you are," he was informed. It cost him \$17.50. When opening the package he found out what he got for his money, and notified Regan. On his (Continued on page 33)

COLORED VALET HELD

Heavy Bail for Gardiner Johnson,
"Bum" Check Passer

More than half a dozen complaints clamping "bum" checks "laid down" by Gardiner Johnson, Negro valet and extra in "Lulu Belle" appeared in West Side Court to prosecute the former valet. The latter waived examination and was held for trial in the Court of General Sessions.

Large bail was set by Magistrate John V. Flood when he learned of the many complaints.

Johnson, valet to Percival Vivian and John Harrington in the Belasco play, was arrested at his home at the point of guns by Detectives George Ferguson and Clarence Gilroy of the West 47th street station. Johnson was making his escape from his home—418 Waverly place, Brooklyn—when "dropped" by the gendarmes.

Vivian, Harrington, and storekeepers, mostly haberdashers appeared in court against Johnson. "Tom" Sullivan of the Department of Justice was in court with a warrant for Johnson's arrest alleging that the latter had cashed a colored soldier's check that had been stolen from a letter box.

GIRL EMPLOYE CHARGES DANA WITH ASSAULT

Betty Koshell Says Wife of
Gown Shop's Owner Also
Beat Her

With both eyes discolored and her face bruised, Betty Koshell, 28, gown designer, 5025 New Utrecht avenue, Brooklyn, N. Y., appeared before Magistrate John Flood in West Side Court as complainant against Joseph Dana, owner of a gown shop at 1534 Broadway, whom she charged with assault.

Dana was not in court. An attorney representing him asked the magistrate to adjourn the case to give him an opportunity to prepare a defense. The adjournment was granted.

According to the story told by Miss Koshell to reporters, she had been employed by Dana for about two years. Arriving late one day Dana reprimanded her and then began to swear at her when she tried to explain the delay, because she had visited some customers for the purpose of getting business. Miss Koshell said Dana continued his tirade. Almost daily it was repeated and she decided to resign. Saturday, May 22, about 11 p. m., Miss Koshell said she told Dana she was through and asked for \$30, coming to her. She declared, in the presence of her mother who accompanied her to court, that Dana pushed her into a chair and began to pinch her.

"Woman vs. Woman"
About this time, she declared, (Continued on page 33)

RIGHT OFF THE DESK

By NELLIE REVELL

One of the bon mots of the past week came out of the newspaper interviews of John D. Rockefeller who had just returned from spending a winter in Florida with his trusty alibi. And if his golf was as good as the stories he collected down there he should be on the Walker Cup team. The story that registered a birdie with me was:

Coming up from the south on a through train was a woman who bothered the conductor with questions. She became a great nuisance and the railroad man decided to teach her a lesson. Finally she asked him: "Conductor, why is it that you wave your hand to the engineer when you want him to start, instead of pulling the bell rope?"

"When I wave my hand," replied the conductor, "it means 'get the hell out of here!'"

Later a man who had heard the remark told the conductor he shouldn't have spoken like that to the woman for she was the wife of one of the directors of the road. The trainman rushed back to apologize and returned again in a few minutes.

"What did she say when you apologized?" asked the man.

"Hah," the conductor admitted, "she didn't say anything. She just waved her hand."

As our esteemed contemporary the "Herald Tribune" says in running a correction, "Truth is also found in frank confession of error." Some weeks ago this column carried an account of the plan of Alexander Moore to place the remains of the beloved Lillian Russell, his wife, in a mausoleum he was building. And the paper was barely dry from the presses when I began hearing that I was all wrong—that the ceremony had been performed almost a year ago.

One of the letters came from her sister, Susan Westford, and the sad part of it, the note went on to say, was that neither of the sisters, her daughter—in fact, none of Miss Russell's family—were notified in time to attend the placing of her remains in the marble monument to her greatness.

Despite that for years stage professionals have been donating their services to the promoters of ship's concerts, the proceeds of which go to the seamen's fund, only one steamship line so far has been willing to co-operate with Dan Frohman in his movement to set aside a share of the collections for the Actors' Fund. That company, as Americans will be proud to know, is their own United States Lines, which operate the "Leviathan" and other well-known boats. Mr. Frohman has taken the stand that inasmuch as actors make the ship's concerts possible, their own fund is entitled to a share of what their work brings in.

The register of the 20th Century is as large a record of celebrities as the guest book of the Waldorf. Those traveling on the train are asked to put their signature on a form which will let the trainmen know where they are if telegrams come for them. And those signatures, so I am told, that have a meaning in the world of men are picked out and saved. What a mine they would constitute for the collector of autographs!

Compared to the legitimate stage the movies seem like the existence of Alice in Wonderland after she nibbled the magic mushroom. Everything seems to be two or three times its normal size. Evelyn Law, for instance, is a wonderful dancer but while playing with "Louie the Fourteenth," she received a salary of \$400 a week, not small as stage salaries go. Now that the show has closed she has been presented with an offer to dance at the Balaban & Katz theatres in Chicago at the meagre stipend of \$1,000 a week. Evelyn came home to talk it over with her parents.

Ada Patterson's long contemplated visit to her parents in Denver will not be the joyous one that she had expected. Miss Patterson has been burning midnight oil for a week so that she could spend a nice long vacation at her old home. As she was packing for the journey a telegram came saying her mother had just passed away.

The New York visit of Ann Chance—Mrs. Charles Grapewin—was a great success for the news department of this column. All those who worked in or patronized vaudeville a few years back know the fine old act of Grapewin and Chance. They retired some years ago and moved to Los Angeles where Mr. Grapewin has been producing and writing for the stage.

The feminine half of the team has been in New York for a week, visiting with Mr. and Mrs. Charles Gray, preparatory to going to New Hampshire to see the Beaumont Sisters. Mrs. Grapewin told me that her husband is soon to form a producing partnership with Dave Bennett, who will move to the coast as soon as he finishes his work here. There he will stage the show scheduled to open the new Music Box theatre which Carter De Haven is building in Los Angeles.

The Crosses are crossing, and the Errols have already crossed. Four more additions to the ranks of the 1926 tourists abroad are Wellington "Duke" Cross and his wife, and Leon Errol and Mrs. Errol. Messrs. Cross and Errol have completed two years each in "No, No, Nanette" and "Louie the Fourteenth" respectively. Other things that they check on are that both are without plans for next season and needing a vacation so much it doesn't seem to matter whether they ever work again.

An opening a few weeks hence is to witness the return of a prodigal son. Specifically it is Julius McVicker, who retired some years ago after becoming well known as a stock actor and leading man. He is to make his second debut before the footlights in Brock Perberton's production of "The Ladder," scheduled to open for the Broadway trade before very long.

The height of male foolishness is trying to take the privilege of the last word from a member of the other sex. A proof of it is in the story printed recently by the Wichita "Eagle," about the Wichita woman who drove her car out-of-bounds and almost collided with one driven by a man. He piled out and came back, boiling and determined to give her a piece of his mind.

"Don't you know you didn't have the right of way?" he yelled. "What do you mean, driving like that?"

The woman gave him one of her sweetest smiles. "Well," she said, "I intended to apologize to you. But now you can go to hell."

Now that the government has officially recognized the mother-in-law joke, as noted in a "Variety" story last week, by telling the Indians to establish their marital abodes away from the influence of all relatives, perhaps the vaudeville managers will let the aged quip back into the fold again.

However, a more interesting question is why the Department of the Interior confines that advice to the Indians.

The story in Variety last week about William Hurlbut, author of "Bride of the Lamb," cooking in a 47th street restaurant during the winter occasioned the thought that while many cooks have a play up their sleeve it isn't many playwrights that have cooking in their repertoire. And while if you can't sell a beef stew you can at least eat it, the same isn't true of a play. Just the same Mr. Hurlbut gave up the culinary career as soon as his play registered, for it is never as

Wild "Wet" Night

(Continued from page 32)

time of \$6.60. He rode them to 54th street. They stopped. Then to the Cotton Club in Harlem. On the way back it dawned upon King that he knew a "joint" around 84th street and Broadway.

He got out of the cab to find the place, but couldn't. The "girls," according to Milton, sat in the back of the cab and they were imbibing freely from a partially filled half-pint. The girls were singing and had the section in an uproar.

Tenants were poking their heads from windows and begging the "wet" girls to desist. Milton demanded from King his fare. King, indignant, challenged Milton to fight. There were a few blows and it looked as if King "stopped" everything. However, Milton fled with King after him and the "girls" remained in the cab.

King gave chase after Milton through 84th street to Columbus avenue, yelling like a Comanche. South on Columbus fled the terrified chauffeur. At 83rd street Milton ran into the arms of Wandling and "begged" to be saved. King then sought to fight Wandling, but soon found himself in a heap on the sidewalk.

Girls Sat on Sidewalk

Back to where the thirsty girls were seated in the cab. Wandling dragged King. There he decided to place all under arrest. The girls got out of the cab and sat on the sidewalk, refusing to budge. Word was got to the West 68th street station house. Detectives Vincent O'Donnel and "Big" Tim Horan hurried to the scene and tried to prevail upon the "girls" to get in the cab and be taken to the station house. "Whata a chance!" they responded. Big Tim and Little Vincent together with their bulk had a tough job "derricking" the girls into the cab. Finally they were taken to the house and spent the night there.

Mrs. Gordon carried a volume of "Sobs and Thrills." Mrs. Blair told reporters she was the wife of Frank Blair, postal aviator. Mrs. Gordon's address is fictitious. She collapsed when freed.

"Never again!" the girls shouted upon reaching the street.

Girl Charges Dana

(Continued from page 32)

Dana's wife, Sarah, a woman about 5 feet 8, and huskily built, appeared and began to strike her with her fists about the face, knocking her to the floor and then kicking her. While this was going on, Miss Koshell stated, Dana stood by and remarked that it was an even fight as it was "Woman vs. Woman."

Later, she said, two colored seamstresses appeared and also assaulted her. Miss Koshell said she pleaded not to be killed. With clothing torn and badly disarranged, she rushed into the street. A large crowd was coming from the Strand theatre, directly opposite, and a crowd gathered about her.

A policeman appeared and after talking to her suggested that she obtain a summons for Dana. Miss Koshell got into a taxicab and was taken home and, she said, as a result of the beating she was in bed for 10 days under the care of Dr. Sarsenon, 488 10th street, Brooklyn.

When recovering sufficiently, Miss Koshell went to court and obtained the summons against Dana for assault. Miss Koshell said she did not obtain a summons for Mrs. Dana because she believed the husband had assaulted her and had been responsible for his wife committing the assault.

Mixed "Stag" Affair

(Continued from page 32)

tions. Same Place and Time." Admission \$1.

The girls declared that they were wearing tight and that they would fight the cases.

26 Sent Away

Twenty-six members of "Los Angeles' wildest party" entered

pleasant to fricassee lamb as it is to collect royalties on "Bride of the Lamb."

Five "sisters" acts are in the new White "Scandals," according to a Variety story last week, which is the first time I have ever heard of that many "pairs" being in one production. "The Century Girl," however, had three pairs of sisters, two sets being twins.

It occurs to me that if "two pair" is almost equal to a "full house," "five pair" ought to have them standing in the aisles.

The above paragraphs prove that I am an obedient reporter and read my own paper.

Recently James Thornton's agents phoned him to say:

"I know where I can get you three days."

"I know more than that myself," retorted Mr. Thornton. "I know where I can get 30 days."

LADIES OF THE ENSEMBLE

Maxine Henry, recently with "Tip Toes," has sailed for Europe for an indefinite vacation.

Gertrude Demlar is with the Silver Slipper Revue.

On days with the sunshine beaming Diana Hunt comes into the Liberty theatre with goloshes.

Margy Bailey is doing a toe specialty at the Silver Slipper.

Marion Strasmick is understudy to Louise Brown in "The Palm Beach Girl."

Ann (Sparky) Wood, "Song of Flame," is doubling at the Charm Club.

Ethel Maye won \$10 because she had a premonition "Tip Toes" would close before July.

Betty Wright, Jr., Bobby Breslau and Dorothy Van Alst of "Bunk" are going to appear at Sophie Tucker's Playground. Marcella Donovan will also be in the floor show.

Muriel Greer and Jack Redmond have married. Both are in "Vanities."

Patsy Costello, formerly with the Folies, has joined "Great Temptations."

Marion Dowling is leading the trombone number in "Vanities."

The girls in "The Girl Friend" have formed a Glee Club. They have their musical moments and Dorothy Shepherd takes the prize for the worst voice.

Viola Boles has a pretty new chic coat.

Trudy Lake has been winning golf tournaments and buying new hats.

Blanche O'Brien is doing several sketches in "Bunk of 1926."

Anita (Texas) Monroe has given up the stage since her marriage to Thomas Fielder, a Detroit real estate man. She will reside in Detroit permanently.

Ivanella Todd and Helene Shelton are leaving the Silver Slipper Revue to go with the "Palm Beach Girl."

Alice Lee, "Bunk of 1926," is progressing with her acrobatic work and loves it.

Bunny Hill with the Silver Slipper Revue is doing lots of picture work.

Dottie May in the Silver Slipper Revue has a cute new dog and the girls are having a great time teaching it tricks.

Pearl D'Orell is in "Bunk of 1926."

Florence Horn is from Minneapolis and brags about it.

Ann Ecklund has been attending numerous beauty pageants. She loves to congratulate the winners.

Grace Fleming and Sybil Bursk are inseparable pals in "Great Temptations."

Bernice Carden is at the "300 Club." Isabel Graham and Demorest Dore have left there.

Marcelle Miller is vacationing in Philadelphia at the home of her mother.

Dorothy Gordon is devoting her vacation to visiting night clubs. For some unknown reason she is boosting Cuba these days.

Isabel Mason and Blanche O'Brien are planning to do a sister act in vaudeville.

Ann Buckley has left "Vanities."

Sybil Bursk ("Great Temptations") gave a dinner party at her home last week.

Mock Auctioneers

(Continued from page 32)

complaint Maier and Rosenblatt were arrested.

As a result of many complaints to Captain Charles Burns of the West 47th street station of gullible persons being victimized in "mock" auction places the latter has assigned detectives Jack Crehan and John Rogers of his staff to arrest violators.

Many Places Uptown

Broadway and the adjacent avenues of the Square have become mushroomed with these kind of places. Some of the victims have gone to District Attorney Banton to complain. As a result Captain Burns has stationed men in all suspected places.

In Haskell's case he alleges he paid several fold more than the articles were worth. He explained to newspaper men that he didn't mind being a "sport," "but when I am swindled it is time to complain," he said.

When the drive began the police arrested violators on the charge of conducting "mock" auctions. Invariably the defendants escaped with a small fine or were freed. Mr. Banton has instructed his assistants in the various Magistrates' Courts to prosecute on the charge of petty larceny.

Hollywood Dr., Drug Seller

Los Angeles, June 8.

Dr. Orin R. Wakefield, Hollywood physician, was sentenced to four years in the county jail for selling narcotics to young girls by Judge Carlos Hardy.

He was convicted when found guilty of selling 40 grains of morphine to Cleo Narski, film extra. The girl had been in an inmate of the hospital at Norwalk and had been virtually cured of the habit when Wakefield sold her the drugs, inspectors for the state medical board testified.

A biting denunciation of the physician for "stooping so low as to commercialize the craving of these poor creatures for drugs" was made by Judge Hardy.

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

None of six passengers were injured when a heavy gale tilted a 35-foot Ferris wheel in a carnival at Ridgewood, Queens.

Leo Statts, producer of revues in Paris, is here for a 10 weeks' stay. He will teach French dancing and produce several ballets.

Application by Arnold Rothstein to compel George C. Sprague, trustee in bankruptcy for E. M. Fuller & Co., to file a new complaint in his suit to recover \$365,768, alleged to have been lost by Fuller in betting transactions with Rothstein, was denied by Justice Guy in Supreme Court.

Charles Edwards, 45, director of the Tulsa Little Theatre Players, Tulsa, Okla., was found dead in his room in a hotel in that city. Death was due to poison intentionally taken.

Edwards was a member of the Washington Square Players, New York, in 1915, and was also with the Playhouse-on-the-Moor, Gloucester, Mass. He left a note saying: "Strange thing is that it should be so easy. Hardest part about it is the sorrow it will cause others."

A. L. Erlanger revealed his final decision not to join the proposed \$150,000,000 merger of theatrical interests which brokers are said to have been trying to form for several years. The proposed merger was to have had the Erlanger holdings as its backbone, with several independent producers included. Erlanger's decision is expected to put an end to the plan.

Maida Palmer of "Sunny" and Preston Walsh of New York will marry in this city on June 17.

Werba's theatre, Brooklyn, will remain open all summer, continuing as a break-in house for legitimate productions.

Walter Damrosch, director of the New York Symphony Orchestra, returned from Europe, accompanied by his wife and daughter. While in Spain, Damrosch was decorated by King Alfonso.

Henry Witt and his "Traveling Coney Island" returned from an unsuccessful tour of Brazil. The South Americans failed to take to the American carnival.

Gertrude Lawrence, in "Charlotte's Revue," has signed to appear under the management of Aarons and Freedley here and abroad at the conclusion of her present tour. She will be seen in a new musical, for which George Gershwin is writing the score.

Charge against Arthur Kaufman, ex-pugilist, of assaulting Mrs. Charles Fitch Parker in the lobby of the Texas Tommy Club, 125 West 45th street, was dismissed by Magistrate Flood in West Side Court.

Holbrook Blinn was elected to succeed the late Henry Miller as president of the Actors' Fidelity League. George M. Cohan and Louis Mann were re-elected vice-presidents and Howard Kyle, secretary. Edward J. Mackay succeeds Ruth Chatterton as treasurer. Directors for the next three years are Fay Bainter, Amelia Bingham, Ruth Chatterton, Ina Claire, Mrs. Fiske, Albert S. Howson, Helen G. Judson, Frances Starr, Lenore Ulric and Marjorie Wood.

The 2 o'clock curfew for night clubs was ordered into effect Monday night by Police Commissioner McLaughlin. It is expected that cabaret proprietors will protest.

Mrs. Al Woods returned from Europe where she purchased the American rights to the German play, "The Garden of Eden," which Al will produce in New York next season.

An account in the "Times" said the New York Stock Exchange ruled that transactions in Famous Players-Lasky Corp. common stock would be "ex" the \$2 dividend, and ex-rights to subscribe to new stocks, unless for cash on June 30. Rights listed on a "when issued" basis expire June 23.

An audience of 10,000 witnessed the performance of "Aida" at the University of Minnesota stadium in Minneapolis.

Hugh W. Timothy, mechanical engineer, was awarded a divorce in Boston from Sarah Charlton, show girl, on a charge of desertion. He

received the custody of their son, seven.

The trial for perjury of Charles H. Duell is continuing in New York.

Upon sailing for Europe, Mrs. Earl Carroll said her husband intends to join her within the next few weeks. Carroll's conviction for perjury deprives him of his citizenship and right to a passport. He was released in \$5,000 bond after serving notice of appeal.

Sam H. Harris will produce "Chicago," by Maurine Watkins, student of Prof. Baker's playshop at Yale University. It is the first play to be sold by the recently established school.

The Players' Club announced gross receipts of \$33,173 for the week's engagement of "Henry IV Part 1." It was the club's fifth annual revival.

CHICAGO

Ruth Wilson, featured "shimmy" dancer at the State Congress theatre, was released by Judge Hayes of charges of performing an immoral dance in the theatre April 23. Charles LeRoy, stage manager, was also freed.

Unknown assassins, waiting outside the Derby Inn, roadhouse on South Halsted street, shot and killed James Lombardo, jeweler, and Mrs. Violet Bass, all of Chicago Heights. They were shot as they were leaving the roadhouse. The Derby Inn, owned by Phillip Palazzi, first came into prominence when evangelists stationed themselves in front of the place in an effort to win patrons over to religion.

The entire staff of radio station WIBC gave an explanatory broadcast program at the Broadway Strand theatre last week.

William A. McCormick, actor, declared by police to be Bill Enaley, was arrested on suspicion of knowing something of the murder of Eddie "Blondy" Hannon.

Billy Papke, former middleweight fighting champion, was freed of a charge of battery against Charles T. Featherston. Papke defended himself in court when he told of Featherston's walking with his dog over Papke's property, with the dog marking tracks in some wet paint.

A woman plunged to death last week from a ride in Riverview park known as the "Bobs." This is the first casualty of the amusement park season here.

Betty Stroth, 10, daughter of J. P. Stroth, treasurer of the La Salle theatre, appeared in a series of dances at the Goodman theatre Sunday afternoon. She has also appeared at the Adelphi and Great Northern.

The operation of radio station WCFL, proposed by the Chicago Federation of Labor, has been postponed until June 15. Meanwhile a committee will go to Washington to confer with Secretary of Commerce Hoover in an effort to obtain the wave length of 491 meters, which denied them because of its occupancy by the American Telephone and Telegraph Company station. Federation officials recently announced that they would defy the radio commission edict.

Forty-eight pints of booze were found in the tonneau of a car driven by Daniel Davis, 32, and Bobby Burns Berman, a night club entertainer known locally as "B. B. B." The men were arrested by a motorcycle cop when they attempted to speed through Oak Park on their way to a suburban golf club.

They were fined \$200 and costs by Police Magistrate Frank McKee of Oak Park.

Dr. Max Thorek, founder of the American Theatrical Hospital, will soon erect a 12-story apartment building at 30th and Lake Shore Drive.

LOS ANGELES

Charles Mahler of the C. B. De Millie studio had police guards placed about his house following a series of threats he declared were made against his life. Mahler reported that a number of phone calls threatening him with death had been received by him since June 1. He also said a girl friend had been similarly intimidated. He

can offer no explanation for the threats.

The new Famous Players-Lasky studio, formerly owned by United Artists, was dedicated June 5 by studio officials and exhibitors here for the M. P. T. O. A. convention. R. F. Woodhull, retiring president of the exhibitors' body, laid the corner-stone.

Sheldon Lewis is appearing at the Criterion, local picture house booking one-act plays, in "Dr. Jekyll and Mr. Hyde."

Charles Raymond arrived here Saturday to take charge of the preliminary work in connection with Greater Movie Season, as sponsored by the Will Hays organization. Raymond has been assigned to cover the entire Pacific coast, and will arrange for extensive campaigns in Los Angeles, San Francisco, Seattle and Portland.

Jake Wilk, play broker, is here from New York on his annual visit to the Pacific coast.

The Kolb and Dill show, "Pair o' Fools," is slated to close June 25, following a three weeks' tour of one and two-nighters, inaugurated at the close of the Los Angeles engagement June 5.

Eddie Cantor, accompanied by his wife and four children, arrived Saturday to begin filming "Kid Boots." The four children, all girls, are Marjorie, Natalie, Edna and Marilyn.

A delegation of stars and camera men from the Famous Players-Lasky studios welcomed the blackface comedian on his arrival here.

Constantin Bakaleinikoff, orchestra leader, and his wife, Fritzi Ridgeway, film actress, were greeted by Sid Grauman and a large crowd of friends upon their arrival here from the east.

Mrs. Anna Marie Padgett was given a divorce from Harrison W. Padgett in a hearing of little more than a minute. Their marriage lasted only a day, she testified. Her statements were corroborated by Helen Dobbs, picture actress.

Pat Harmon, film actor, maneuvered so that he was not given a jail sentence for speeding. When haled before Judge Chambers, whose decisions usually include jail sentences, he pleaded not guilty and asked for a jury trial. When he appeared before Judge Frederickson he changed his plea to guilty, and was fined \$15.

Forger Caught

(Continued from page 32)

and Grover Brown of Inspector Coughlin's staff. Their office received many complaints of a dapper dressed young man accompanied by two women passing forged dividend checks along Broadway.

The defendant's mode of operation was to enter a tailor shop or cabaret. He would purchase a tuxedo. Then he would whisper to the salesman that one of the women was extremely wealthy; that she was infatuated with him and he would do a lot of buying from the shop. The tuxedo was packed and then he would tender the dividend check that had been stolen.

He practiced the same method in cabarets. After a night of free spending, accompanied by the well dressed women, he would proffer the forged dividend check to the manager of the cabaret with the same story of the "sweet lady" being in love with him.

Mayer and Brown located Petersen and placed him under arrest. Mrs. Bursch was communicated with and stated that the checks belonged to her, but was at a loss as to how they fell into the hands of Petersen. The detectives are certain that the checks were stolen from the mail.

400 Pounder In Toils

(Continued from page 32)

which the actor was driving struck Peter Tesorieri, 26, of 169 Mulberry street at Kenmare and Mulberry street. The patrolman told the Court that Tesorieri was thrown a distance of 10 feet and removed to the Beekman Street hospital where it is understood he is in a critical condition. At the request of Assistant District Attorney Streit the case was adjourned pending the result of Tesorieri's condition.

Katz said he lived at 174 Moore street, Brooklyn and that he had been connected with an act in which Joe Cook uses him as a buffer. Spectators in the courtroom said he was noted for the punishment he was able to stand while performing as a foil for the comedian.

LONDON AS IT LOOKS

(Continued from page 2)

wardes, who has been dead for several years, would turn in his grave if he could read these words.

You can go on mucking about with a tradition for some time, but you always kill it in the end.

Gene Gerrard was sent for four days after the first night, and asked to go back. He had walked out weeks before.

The King Goes to See

You were trying an all-British program at the Palace, New York, not long ago. You would not have thought much of the all-British program submitted to the King and Queen at the seventh music hall performance, arranged for charity at the royal command.

It was one of the dullest performances I have ever attended. The reason is, of course, that comedians have to be so careful when the Queen is there. The organizers go through their patter and cut out all sorts of things.

For instance, they say that Robb Wilton, in telling a long story about a woman who was stooping down when a tramcar bumped into her back, had to omit the words that it struck her "on the twenty-third ult." The Queen does not like that sort of thing, although George Graves used to be Queen Alexandra's favorite comedian. But then she was very deaf.

When Queen Mary Laughed

Dick Henderson, Robb Wilton and Billy Bennett were the three comedians. They were very much alike. Not one of them made me laugh.

The Queen was chiefly amused at Billy Bennett, whose reference to the Scotchman who stayed with him for a month and took a \$5 note and a clean shirt, but did not change either, made the Queen rock with laughter. She has Scottish relatives.

I infuriated several music hall celebrities by saying the performance was dull; but so it was.

There were romances, of course, in the artists' lives. Dick Henderson, one of the comedians, was working in a Hull shipping yard six years ago, and appearing at local concerts for \$1 a night. Rich Hayes, a comic juggler, was so rich that he was able to come all the way from Omaha, Neb., to appear that one night.

But the program merely seemed to show that the ripe old comedy song is dead. There wasn't a chorus in the whole thing, and red noses, alas, seem to have gone out of fashion.

The Great Chaplain Joke

Everyone is talking of the great Chaplain joke. Half London tried to buy seats on Tuesday, when Chaplain made his Covent Garden debut. They doubled the price, and then could have sold the house out several times.

But Chaplain, for reasons of his own, chose "Mefistofele." You never saw people so bored in your life. The opera was written in the sixties; it sounded like it.

Chaplain's own performance, of course, was a triumph; but the opera lasted for over four hours and went from one dreariness to another. Yet not one person there, that is, except the critics, dared to say how dull it was.

Certainly, a few of them crept out of the theatre after three hours of it.

Morris Gest as Dresser

Morris Gest was the happiest men of the evening. It seems he dressed Chaplain, to give him courage; for the great basso was as nervous as if it had been his first appearance. Afterwards, Gest accompanied Chaplain to a big reception given in his honor, one at which Melba and Lady Diana Duff-Cooper were present.

Next morning, Gest went on to Moscow with a party of friends, who traveled as his guests, Ashton Stevens, the Chicago critic, among them. First he called in at Paris to see his parents, whom he got out of Russia a year ago, in his pocket was a cutting from the Boston "Globe," which he proudly showed me; it called him one of the greatest men in America.

Jury as Executioner

There seems to be no reason why "Able's Irish Rose" should not come to London.

"The Cohens and the Kellys" has been a much greater success than "The Big Parade" which, as you know, has angered London very much, and, which, indeed, will anger every country in which it is shown, because of its suggestion that America, whose fighting part in the war was small, really did it all.

One curious thing about this picture is that it is brought here by Sir William Jury, who earned his knighthood in the war for propaganda work, said to have been done for Britain.

Now Jury, whose association with Marcus Loew, is well known, is very angry about "The Big Parade."

George Atkinson, the film critic, tells me that Sir William twice threatened to get him fired if he slated the picture.

Atkinson was the most bitter critic of them all.

The South Seas Bubble

"Aloma" seems to be a flop, this although Lee Shubert graced the first night with his presence, sitting in a box quite like the one in which the King would sit, had he been there, which he wasn't.

I rather liked "Aloma," although I know, of course, that the South Seas of the Broadway producer is dead, and that every Hawaiian has a Ford car, a safety razor, chewing gum and a comic strip. But the play has infuriated some people because of what they call its inane ingenuity.

On the Lee Side

Lee Shubert's visit here has been very quiet. He has been seen only with the faithful George McLellan, Alfred Zeitlin, young Milton Shubert, who is taking his maiden voyage abroad. I have not seen Lee speak to anybody else. No, not even George Graves, whom the Shuberts are said to be suing because he wouldn't go in "The Student Prince," or Alec Fraser, who says he is suing the Shuberts because after he had been sent for by cable to go to New York, the Shubert management said they hadn't sent the cable. So he had to come home after losing his fare both ways.

Both Graves and Fraser were at the first night of "Aloma" when Lee was there.

New York—and London

If you know the Metropolitan opera house, you would not be impressed by London's. We have no Diamond Horseshoe and few automobiles are all hidden away in Covent Garden market, where you have to run to find them, usually in the rain, and yours is always the last one. The few well-known people who go are, mostly, just ordinary music lovers. The scenery is old-fashioned. The theatre, finely proportioned as it is, is out of date. This season, I understand, like that of last year, is financed by the Cortaulds, who have made a lot of money, recently, out of artificial silk.

We usually have first German opera, which crowds the theatre, and then Italian stuff, which does not. At the end of it all, everybody says money has been lost; and, next year, they try again. But as an attempt to pretend it is a London season, it is a joke. It wants an Otto Kahn, to wake it up. "Do you remember?" asked a theatre attendant, as I chatted to him. He reminisced about the great names he remembered, how the late King, as Prince of Wales, used to go, and spoke of the old Duchess of Devonshire, and "Mr. Alfred," as they still call the most musical of the Rothschilds. I remembered, too, how, more recently, Walter Wanger tried to make Covent Garden pay with "pictures."

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15 YEARS AGO

(From Variety and "Clipper")

The new legitimate season was coming along with the indication that the Shuberts would be less conspicuous in the production line, as their losses the season before had been over \$500,000. Charles Frohman was also counted a heavy loser on the past season, dropping about \$300,000, while C. B. Dillingham was another, losing about \$100,000. The latter producers were counted in the Klaw and Erlanger list.

A revival of "Wang," with DeWolf Hopper and Della Fox, was under way, with Daniel V. Arthur managing. . . Ella Wheeler Wilcox was being considered for vaudeville and Hal Reid was her manager.

The United Counties Theatres Co., controlling several small houses in London, went into bankruptcy with a deficit of \$40,000.

Sergeant W. J. Connor, of the vehicle department of the Chicago Police Department, had been appointed the city's theatre censor. Pavlova and Mordkin were scrapping in London and dancing separately at the Palace. Alfred Butt, the manager sent for a woman dancer to supplant Pavlova, who became amenable to reason when she saw her substitute work.

Lawsuits were flying thick and fast through Times Square. Harry Mountford sued the vaudeville managers for \$250,000 and it being Tuesday with not much to do, they sued right back for \$300,000 offering to give Mountford judgment against them for \$250,000 if he'd first pay over the \$300,000.

Mr. Mountford objected to the language of an advertisement printed by the V. M. P. A. which accused him of playing fast and loose with White Rat funds.

"Get Rich Quick Wallingford" at the Cohan held the season's run record, 40 weeks. . . Corse Payton was preparing to close his stock season at the Grand opera house. Inasmuch as losses amounting to \$3,000 greeted his first few weeks; but "Three Weeks" was doing business and after he got his losses back, he was going to shut. Mr. Payton had it figured that to remain open all summer would cost him \$25,000.

50 YEARS AGO

(From "Clipper")

Actors were just beginning to get fidgety over conditions and the fact that several stars demanded special cars in travelling excited much amazement in the profession.

Out of town managers were in New York haunting 14th street in their efforts to book for next season. . . "Round the Clock" was being readied to succeed the long running "Pique" at the Fifth Avenue.

J. C. Williamson was playing "The Colleen Bawn" in London for the first time and receiving much praise. . . "La Magnifique," an operetta with music by Phillipot and libretto by Barbier, was produced in Paris and well received.

A permanent circus was being built in Liverpool, Eng., at the top of the Brunswick road, this circus

FREEING THE VAUDEVILLIANS

Pictures are freeing the vaudevillians. There is much in that for vaudevillians to be thankful for. A "Blacklist" isn't a blacklist any more—it's just a memo for the misguided booking office that has erected that once terrifying spirit crusher of the vaudeville artist.

Why pictures are freeing the vaudevillians is because pictures are playing vaudeville. Pictures may not play every thing that vaudeville has played, but there will not be much left outside of the film theatres. At the most, say sketches.

Pictures must play comedy turns. A picture man may say he doesn't want comedy acts to interfere with the comedy in his pictures, either the feature film or short reels. He's sincere in that belief but will eventually alter it. Comedy pictures never ruined the comedy of a vaudeville bill.

When the Hal Roach "Gang" pictures were placed to close vaudeville programs, many managers moved the "Gang" film comedies up on the bill, ahead of comedy acts, nor has the Chaplin's nor the Lloyd's in vaudeville kept any comedy acts out of the programs they were on.

Just now no one can estimate the extent of this oncoming flood of vaudeville playing by picture theatres. Some exhibitors may protest against the introduction of outside attractions to a picture bill, on the theory that that may lessen the value of pictures as the predominant draw to a picture theatre. When you hear that argument you may conclude that the exhibitor making it neglected to build his theatre with sufficient stage room.

Exhibitors of the better picture theatres are not fearful of vaudeville—they are more worried by the prospect of double feature films. Vaudeville is likely to be their salvation if not a safeguard against double features.

With Keith-Albee and the Orpheum circuits, formerly looked upon as vaudeville circuits, now transposed into merely picture circuits, the vaudevillian can look forward to contemplating either one of those circuit as just another of the many. Again, there are many picture house circuits at present larger in number of theatres than Keith-Albee's or the Orpheum's.

In straight vaudeville there always may be a straight vaudeville house in the largest cities, like New York and Chicago. But there is doubt even about Philadelphia, Boston or Los Angeles. Maybe the next surety is Detroit. Nothing in the west can stand up against the inrush of pictures and their bills, not even Los Angeles.

For pictures present vaudeville differently. Acts look better in the picture theatres. True, the picture houses are large but their acoustics are so far beyond vaudeville theatres there is no comparison. Familiarity and other things condoned in vaudeville may have to go out in pictures. That will do no harm. Much of it should have gone out in vaudeville. And the first picture house managing director catching an actor on his stage telling an audience about his family or showing the audience "the wife" or "the baby" had better cancel or fine him on the spot.

And bow-stealing is foreign in pictures. The audience is watching the following turn or picture before the receding act has reached the wings. The distances are too rangy.

However, the very picture theatre itself will dissipate much that was endured and never cured in vaudeville. It's a massive place, the picture palace, so the faster the act works and exits the better it will be for the act.

Besides which the act will discover it looks better upon a picture stage than it did in vaudeville. There is a better atmosphere, the audiences are easier to approach and retain; results are better in money and time. Take the example of Ukelele Ike (Cliff Edwards) at the Strand, New York, this week. Held over at \$1,600 a week, with the house playing a poor picture last week (Ike's first) and yet doing over \$35,000, one of the biggest weeks of the season for the Strand. The picture was "Ransom's Polly." Picture house men know to a dot what their picture is and what it is drawing.

Yet Ukelele Ike couldn't get \$500 a week in straight vaudeville, working in blackface. At the Strand he's in whiteface, singing and telling gags, stopping the show with both. He has not lost one point to one gag since opening there. The Strand seats 2,900 people on two floors and the picture throw from the booth to the stage is 179 feet. Ukelele Ike worked himself up in pictures when vaudeville threw him out. He was known on the discs at that time—in fact when vaudeville turned him down Ukelele Ike's records had "made" one popular price (50c.) record making concern. So there's no argument left.

It may be a matter of two years before all of the picture theatres that will play extra attractions will be playing them. But if only half are playing stage turn by next season there will be enough. Next to follow is organization and that can not be foretold. It will come. Lots of things are to happen within the ranks of the picture theatres.

Pictures and vaudeville as a combination for the film theatres isn't so hard to analyze. Vaudeville by itself and for years attracted, but it didn't attract widely enough, for some reason. Yet the people who saw vaudeville in the majority were held by it.

With the difference that pictures widely attracted before adding vaudeville. So therefore why should not the great audience for pictures today like vaudeville as they see it, the same as their parents did? And with that wider and larger audience hanging onto vaudeville longer and possibly liking it better through it being better presented with more discretion as to entertainment and exclusion being exercised.

And perhaps because pictures has no one person who professes such a profound love for the actor as to injure the business he is engaged in, the picture man and actor in pictures will be better off. When a manager professes a great love for the actor, the actor will want to know the object. And the chances are always 50 to 1 there is an object.

Time is the supreme healer and adjuster—Conscience is the greatest punisher.

being the largest in England and capable of seating 4,000.

"How to win at cards—a sure rule" was the subject of a widely advertised pamphlet selling for 50 cents. . . Another liberal firm advertised the picture of "a lovely actress" free for a stamp. Still another firm advertised that they would give \$10 gratis to anyone who failed to make \$25,000 with a secret which they would sell for \$1.

Nat Goodwin, then billed as N. C. Goodwin, Jr., had dissolved his partnership with Minnie Palmer and was preparing a burlesque on "Evangeline" to star himself. His father was his agent and manager.

INSIDE STUFF

ON LEGIT

Two reporters on the New York "Evening Graphic" are said to have been responsible for the prosecution of Earl Carroll, although the men of the New York "Daily Mirror" have been blamed. "The Mirror" first printed the story, sensationally. This was followed it is said by the "Graphic" men calling upon the federal district attorney to demand to know what he intended doing about it. "The Graphic" pleaded that Carroll has brought a \$1,000,000 damage suit against the paper and that something should be done officially on the bathtub party.

The \$1,000,000 damage suit against "The Graphic" was brought by Carroll but looked upon as a bunk or job, with no one taking it seriously. "The Graphic" is the daily that started a long laugh on Park row when it claimed to have settled the coal strike in Penn. Everyone on the Row waited for it to settle the English strike, but that must have been over before "The Graphic" heard about it.

"Beyond Evil" came within an ace of missing its opening performance Monday night through the management overlooking permit details for the appearance of Betty Sargeant, child actress, who has a prominent role in the piece. A permit issued by Acting Mayor Edward L. Stanton was finally secured. The permit is issued for the week only with no promise of renewal, although the management is sanguine over such possibilities unless strong opposition to such renewal is advanced by the Children's Society.

The tardiness in the permit matter is reported due to a conflict of opinions among the show's management. Most figured that since the child was under five years, the legal school age, her appearance would be free of interference. John Cort, lessee of the house, insisted that a permit was necessary and sent an attache of the show scurrying to obtain it.

"Beyond Evil" is authored by David Thorne who is also sponsoring production.

"The World's" color-gravure section, recently introduced to the paper, is "for sale" to press agents who will pay set rates for a set space. Recently full and half pages have been run on Sunday with a player's picture appearing in full color and the press agent footing the bill.

Many agents are squawking hard on this ruling, claiming that a meritorious attraction short on cash is automatically eliminated, whereas an agent willing to pay the money can make a fancy "showing." This new "racket," coupled with the system of paying for cartoons of an attraction inserted in the papers, reduces press agency in New York almost to a simple matter of where the fellow with the most money to spend leads, thus killing the idea of having an agent whose business it is to grab free-space.

All of the New York papers, except the "Times," charge the attraction for cartoons used, the money really going to certain artists "in" with the paper, but the papers sanctioning the charges, which are standard. In many instances cartoons are inserted without knowledge of the agent, his only resort being to pay up or not receive more publicity. One dramatic editor has instructed his artists that if a firm won't pay, to let him know and he'll see that they get no more publicity of any nature.

In the "Times" cartoons and drawings used are paid for by the paper and it is entirely up to the dramatic editor of the paper what shall be used.

A terse statement to the effect he would not combine his houses with any other circuit, was sent the dailies by A. L. Erlanger last week. There was no comment but the statement was interpreted to mean a final decision on the part of Erlanger not to join with the Shuberts. The offer to Erlanger is reported having come from the banking house which underwrote the Shuberts' bond issue and the subsequent flotation of stock. There is said to be about \$3,000,000 in Shubert stock outstanding. It is reported the bankers proposed to merge the Erlanger and Shubert circuits with the idea of forming a \$20,000,000 corporation.

The failure of the acoustics at the handsome El Capitan, Hollywood, Calif., is not strange to owners and builders of theatres. That factor is the bugbear of every builder of sizeable theatres. Experts on acoustics when called in consultation by builders and architects usually explain how a certain construction and equipment will work but they will not guarantee results.

The Century, New York, was long a problem and still is. After the Shuberts took over the house a sounding board was inserted at considerable expense and it was believed the problem was solved. However, when the roof theatre started operating it was noticed that the orchestra could be heard in the downstairs, the sounds being like the music heard in one apartment from another.

"Charlotte's Revue" will close at the El Capitan Saturday, poor acoustics shortening the original booking arranged. It is hoped to correct the fault and reopen the house late this month with a repeat date of "No, No, Nanette."

INSIDE STUFF

ON VAUDEVILLE

It's understood that the Rev. Father Phil A. Goodwin, the priest of the American Catholic Church, who appeared with a supporting company for three days at Loew's American in a playlet entitled "The Double-Cross," did not receive further time upon the Loew Circuit.

The Loew people are said to have doubted the wisdom of presenting a priest on their stages. It is not known if Father Goodwin applied for or was tendered any other theatrical engagements around New York.

To what extent the late Jack Rose weakened himself physically through his "nutisms" off the stage and also on, can never be determined. While outwardly no effect might be discerned, the strenuous "nutty" acrobatics Jack was ever performing may have reduced his resistance to the cancerous attack that led to his death.

As a "nut" upon the stage Rose usually stood on his feet. Privately, however, and when clowning before friends he would dive head foremost or otherwise into anything and anywhere. Also possibly his manner of living might have entered into it. He was most irregular in his sleeping hours, turning up almost anywhere at any time.

The little boy Jack adopted has been returned to his parents, in the middle west. Jack was extremely fond of the boy. He's the same kidlet attacked some months ago by Jack's chow dog, through jealousy, it was believed, on the dog's part and while Jack was absent from his hotel room. The boy was badly mangled but recovered and without scars.

When a recent "announcement" reappeared with its revived evaporated hot air about "new faces in vaudeville" a veteran vaudevillian wrote the head of the circuit and who had issued the "old boy," asking if it were necessary for him to have his face lifted in order to return to work.

The head of the circuit took it quite seriously, replying to "the facetious letter" that he had five or six theatres the actor could have if he thought he could put them over. Whereupon the actor replied he would take the theatres if the manager would give them to him in the same manner that he got them.

It was only but recently that Keith's Palace, New York, itself advertised Eva Tanguay as coming there with a "New Face and New Act."

HERNDON AND BANKRUPTCY; DEFAULT JUDGMENT, \$78,432

**Swedish Ballet Action Comes Up—No Defense—
Herndon Guaranteed \$15,000 Weekly—French
Producer Brought Suit—Troupe 'Barn-Stormed'**

Behind the \$78,432.59 judgment chalked up against Richard G. Herndon, manager of the Belmont theatre, New York, and the Belmont Producing Co., the co-defendant in the suit, is a threat by Herndon to go into voluntary bankruptcy. The judgment, in favor of F. DeMare, French producer, who brought over the Swedish ballet several seasons ago, was taken by default last week when Regan & Barrett, Herndon's lawyers, who were in court with him up to the actual day of the trial, stated that their client was going into bankruptcy so it did not matter if they defended the suit or not.

Richard J. Mackey of O'Brien, Malevinsky & Driscoll, who appeared for DeMare, took judgment, the case involving a managerial contract whereby Herndon guaranteed the Swedish ballet \$15,000.

Instead the troupe got the "run around" and was compelled to barn-storm to maintain their reputation. The suit for \$70,000 damages followed, the judgment total of \$78,432 including interest and costs.

Counsel for the French manager who is now abroad halted proceedings until Herndon's physical recovery from a threatened confinement with pneumonia.

The attorneys state that if Herndon attempts recourse to the bankruptcy courts for financial alleviation of his judgment, they will contest the bankruptcy discharge.

ANOTHER 'ROYAL' BUST

Los Angeles, June 8. Los Angeles was again taken in by a foreigner claiming to be a member of the nobility. This time it was the self-styled Prince Eugenio De Liguero, who alleged himself a grandson of a king, son of a crown prince and second heir to the throne of Italy.

Eugenio intrigued a job as super in "They Knew What They Wanted," starring Marjorie Rambeau, at the Majestic, local stock house. It appeared that the press agent, Ed Earl Repp, knew what he wanted, and that was front-page publicity. So convinced was Repp that Eugenio was born to the purple that he swore on his press-agenting reputation that Eugenio was the stuff. His explanation of the personal appearance of the "Prince" in Southern California was that the Chevallier was doing an incognito and trying to make good.

Everything was nice and rosy, with Repp having a fistful of clippings to show how well he put his great "discovery" over, until C. B. Gradenigo, vice-consul, put his fine Italian hand into the affair. Gradenigo declared loudly, publicly and in all the newspapers that he did not verify the identity of the "second heir to the Italian throne." In fact, he stated he did not even know the gentleman.

While the big spaghetti and cheese man from Italy may be a prince of a fellow, Michael Corper, producer at the Majestic, decided that he should be able to keep his show running without Eugenio's presence.

If the "prince" can bring back some crown jewels or a couple of scepters to prove that he knows what he is, Corper might take him back as an "outside voice."

Ticket 'Scalping' Case Due In Supreme Court in Oct.

Washington, June 8. The United States Supreme Court will hear the arguments in the Tyson & Co. case, involving the New York State scalping law, the week of Oct. 4.

An application was made last March by Louis Marshall, attorney for the ticket company, to advance the case. District Attorney Banton of New York interposed no objection, but requesting that he have until October to file a brief.

The present moving up of the case follows a general action by the court on numerous criminal cases.

Keepin' Working

St. John, N. B., June 8. George N. Price, veteran of the legit stage, has returned to St. John, N. B., from New York City. He will spend the summer acting as guardian of a soda fountain. This has been his custom for the past fifteen summers. He has made a change from a drug store in which he was located for many summers to another pharmacy. Between the stage in the winter season and the soda fountain in the summer season, this actor mesmerizes the price of his board and room.

MANAGER AND ACTORS AGREED ON SETTLEMENT

**H. G. Daley Didn't Like House
Selected for Stock—Called
Players and Gave Reasons**

Chicago, June 8. After hiring a complete cast from a Chicago casting agency and taking them to Milwaukee, H. G. Daley, stock manager, discovered that the Garrick, in that town, was not what he wanted for the summer.

Faced with his responsibilities to the actors Daley decided to leave the matter up to them. Calling the thespians together he laid the situation before them, stated that his plans had been disrupted by unforeseen factors and he was compelled to abandon the stock company. What did they consider a fair arrangement on money?

An agreement was reached, the actors paid off on Tuesday after reporting for rehearsals on Sunday and the whole thing was dropped with Equity knowing nothing of the matter.

Drama's Future Uncertain

Pittsburgh, June 8. "The American drama at the present time is going through a decided transition and its future is uncertain."

B. Iden Payne, head of the department of drama at the Carnegie Institute of Technology, had this to say in discussing the situation here. He offered a critical analysis in which he looked optimistically for a recovery through the growing system of little groups of community theatres.

"The hope of the drama now is the community player. Little groups have been springing up all over the country, developing repertoires and producing various units at intervals. They should not, however, be confused with the old stock-players, for they are seeking productions of literary plays and not just those which are proven successes in New York."

REINHARDT AND AMERICA

Berlin, June 1. All reports to the contrary, Reinhardt has as yet made no definite plans to go to America.

Although the "Montag Morgen" headlined the news that he was going to Hollywood to make films, it has been denied by Reinhardt that he has signed anything conclusive.

The fact that Reinhardt is getting rid of several of his Berlin theatres seems to prove that he is considering the various American offers.

Halperin-Price, Co-Stars

Chicago, June 8. Georgie Price and Nan Halperin, vaudeville singles, both in these parts at present, have a musical comedy, joint starring tour in view for the coming season, in a freshly written script.

DRAMATISTS' GUILD LAW "SHORT ROLL" SHOWS

**Sharp Producers Laying Off
Authors with New Agree-
ment in Effect**

The basic agreement and revised contract of the Dramatists' Guild is serving its purpose to checkmate the activities of short roll producers and others who had previously taken in authors on the idea of enhancing picture value of their scripts and after a few performances, and little expenditure, cutting themselves in for 50 percent of the profits. With no discriminatory regulations as to unknown authors being admitted to membership in the Guild these playwrights are gradually wising up to the fact that such membership and protection is a profitable investment.

Once a manager has acquired a play from an author the latter is eligible for membership and the unknown manager is also eligible to sign the basic agreement. As concerns the playwright, the situation for entrance to membership works practically in the manner as governs new members at Equity for the acting profession. Equity will accept members of the acting profession when engaged by a manager and the Dramatists' Guild will accept as a member just as soon as his play has been accepted.

The triplicate stumbling block for the sharp producers contained in the basic agreement makes an advance royalty compulsory, a voice in sale of picture rights and a necessity of the producer giving 75 consecutive metropolitan performances annually to retain his rights.

Since this has been in effect the number of short roll productions have been reduced to a minority. Those currently operating and others in preparation may scheme with their actors to gamble on a commonwealth, but no longer the authors.

Prior to this, anxious authors were easy prey for the "sharpie" and shortroll gentry. The producer hazarded little more than his time and through all manners of convenient arrangements could grab 50 percent of the show's rights. The new basic agreement abrogates this and even protects an anxious author from himself, so long as he adheres to the agreement.

GUILD'S "LOAN FUND"

The Theatre Guild, by virtue of a donation made by wealthy New Yorkers, has established a loan fund for senior students of its school of acting. This means that the Guild will give financial aid to its students deemed worthy of such aid. In the Guild school there are four periods and those who have failed are dismissed and money cannot hold them in. Tuition is refunded if they don't make the grade.

This fund comes from scholarships donated by Winthrop Ames, Dr. Percy Barker, surgeon; Otto Kahn, Antoinette Perry, actress; George C. Smith, Jr., publisher; the Theatre Guild, the Theatre Guilders, organization of subscribers; Dwight Deere Wiman, partner with W. A. Brady, Jr., in legit productions, and the Guild Club, Inc., another Guild subsidiary.

Want Information of

John Hogarty's Relatives

Information leading to the whereabouts of a blood relative of John Hogarty who died suddenly in New York, May 29, is being sought by the Theatrical Press Representatives, and the Friars. The latter organization took care of Hogarty when he fell unconscious.

So far as known Mr. Hogarty died intestate, leaving no information as to his relatives. It is necessary to locate the latter to administer the estate.

Hogarty was a veteran company manager, known for his tactfulness. It is said none of his associates was ever made a confidant. Following the death of his wife a few years ago, Hogarty had been making his home with his sister-in-law.

"HERE COMES A SAILOR" TRY

"Here Comes a Sailor," farce, by Walter Baldwin, will be given a stock trial next month by the Lutteringer Players at the Westchester, Mt. Vernon, N. Y.

1c Royalty

The lowest advance royalty ever recorded was paid an author of a recent production. The amount was one cent, and paid by the producer as a legal strengthener of his claim on the author's play.

The author laughed at the idea of acceptance, but the producer insisted. Reports have it there was a motive, since the producer wanted to be protected if he had a good property.

RUN PLAY CONTRACTS CLOSING "TIP TOES"

**Players Want Vacation—Sea-
son Ended June 1—
\$20,000 Last Week**

"Tip Toes" will close this week at the Liberty, New York, as the result of several players wanting to quit for the summer, declaring their contracts are ended. The management, though desirous to continue through the month, posted the closing notice. Last week the show grossed \$20,000.

The closing is a matter of run of the play contracts. Harry Watson, Jr., in particular stated he was within his rights in withdrawing, saying he wanted to go fishing. Watson has a run of the play contract, in which it is specified that the season is construed to terminate June 1. Either the actor or the manager had the right to give notice at that time, Watson using his prerogative.

Stipulations may be inserted in run of the play contracts. Where it is written in "for the New York engagement," the actor must play as long as the attraction continues. That is also true in cases where the clause defining the season (September to June) is eliminated.

2 SHOWS OUT

Only two attractions are listed to close this week, good theatre weather last week the explanation.

"Tip Toes" produced at the Liberty by Aarons & Freedley will end a 24-week run. It rates with the musical comedy successes of the season, playing to virtual capacity for over four months at better than \$25,000 weekly. Recently the grosses were between \$19,000 and \$20,000.

TIP TOES

Opened Dec. 28. Good notices all around, Gershwin's music drawing first line critics. Woolcott ("World") called it "bright, gay and good-looking." Variety (Ski) predicted a run.

Rahman Bey, Egyptian fakir, doing an entire evening's entertainment at the Selwyn at \$2.75 top will terminate a three weeks' date. The first week grossed about \$8,000, business dropping thereafter.

Blinn, Fidelity's Pres.

The annual meeting of the Actors' Fidelity League elected Holbrook Blinn president, succeeding the late Henry Miller. No other changes in the officers. Re-elected were George M. Cohan, 1st vice-president; Louis Mann, 2nd vice-president; Howard Kyle, secretary, and Edward J. Mackay, treasurer.

One-third of the whole board of directors was named: Fay Bainter, Amelia Bingham, Ruth Chatterton, Ina Claire, Mrs. Flske, Albert S. Howson, Helen G. Judson, Frances Starr, Lenore Ulric, Marjorie Wood and Minnie Palmer, each for three years.

JOURNEYMEN ARTISTS, \$2 HR.

In addition to the new scale for art directors in picture theatres and studios which sets the minimum scale at \$250 weekly, the Scenic Artists Union adopted increased scales for scenic artists, technically known as journeymen. The journeymen's minimum wage scale, effective this week, is \$2 per hour, as against \$1.75 per hour heretofore.

The boost is not material, owners of studios say. Although the minimum weekly wage is raised from \$77 to \$85 weekly, few artists have been working on that basis, journeymen averaging from \$100 to \$125 weekly.

WORLD'S WORST PLAY QUILTS

**"Beyond Evil" Lasted
One Performance**

What is described as one of the most disgraceful events in the history of the theatre, occurred at the Cort, New York, Monday during and after the premiere and final performance of "Beyond Evil," the season's candidate for the rating of the world's worst play.

Tuesday morning John Cort advised David Thorne, author and producer of the piece, that it was hopeless. It was then agreed to close.

Cort is said to have ordered the box office shut prior to that, saying he would not have the play in his theatre. The company which featured Mary Blair was co-operative and the usual minimum of two weeks salaries to the players does not apply.

"Beyond Evil" was over at 10:10 but although a short performance, there was plenty doing, especially on the part of the audience. Several "bad boys" in previous seasons have occasioned the "raspberry" in various forms from out front but never anything like this.

Started With "The Bird" Almost from the jump, the first nighters started "the bird." An anti-climax was reached after the heroine, a married woman, had had a month's affair with a mulatto and then called herself a prostitute. Smut was smeared throughout the performance without excuse.

The finale stunt of the "heroine" was to take poison. As she hesitated, a voice from the front called out: "Go on and take it."

Jeers and shouts from the audience could be heard on the street. After the performance, some of the audience tarried in front of the theatre for a further demonstration.

Bush league publicity was tried after the performance, in advising the newspapers that the play was intended to be a satire on "Lulu Belle" and "All God's Chillun Got Wings."

Prior to the opening, word was passed around that "Beyond Evil" would "out-sex 'Sex'."

MELLER'S INDIGESTION CANCELLED 2 SHOWS

Chicago, June 8. The Saturday afternoon and night performances of Raquel Meller at the Blackstone theatre were cancelled when the Spanish singer was seized with indigestion while halfway through her second performance Friday night. She finished the show, but made no costume changes after her first intermission.

Miss Meller told a specialist that she had first experienced the illness after eating something in Cleveland "not entirely fit for food." She is expected to proceed with her tour, her next stop being Los Angeles.

Advance sales indicated that the two Saturday performances would have netted the Spanish star more than her two previous appearances.

FUTURE OPENINGS

"The Ladder"

This one by Frank Davis and listed as Brock Pemberton's next will get under way at New Haven, Conn., June 14. It will remain out two weeks and come in for a summer run in New York.

Cast includes Vernon Steele, Hugh Buckler, Carl Anthony, Irene Purcell, Edgar Stehl, Charles D. Brown, Ross Alexander, Leonard Carey, Sally Langford and Lee Baker.

"Stray Sheep" at Cohan's

After playing the Broad Street theatre, Newark, following this week's engagement at Werba's Brooklyn theatre, "Stray Sheep" is set to open a Broadway engagement at the George M. Cohan theatre.

Featured in the show are Maul Powers and Vernon Wallace, others in the cast are John Nicholson, Ollie Mack, Clem Bivens, Milton Royle, Frank Jamieson, Earl Clatter, Olive Reeves-Smith, Caroline Newcombe Bensen, Joseph Burton and Edwin Guhl.

PLAY JURIES SURVEY PLANS; CLOSE 1, CLEAR 2, MODIFY 1

"Bunk" Forced Off Forthwith—"Temptations" Has Week to Clean Up—"Shanghai Gesture" and "Sex" Escape Wrath—Injunction Issued

"Bunk of 1928" was ordered closed by District Attorney Banton. Monday, when one of the four volunteer citizens' juries which had been quietly looking over several attractions complained against, reported adversely on the revue at the Broadhurst, New York.

Plays also investigated escaping drastic closing action were "The Shanghai Gesture," at the Shubert; "The Great Temptations" at the Winter Garden, and "Sex" at Daly's 63rd Street.

The latter show is believed to have started activity on the district attorney's part. It was reported that "Lulu Belle" and "One Man's Woman" had also been included in the complaints made downtown but no juries were assigned to review them.

A citizens' jury is understood to have been named to investigate "Lulu" and will probably function this week.

Mr. Banton called upon 48 citizens last week, forming a quartet of volunteer juries, assigning each group to a show. He instructed the "jurors" to pay for tickets, his office to reimburse them.

Actor Excited

Monday representatives of each attraction investigated were summoned to the district attorney's office and each jury reported in their presence.

Under the rules governing the volunteer citizens' juries, the latter may recommend changes in script, situations or costumes and a week's time given the management to comply. In the case of "Bunk" there was no such recommendation. The show's case was not helped by Ramsey Wallace, an actor, who is concerned in the management. Wallace got excited and declared the undraped show girls in "Bunk" were "what Broadway wants."

The citizens' jury plan was a gesture to forestall state censorship several seasons ago, the system being agreed on by the Producing Managers' Association, Equity, the Dramatists and 15 civic and religious bodies. The jury plan was aimed to apply for one year as an experiment. Last year it was again called into action during an extended dirt play campaign.

Although the P. M. A. is no longer in existence, the district attorney has a whip in the form of a specific clause in standard Equity contracts wherein it is provided that should a citizens' jury decide "adversely to the continuance of a production because salacious or against public morals, the actor shall forthwith terminate his employment, without notice, payment or penalty."

Mr. Banton informed the management of "Bunk" that if the show went on Monday night, patrol wagons would be called and arrests of the players made on Tuesday, if not immediately after Monday night's performance. The "Bunk" management immediately took steps to secure an injunction, a temporary stay restraining the police and Equity being issued yesterday by Justice Aaron J. Levey. The Broadhurst was dark Monday and Tuesday, but the "Bunk" management declared the show would resume tonight (Wed.).

Equity had no alternative in the matter. Paul Dulzell, representing Equity, was present in the district attorney's office. Mr. Banton stated that if the players were permitted to perform, it would signify that Equity had no control over its members under specific rules.

Regulations for judging plays stipulate that nine out of the 12 jurors must vote against in order to close a play. That vote was registered against "Bunk." It would be indicated that nudity was more offensive than raw lines and situations as in the alleged case of "Sex."

"Gesture" Favored

"The Shanghai Gesture" received the most favorable vote, the jurors standing six in favor and six against. "Sex" just escaped the vote being eight against and four in

favor. Nine jurors voted against "Bunk," three suggesting changes. For "Temptations," 10 jurors voted to make changes and eliminations, only two favoring the revue as is.

Orders for "Temptations"

In the case of "Temptations" certain parts were ordered changed or excluded. Immediately after opening at the Garden, complaints were filed. Last week it was reported nearly nude choristers were draped and several skits were taken out of the revue.

The citizens' juries are named by drawing, either by the district attorney or police commissioner in presence of persons representing the sponsors of the plan. The latter who acted were: Gerald Cutler for the Dramatists' League, Dr. Gilbert for the church associations, and Paul Dulzell, alternate for Frank Gillmore of Equity.

The jury which investigated "Bunk" was composed of:

Marjorie Cleveland, 26 East 53d street.

O. D. Nelson, 233 Broadway.

Lewis L. Clark, 998 5th ave.

Frank McCabe, New York "World" (circulation department).

Dr. F. M. Dearborn, 7th avenue and 55th street.

Dudley Dupignac, 27 William street.

John D. Creighton, 565 Broadway.

Gerald J. Dean, 61 Broadway.

Theodore L. Waugh, 141 Broadway.

Bertha Rumbaugh, 30 Charlton street.

Dr. Francis Murray, 17 East 38th street.

Mrs. Muriel Moore, 925 Park avenue.

For "Sex"

Michael Levy, Oppenheim Collins, 485 Fulton street, Brooklyn.

Raymond Hood, 40 West 40th street.

Alvin S. Johnson, 465 West 23d street.

Erastus Tefft, 131 East 66th street.

Martin Taylor, 120 Broadway.

Baird Leonard, 150 East 49th street.

Mrs. E. W. Stitts, 1543 St. Nicholas avenue.

Thos. R. Smith, 61 West 48th street.

Herbert W. Smith, 143 Liberty street.

Maxwell H. Elliott, 277 Broadway.

Dr. George Kosmak, 23 East 93d street.

George W. Baker, 243 Classon street, Brooklyn.

For "Shanghai Gesture"

Mrs. Edith Totten Fanning, Hotel Astor.

Miss S. Simpson, 111 East 56th street.

Robert Nathan, 26 East 64th street.

Dr. Thomas Darlington, 27 Washington Sq. N.

E. Byrne Hackett, 19 East 47th street.

Jacob C. Clinck, 149 Broadway.

Victor C. Pederson, 45 West 9th street.

Mrs. Pauline Langley, 29 West 47th street.

R. W. B. Elliott, 59 Wall street.

Hon. M. H. Grossman, 115 Broadway.

Dr. Carl Hunt, 175 West 58th street.

Edwin P. Maynard, Brooklyn Trust Company.

For "Temptations"

Mrs. William B. Smith, 55 Tie-man place.

Clarence R. Freeman, 209 West 57th street.

David L. Fultz, 165 Broadway.

Arthur B. Spingarn, 19 West 44th street.

Mrs. Eva Phipps, 216 West 100th street.

Theo R. Pell, 802 Madison avenue.

Dr. R. B. Marco, 124 West 72d street.

Abram Poole, 134 E. 37th street.

Joseph O'Gara, 1531 Broadway.

Russell V. Cruikshank, 141 Broadway.

Wm. G. Creamer, Creamer street, Brooklyn.

Mrs. J. Walton Brown, 72 Irving place.

Those invited to the district at-

(Continued on page 39)

Bankers Reported Running Shuberts' Theatrical Offices

Things in the Shubert office aren't what they used to be, now that the Shuberts are closely allied with downtown capital. The Wall Street element seems practically running the business, with their representative, Joseph Schmitz, installed as comptroller of the firm. He has been in about three weeks now. Already the economy measures have been ordered, with those doing business with the Shuberts remarking on the street that Schmitz is just as important now as either Lee or J. J.

As the story goes, the Shuberts now hold 51 percent of the stock in their enterprises, but with no voting power, while the financial interests hold 49 percent and the say in most matters. It is said they paid \$2,000,000 for the 49 percent and that for this the Shuberts turned over \$10,000,000 in stock.

CENTURY AS HOME FOR LIGHT OPERAS

Shuberts Have New Policy—40 Revivals, to Run 4 Weeks Each

The Shuberts will shortly announce that the Century will be devoted during the next few years to a long series of operetta revivals. 40 are planned, each to run for four weeks and fill out the season. The first one may be "Robin Hood."

A permanent company will be installed at the Century, plus a large chorus, while a special scenic staff will make the productions.

Milton Aborn, who revived "Mikado" and "Pinarof" for the Shuberts, both of which flopped, will not be connected with the new enterprise, although some dailies have carried stories linking him with the scheme.

When the entire listing of 40 operettas has been used, there is a nebulous plan, held by the Shuberts, to make the Century a home for light operettas with a repertoire of a different show nightly, as the Metropolitan does with grand opera.

When a new piece is introduced into the repertoire, it will be tested as to its values. If a separate run is justified, it will be recast with another company and placed in a theatre of its own, at the end of the run to return to the repertoire.

In addition to the standard operetta works, both American and foreign, the Shuberts also hold title to many pieces they have put on in the last few years, namely, "The Last Waltz," "The Lady in Ermine," "Caroline," "The Love Song," "Student Prince," "Princess Flavia," "Maytime" and "Blossom Time." J. J. Shubert will handle the productions and be in charge of the details, while the company itself will be made up of singers now in the various Shubert operetta companies, most of which are touring.

McCLURES REMARRYING

Cleveland, June 8. Jesse W. McClure, head of McClure's Advertising Service, and his former wife, Mrs. Lillian E. McClure, singer, applied for a license to be remarried here. The marriage is to be performed by Rev. John Snape, pastor of the Euclid Avenue Baptist Church.

They were divorced here in 1920. Mrs. McClure charged cruelty, and was granted \$20,000 alimony, payable at the rate of \$250 per month. She went to New York to study singing. McClure gave his address as the Hollenden Hotel, and his age as 41. Mrs. McClure gave her address as the Alcazar Hotel, Cleveland Heights, and her age as 37.

"SAMMY" FOR WILL HOWARD

Henry Myers, formerly of the Shubert press department, has resigned and is now working on the book of the new musical comedy for Willie Howard, which will be called "Sammy." J. Fred Coats will do the music, but the Shuberts are not named as the producers.

'Charlot' Closing on Coast; El Capitan's Acoustics

Los Angeles, June 8. "Charlot's Revue" will close at El Capitan, Hollywood's legit house, June 12, at the end of the seventh week of 12 weeks scheduled. With Jack Buchanan turning in his notice to play opposite Vera Reynolds in "Corporal Kate" for Cecil B. De Mille, the show will also give to the picture Beatrice Lillie who will play the comedy relief in the same screen production.

The English revue opened the house, the first legit one in the movie city. Efforts on the part of Edward B. Smith, lessee, to bring "The Green Hat" out here have been unsuccessful, with Al Woods wary of railroading a production out to the coast unless success is guaranteed.

The British revue clicked with the picture crowd and got a great send-off from the dailies, but it seemed to go over the heads of the rest of California. Poor acoustics are also declared to be a drawback.

It is expected that Smith will close the house, which is very wide and therefore has a tendency to drown speech, and not reopen it until the fall.

During the closed period arrangements will be made to improve the acoustics.

LOVED HIS WIFE, BUT LOVED LOAFING BETTER

Mrs. Inez May Denny Put Husband to Test—Husband Flopped

Los Angeles, June 8. Mrs. Inez May Denny, former "Follies" girl, secured a divorce from Thomas R. Denny for non-support. She said that although her husband frequently declared his love for her, he would not work.

When she told him to prove his love by getting a job, he never returned, she said.

Court O.K.'s 'Just Married' For H. & S. for London

Anne Nichols and Adelaide Matthews as authors of "Just Married" suffered another setback when the Appellate Division affirmed the dismissal of the authors' suit against Hurlig & Seamon Theatrical Enterprises, Inc., Jules Hurlig, Harry Seamon, Ernest Edelman and the Shuberts. The Nichols-Matthews farce and its British production rights were involved, it being held that the British production was delayed, the writers asking that these rights revert to them. The court held that although "Just Married" was produced somewhat late in London, various extensions of time and other reasonable pauses entitled Hurlig & Seamon and the others to full contractual rights.

Jules Hurlig produced the farce originally in New York.

STOCK PLAYERS WED

Paul Falcony and Gene Connors Married on Stage at Altoona

Altoona, June 8. Members of the Ray Adair stock at the Orpheum formed the wedding party for a real wedding, on the stage Friday evening.

The principals were Paul Falcony, Italian lyric tenor, of Hamilton, O., and Gene Connors of St. Louis, united by a local alderman. The young couple are among the most popular members of the company.

Swedish Prince Decorates Washington Hotel Man

Washington, June 8. Frank S. Hight, managing director of the Hotel Willard, personally known to many professionals, was created a Knight, first class, of the Royal Order of Vasa, an ancient order of Sweden, by the Crown Prince of that nation at the termination of the stay of the royal party at Hight's hotel.

The ceremony of presentation took place at the Swedish legation.

Mrs. T. Buchanan After Divorce

Los Angeles, June 8. Mrs. Thompson Buchanan, wife of the author-playwright, has brought suit here in Superior court for divorce, alleging desertion. They have been separated for a year.

BELASCO WILL CONTROL LYCEUM NEXT FALL

Deal with Frohman Office Outcome of "Canary Dutch" Matter Last Season

David Belasco will control the bookings of the Lyceum next season. The house reopens early in the fall with "Fanny," starring Fannie Brice.

The Lyceum lease is jointly owned by Belasco and the Frohman interests, the latter in turn being an arm of Famous Players. Gilbert Miller is managing director of the Charles Frohman office, directly managing the Empire and producing legitimate plays. Belasco is said to be concerned in the Empire also.

Belasco has used his own Belasco theatre and the Lyceum for his productions, the Frohman using the Empire primarily and the Lyceum when available. There was a policy that any attraction falling under \$10,000 weekly must vacate on notice. When "Canary Dutch," a Belasco attraction, was forced to leave the Lyceum last winter feeling was aroused between the producer and the Frohman office, Belasco taking the position the show might have developed into a success if continued. It is understood the deal giving Belasco the sole booking right to the Lyceum is the outcome, the arrangement being made by the producer and Adolph Zukor.

Miller also will have two theatres as a Frohman office outlet next season, since he will direct the Hen: Miller, part of his late father's estate, of which he is administrator.

FALL'S 3 OPERETTAS

Berlin, June 1. It has now been disclosed that at his death, Leo Fall had left three complete operettas. The farce with music, "Rosen im Schnee" ("Roses in the Snow"), with a book by Warden, is being changed, and will be brought out with a libretto by Schanzer and Wellisch.

An operetta composed for America has a book by Willner and Reichert. A third operetta is without chorus; it is called "Liebst Du Mich?" ("Do You Love Me?"), and has a libretto by Ernst Marischka and Bruno Granichstaedten. It will have its premiere next season at the Theatre an der Wien.

Outside of these, Fall has left a large notebook, which has not as yet been disposed of.

"Investors' Tryout" Lands Backer for "Claim"

"The Claim," by Goldsmith Reilly, which tried out last week at the Hudson, Union City, N. J., will close for two weeks pending revision.

Jules Leventhal, stock manager, has purchased a 50 per cent. interest and will present it in conjunction with Harry Wolcher, who sponsored the production for a tryout.

Wolcher launched the tryout as a prospective investors' performance. He invited every known manager to view the piece. Leventhal finally bought in.

Reward for Wght. Guessing

Chicago, June 8. The edition of "Artists and Models" now current at the Apollo is not clicking in the manner expected, probably because the house has had too many of the horsey revues and the market for this type of entertainment is dying.

The press staff has resorted to some of the crudest kind of publicity and stunts. A specimen is the sign in front of the theatre offering "\$1,000 Reward" for the person most nearly right in guessing the combined gross weight of the 18 Hoffmann Girls.

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RECORD COOL WEATHER HOLDS UP GROSSES FOR BROADWAY SHOWS

**"Temptations" Remains at Top with \$46,000—
"Abie" Got \$12,600 Last Week at Summer Scale
—"Bunk" Reached \$12,600 Before Pushed Off**

Cool weather has given Broadway the best early summer break in memory. Conditions for several weeks have been the reverse of last year at this time. Whereas torrid temperatures withered many points of the country including New York, during late May and early June, top coats have been in evidence almost daily.

Last week, which started with a rainy Memorial Day, grosses advanced almost for every attraction. Shows which entered in the late spring went to the best money marks of the engagements to date.

"Abie's Irish Rose," which entered its fifth year last month, grossed \$12,600 at the summer scale of \$2.20 top. The figure is far ahead of the run leader's takings a year ago.

"The Shanghai Gesture" held its pace as the top money getter among the non-musicals. It moved from the Beck to the Shubert, jumping \$1,500 for a gross of better than \$23,000. "Lulu Belle," which tops the list in agency demand, again bettered \$21,000—capacity.

Now rated in third place among the non-musicals is "Sex," over \$16,500 last week; "Cradle Snatchers" follows at about \$15,000, both shows playing an extra matinee last week; "Last of Mrs. Cheyney" about \$13,500; "At Mrs. Beam's," \$13,000; "What Every Woman Knows," \$12,000 (best gross); "Love in a Mist," \$9,000 (best gross); "Kongo," over \$10,000; "Bride of the Lamb," \$9,000; "The Patsy," \$9,000; "Pomero's Past" and "Is Zat So?" \$7,000; "Love 'Em and Leave 'Em," \$6,500; "Laugh That Off," \$5,000; "Square Crooks," \$4,500. "One Man's Woman" surprised by going to \$7,000 at the 48th Street after getting but \$110 Tuesday night.

"The Great Temptations" held its money lead among the musicals, with last week rated above \$46,000; "Sunny" keeps its great pace of \$43,000, which means capacity; "Vagabond King" claimed \$25,000 again; "The Cocoanuts" jumped several thousand, perhaps the best increase of the list, and reached \$23,400; "Iolanthe" bettered \$17,600; "Tip Toes" got \$20,000, but is withdrawing; "A Night in Paris" bettered that mark again; "Song of the Flame," up to \$23,000; "Vanities," about \$17,000; "The Girl Friend," \$12,500 (best gross); "Kitty's Kisses," \$11,000 (best gross); "Bunk," \$12,500 (ordered off by district attorney); "Nanette" dipped under its stop limit of \$14,000 two weeks ago and will close after another week.

"Tip Toes" will leave the Liberty dark Saturday, while Rahman Bey will stop at the Selwyn, which gets "The Man From Toronto" next week; "A Romantic Young Lady" stopped at the Neighborhood Playhouse, which next week will offer a new "Grand Street Polities"; "Beyond Evil," which opened Monday at the Cort, stopped suddenly after the first night; "Stray Sheep" is mentioned as an entrant into the Cohan next week. The Belmont will get a miniature revue called "Amerloana," June 22, while "The Palm Beach Girl" will bow into the Globe June 22.

Subway

Part of the subway circuit has called it a season, but one or two theatres will attempt summer continuance, counting on try-outs. A number of such attractions have been booked into Werba's Brooklyn, which offered "Dearest Enemy" last week and got nearly \$18,000, the best mark in the outlying houses; "The Merry World," considerably improved over the New Haven showing, was estimated at 14,000 at the Shubert, Newark; "Old English," at the Broad there, got as much; "The Gorilla," about \$7,500, at the River; "Magda," at the Majestic, got little.

One New Buy Added

The standing buys gained one recruit this week when the Shuberts received a buy of 400 a night for four weeks for "The Merry World," opening at the Imperial last night. "Beyond Evil," opening at the Cort,

CROWDED STREETS BUT EMPTY LOBBIES IN PHILLY

**Shriners Didn't Help Theatres
—"Poor Nut" and "K.K.K."
Around \$7,000**

Philadelphia, Pa., June 8.
It was the old story here again last week, best summed up by the remark of a house treasurer who said: "250,000 on the street and 150 in the theatre."

The Shriners' convention is over and, taken as a whole, it didn't mean a thing to the theatres. The reason was that the few shows that benefited at certain performances were counterbalanced, and more, by the shows that suffered sharp losses. Broad street was turned into an Arabian way for the 260,000 odd Shriners who came here, and that meant bands at every corner, dancing in the street, which was roped off from Chestnut to Spruce, clowns and peanuts, horns and rough-housing. The show outside was better than any inside, and the wonder is that anybody paid at a box office.

Add to this the worst weather breaks imaginable, clear skies on matinee days and rain on Tuesday and Thursday when there were no matinees. And in the evenings, around show time, it was clear and fine, but about one half hour after the curtains went up it began to rain, or else it waited until 11:30, when the crowds had three hours of sight-seeing on the Arabian way, and then began to pour.

There was little difference in results between the houses on Broad street and those removed from it. In the first case, the mobs on the sidewalks and in the street, which prevented autos from using that street at all from 7 o'clock until midnight, and the deafening noise and all the side attractions, kept the lobbies virtually empty. In the case of the houses off Broad street, there didn't seem to be a soul in Philly that didn't make a bee-line to the Arabian way.

"Gay Paree" was probably helped more than any other show by the visitors, but even in this case business was uneven, and not notable. A topnotch Monday crowd was followed by a \$1,800 Tuesday night house, although the Shubert, and all the other houses as well, benefited by the cool and rainy weather at the end of the week, when the excitement had quieted down.

"The Poor Nut" had a miserable week until Friday at the Broad. The decision was made about Tuesday or Wednesday to close this college comedy after this week. It is said not to have turned over any profit since it came in, but this looks rather fishy, as it is not an expensive cast or production. "Queen High" made quite a play for the Shriners, but got most of its trade from Philadelphia. There was an extra matinee for this attraction Monday afternoon. "Ben-Hur" got about \$10,000 in its seventh and final week at the Forrest, where it was a keen disappointment to many. Some matinees were quite good, especially following the big Shriners' morning parades on Broad street, but other performances were pitifully attended.

"Kosher Kitty Kelly" was a frost at the Walnut, and it, too, goes out this week.

It looks set now that the three syndicate houses are "out" as far as summer going is concerned. The Garrick stays dark, while the Forrest is closed this week, and will probably not reopen. The Broad will end its season Saturday, and aside from three weeks of the Hedgerow Theatre Players (amateurs from Rose Valley) will have nothing until fall. Reports and rumors of "Louie the 14th," "Dearest Enemy" and others appear to be all "blat." It is understood that the closing order stands at the request of Jules Mastbaum, president of the Stanley Company, which controls these three houses.

On the other hand, the Shubert string promises activity, and so does the Walnut. The latter house gets the new William Tilden straight comedy tryout, "They All Want Something," for three weeks beginning June 14, and is reported to have bookings all summer, some dramatic and some musical. At any event it will stay open.

The Shubert will keep "Gay Paree" as long as possible, which looks like another two weeks, and is then reported getting another booking, probably a revue. As for the Chestnut, if "Queen High" does fall to stick through the hot weather, and there is some doubt still, report has it that there will be something else for this house.

In all probability at least two or three of the legit houses will reopen early in August instead of around Labor Day, as has been the custom.

Estimates for Last Week
"The Poor Nut" (Broad, 5th week). Thanks to week-end gain, show grossed few hundred short of \$7,000.
"Gay Paree" (Shubert, 3d week).

LOOP'S SEASON'S DYING WEEKS SEE LITTLE SHOW EXCITEMENT

**"By the Way" Opened Well—Can Live on \$12,000—
"Blondes" Doing \$20,000 with Balcony Room—
"Home Towners" O. K. at \$12,500**

BOSTON'S 2 SHOWS, \$33,000

Boston, June 8.
The only musical playing the city last week, "Merry Merry," at the Plymouth, continued to go along at a very fair rate, with the gross running about \$17,000, on a par with the business of the week before. An attempt is being made to plug one of the weaknesses by shifting the matinees at the Plymouth from Thursday to Wednesday.

Just how much real strength "Merry Merry" has will be demonstrated this week, when it meets with competition from "Dearest Enemy," at the Tremont. This musical is figured upon to last until the new Cohan show comes into the house, which is supposed to be some time in July.

"The Green Hat," at the Wilbur, is still slipping, with last week about \$1,000 under the week before. This show is being held here on a week-to-week basis, with no attempt being made to build up an advance sale. On the contrary, the ads indicate that it may be pulled suddenly and sent out to the Coast.

Estimates for Last Week
"Merry Merry," Plymouth (7th week). Did \$17,000 last week.
"The Green Hat," Wilbur (5th week). Dropped off \$1,000 to \$16,000.
"Dearest Enemy," Tremont (1st week). Opened Monday night.
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Corts Win Point In Theatre Action

Harry L. Cort, Margaretta Cort (his wife), and John Cort, his father, have a reasonable joint action pending against Milton Gosdorfer et al., according to the Appellate Division's ruling and the Corts need not amend their complaint. They ask for the return of certain shares of stock in Daly's 63rd St. Playhouse pledged with Gosdorfer as security for a loan, which the defendants will not surrender.

The court rules that Gosdorfer et al. must file answer in 10 days and pay costs in addition.

PROJECTED PLAYS

"The Hand in the Wall," a mystery melodrama by Frank Beaton and Edward Cartwright, will reach production the latter part of August by Longacre Productions, Inc., new producing group.

FRIARS MINSTRELS

A minstrel portion will be part of the Friars Frolic at the Manhattan opera house Sunday night (June 13). It's called a "father and son" show, with Willie Collier staging.

End men "teams" will be composed by Willie and Buster Collier; Lew and Herbert Fields, Julius and Bill Tannen; Charles Mosconi and Charles, Jr.; John H. West and Buster West, Pat Rooney and Pat, Jr.

Dennis King's Rest

Dennis King has been ordered to rest by his physician and leaves "The Vagabond King" June 26, after a 41 weeks' run.
Mr. King sails June 30 on the "Mauretania."

This revue helped by the Shriners' crowds, but even so had its ups and downs with \$3,000 grosses one night and \$1,600 the next; total figure for week between \$20,000 and \$21,000; another fortnight likely.

"Queen High" (Chestnut, 9th week). Town's long stayer maintained an even pace without much aid from crowds; with extra performance claimed about \$17,000.

"Kosher Kitty Kelly" (Walnut, 5th week). Took awful nose-dive; this is last week; got about \$7,000, if that, last week.

In final week at Forrest, before moving to Aldine (picture house), "Ben-Hur" got about \$10,000; not very good.
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Chicago, June 8.

Three weeks more will end the regular legit season. The dying weeks finds only one smash hit in town. Three other shows are making money, but their respective paces are classed as moderate, wholly created by the small calendar from which the amusement seeker must pick.

There was a slow-up from \$500 to \$800 in the speed of the legit pull last week over the previous week. This was credited to the unusual number of empty rooms at the downtown hotels. The loop must draw from the visitors in the late spring and summer for the theatres to hold above the moderate mark.

In two performances at the Blackstone Raquel Meller was reported to have tabbed \$10,000 gross, splitting this amount evenly between the two performances. The third performance was called off because of the star's indisposition.

Only two shows gave Memorial Day matinees, each grabbing a surprise gross. They were "Artists and Models" and "Gentlemen Prefer Blondes." The town went into a bad lull Monday and again Tuesday. This condition was easily checked at "Blondes," which probably went under the \$2,000 gross mark both nights. "Blondes," however, continues to be the town's sensation, the only spot with a line.

Estimates for Last Week
"By the Way" (Garrick, 1st week). Opened Sunday, very good. Average \$12,000 gross will keep it in for summer weeks.

"The Divorcée" (Harris, 3d week). Improvement after mid-week. Now given good chance to average \$10,000 gross, which means profit both ends. Understood house has marked off rent for entire season.

"Castles in the Air" (Olympic, 29th week). Getting full musical play call, offering extra inducement \$2.50 top for Sunday night. Should hold from \$23,000 to \$25,000 under conditions of musical play lineup.

"Gentlemen Prefer Blondes" (Selwyn, 6th week). Put over surprise Decoration Day matinee for better than \$2,000, helping to hold week to over \$20,000. Balcony trade, weak from start, shows improvement. Solid lower floor demand.

"Out of the Night" (Cort, 5th week). Matinee call went lower than any previous week, and also slumps in night pull, holding gross to around \$5,000.

"The Arabian" (Studebaker, 5th week). House figures average \$9,000 to \$10,000 weekly grosses better than having dark house, so will probably run along while present gait holds.

"The Home Towners" (Four Cohans, 5th week). Easily assured for all-summer run. Present pace of \$12,500 O. K., with chances for improvement with landslide of out-of-towners due shortly.

"I Wish I Was Rich" (LaSalle, 5th week). Stop clause waived both ends, with house satisfied on gross of approximately \$3,000. This one shows inclination to be spotty.

"The City Chap" (Woods, 2d week). Drew varied criticisms, with chances good to better \$14,500, maiden gross.

"Artists and Models" (Apollo, 5th week). Far below expectations, with prevailing thoughts same show as originally here under trade-mark title. About \$19,000.

"Weak Sisters" (Adelphi, 4th week). Sticks in on \$5,700 gross, but up it's possible no losses suffered.
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LA. GROSSES

Los Angeles, June 8.
Irene Bordoni drew \$17,000 with "Naughty Cinderella" at her first week at the Biltmore.

Kolb and Dill in their third and final week at the Mason got \$3,500 with "A Pair of Fools."

At the Orange Grove Will Morrissey's revue drew \$5,600.

"Charlotte's Revue," in its sixth and final week of a stupping engagement at the El Capitan, Hollywood, got \$13,000.

Among the stocks were no high figures. "The Bride" did \$5,000 in its first week at the Morosco and Marjorie Rambeau, fifth and final week of "They Knew What They Wanted" at the Majestic, drew \$5,400.
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FRISCO WALLOPED

Tripla Holiday Cleaned Town—All Shows But One Affected

San Francisco, June 8.
The triple holiday last week played havoc with most of the legitimate theatres, with May 30 on Sunday and celebrated Monday. More than 30,000 automobiles left town Saturday carrying an estimated 125,000 people to vacation spots in the country. This, plus unusually hot weather, did its worst.

The one show that failed to feel the handicap was "Topsy and Eva," with the Duncans, at the Columbia. They were the only ones who gave a special holiday matinee and sold out. Got \$25,000 on week.

"Patsy," at the Curran, ran second. This show is increasing each week. \$16,000.

"Rose-Marie," at the Wilkes, opened indifferently and began to slump rapidly. Gross below average. \$12,000.

At Henry Duffy's Alcazar "Kempy" got away to a good start, averaging fairly well Sunday and Monday and slipping a little Tuesday. Later it picked up. \$6,900.

Duffy's President with "Apple-sauce" was decidedly off. Replaced this week with "The Bat." \$5,000.

Capitol is holding over "The Lost Battalion," film, with business considerably less than the first seven days. \$8,000.

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BEATRICE LILLIE'S SHOW

Dillingham to Star English Comedienne in Caldwell-Kern Piece

C. B. Dillingham has signed Beatrice Lillie to a contract whereby she will appear as a star under his management next season. The vehicle, as yet unprepared, is reported as being written by Anne Caldwell and Jerome Kern, the former doing the book and the latter the music.

The Fulton is tentatively named as the house for Miss Lillie's show. Jack Buchanan is not yet named as being signed by a local manager, although Aarons & Freedley last week announced that they had signed Gertrude Lawrence, she being the third of the Charlot's "Revue" triumvirate.

TWO CLOSINGS

"Babies a la Carte" closed in Stamford, Conn., last Saturday after two weeks out. It will be revised and sent out again in September by L. S. Simpson.

"The Claim," scheduled to come into New York next week, was also withdrawn after a week's tryout at the Hudson, Union City, N. J. It will be revived later.

and "The Half Naked Truth" failed to get a tumble from the brokers.

In all there are now 14 attractions holding buys: "Lulu Belle" (Belasco); "A Night in Paris" (Casino de Paris); "Last of Mrs. Cheyney" (Fulton); "Garrick Gaieties" (Garrick); "No, No, Nanette" (Globe); "The Merry World" (Imperial); "Tip Toes" (Liberty); "The Cocoanuts" (Lyric); "Bride of the Lamb" (Miller); "Cradle Snatchers" (Music Box); "Sunny" (New Amsterdam); "Iolanthe" (Plymouth); "The Shanghai Gesture" (Shubert); "The Great Temptations" (Winter Garden).

Due to last week's closings the cut-rate list fell off a little, but still holds 22 shows: "Kongo" (Biltmore); "The Patsy" (Booth); "The Bunk of 1926" (Broadhurst); "Vanities" (Carroll); "Beyond Evil" (Cort); "Sex" (Daly's); "Square Crooks" (Edlitt); "One of the Family" (Eltinge); "Is Zat So?" (46th St.); "One Man's Woman" (48th St.); "The House of Usher" (49th St.); "Love in a Mist" (Gaiety); "Alias the Deacon" (Hudson); "The Great God Brown" (Klaw); "The Wisdom Tooth" (Little); "Pomero's Past" (Longacre); "The Bride of the Lamb" (Miller); "Kitty's Kisses" (Playhouse); "The Importance of Being Earnest" (Ritz); Rahman Bey (Selwyn); "Love, Em and Leave 'Em" (Times Sq.); "Laugh That Off" (Wallack's).

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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 (212th week). "Abie" among the attractions which took chance and played Memorial Day matinee to capacity; continued cool weather last week helped all around; run leader drew excellent gross of over \$12,500.

"Alias the Deacon," Hudson (29th week). Held to eight performances but maintained pace of previous week, approximately \$8,000; figuring on summer continuance.

"A Night in Paris," Casino de Paris (Century Roof) (23d week). Roof show lived spot in big Shubert plant; continues to draw real money and plans to stick through summer; over \$20,000.

"At Mrs. Beam's," Guild (7th week). Has chance to keep going and ought to last well into July; business profitable at \$13,000; with subscriptions over, real strength of show will be indicated from now on.

"Beyond Evil," Cort (1st week). Drama by David Thorne, presented by the author; premiere Monday, but closed immediately.

"Bride of the Lamb," Henry Miller (12th week). Though not expected to stand up in hot weather, engagement is indefinite; last week quoted above \$8,500; profitable both ways.

"Bunk of 1926," Broadhurst (8th week). New show went on last week with same revue name retained; takings went upward, gross being between \$12,000 and \$13,000, but still not profitable; ordered closed by citizens' play jury Monday.

"Cradle Snatchers," Music Box (40th week). Drew capacity Monday matinee last week; extra performance counted in gross well above \$15,000; looks set for hot weather.

"Garrick Gaieties," Garrick (6th week). Figures to go through summer; junior members of Theatre Guild playing on co-operative plan; takings last week quoted at \$10,200; best figure yet; extra holiday matinee explains jump.

"Great God Brown," Klaw (20th week). Originally a Village production but has been running to profit at moderate grosses on Broadway; \$7,000.

"Iolanthe," Plymouth (8th week). Stands out as strongest revival in seasons; business holds to big money; over \$17,500, with smart audiences.

"Is Zat So?," Chanin's 46th Street (76th week). Matinees out, the operating cost cut one-fourth on salaries; getting about \$7,000 with aid of cut rates; holdover aiming run through second summer.

"Kongo," Biltmore (11th week). Switched mid-week matinee to Monday last week and won capacity; also very good late in week; better than \$10,000.

"Kitty's Kisses," Playhouse (6th week). Up \$1,600 over previous week; no holiday matinee; \$11,000 best figure to date.

"Laff That Off," Wallack's (33d week). Still claimed to be making money; pace of \$5,000 satisfactory with both ends under same management; doubtful of lasting when hot weather arrives.

"Love 'Em and Leave 'Em," Times Square (19th week). Moderate gross show which via summer salary basis is probably turning small profit; last week claimed \$6,500; cut rating like most of the list.

"Love in a Mist," Galety (10th week). Took a chance by playing Memorial Day matinee with gross going to best figure since opening; quoted around \$9,000 and summer continuance expected; one set show.

"Lulu Belle," Belasco (18th week). Leads non-musicals in point of agency demand and figures virtual capacity through summer and beyond; over \$21,000 right along.

"No, No, Nanette," Globe (29th week). Another week to go; dipped under stop limit of \$14,000 two weeks ago; Ziegfeld's "Palm Beach Girl" due June 22.

"One Man's Woman," 48th Street (3d week). Got a break Memorial Day matinee; dropped to a couple of hundred the next night, but picked up during week and approximated \$7,000; if business further improves show may stick.

"One of the Family," Eldinge (25th week). Week to week, with indications of closing soon; engagement a matter of weather, as true of many others; business

last week around \$5,500.

"Pomeroy's Past," Longacre (8th week). Attraction on summer salary basis and can probably make money at \$7,000 pace; engagement indefinite.

"Sex," Daly's 63d Street (7th week). Raw lines and situations account for virtually capacity business; rated above \$16,500 last week; extra matinee, but sensational business even for nine performances in this house.

"Song of the Flame," 44th Street (23d week). Summer musicals may affect the "run" musicals, including this operetta; last week, \$22,000 to \$23,000.

"Square Crooks," Maxine Elliott's (15th week). Although weekly takings are \$4,500 and less, show claims to be making a little money; house gets something and players are on sharing basis.

"Sunny," New Amsterdam (38th week). Expected to run a year at least, and should extend into next winter; business still capacity, with weekly gross but once under \$43,000.

"The Cocoanuts," Lyric (27th week). New numbers to be inserted this week and summer edition announced; business last week jumped over \$3,000, gross going to \$23,400.

"The Girl Friend," Vanderbilt (14th week). Off to good start with last week's holiday afternoon; takings estimated at better than \$12,500; best mark to date.

"The Great Temptations," Winter Garden (4th week). Actual money leader of the list; though not getting capacity for all nine performances, takings are biggest in history of house by virtue of high scale; estimated over \$46,000.

"The House of Usher," 49th Street (4th week). After playing three weeks at Mayfair, co-operative drama moved here Monday; takings in small house estimated under \$1,500, but players optimistic.

"The Last of Mrs. Cheyney," Fulton (31st week). Ought to go through the month, which means another two or three weeks; business around \$18,500; one of season's stand-out successes.

"The Merry World," Imperial (1st week). Albert De Courville brought over show from England, but with additions of American players attraction billed as international revue rather than English revue; much improved over New Haven showing; opened Tuesday.

"The Patsy," Booth (25th week). Capacity holiday matinee, and week's takings around \$9,000; about \$1,000 over previous week; looks safe for some time.

"The Shanghai Gesture," Shubert (19th week). Except for depression on Tuesday last week, general along Broadway, business improved over previous week at Martin Beck, from which house show moved; over \$23,000, or \$1,500 improvement; tops non-musicals.

"The Vagabond King," Casino (38th week). One of the best of the season's musicals; ought to go through summer though off of late; last week, \$25,000.

"The Wisdom Tooth," Little (17th week). Has made a good record considering small capacity theatre; rated around \$7,000 or a bit more; using some cut rates.

"Tip Toes," Liberty (24th week). Final week quoted at \$20,000; could go along for a time, but featured players demanding vacation; house to be renovated.

"Vanities," Earl Carroll (49th week). No date set for end of run, but likely to wind up in a few weeks; new "Vanities" pointed for July or early August; takings last week, \$17,000.

"What Every Woman Knows," Bijou (9th week). Extra matinee to capacity was factor in sending gross to \$12,000 mark; highest figure since successful revival was put on; engagement indefinite.

Outside Times Sq.—Little—Re-vivals

"The Importance of Being Earnest" (revival) at Ritz still making some money at \$6,000 to \$7,000; "Grand Street Follies" will start at Neighborhood Playhouse next week, Italian repertoire going into Greenwich Village at that time; "The Half Naked Truth" opened Mayfair Monday.

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PLAY JURIES

(Continued from page 37)

torney's office Monday were the Shuberts ("Temptations") (represented by William Klein), A. H. Wood ("Shanghai Gesture") (represented by Max Steurer), Ramsey Wallace and Frank Martens ("Blank") and C. W. Morganstern ("Sex").

The form issued to members of the volunteer citizens jury read:

Date.....

Acting under the Citizens' Jury Plan of the Joint Committee Opposed to Political Censorship, you have been drawn to serve on a PLAY JURY to witness a performance of.....now playing at the.....Theatre,..... Will you please witness this performance at your convenience and then meet with your fellow-jurors at the office of District Attorney Joab H. Banton, 137 Center Street, New York, on.....at.....o'clock, to determine what action, if any, should be taken on this play?

Enclosed you will find the complete PROGRAM OF THE WORKINGS OF THE CITIZENS' JURY PLAN OF THE JOINT COMMITTEE OPPOSED TO POLITICAL CENSORSHIP.

Please study this program carefully, so that you may be able to reach an intelligent verdict with the greatest expedition possible.

Will you please tell the bearer: If you will accept service on the jury?.....

If you will be able to meet at the appointed place and time with your fellow-jurors?.....

If you will purchase your ticket for the performance, you will be reimbursed. Please save your seat coupon and return it with the memorandum for the reimbursement.

JOAB H. BANTON,
District Attorney.
FRANK GILMORE,
Acting Equity Assn.
GERALD CUTLER,
N. Y. Drama League.
DR. C. K. GILBERT,
Social Serv. Com. of
the Episcopal Ch.

RUTH PRYOR

PREMIER DANSEUSE

With

Hal Skelly

in

"The City Chap"

Woods Theatre, Chicago
Indefinitely

Direction: ED. MORSE

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WILLIAM KENT

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PLAYS OUT OF TOWN

FANNY

Long Branch, N. J., June 8.
David Belasco presents Fannie Brice in a new comedy-melodrama by Willard Mack and David Belasco. Staged by David Belasco.

"Doggie" Davis.....Francis Pierlot
"Humpty" Riggs.....Spencer Charters
"Slim" Hawkins.....Louis Mason
Joe White.....Warren William
"Gyp" Grady.....John Cromwell
High Law.....Samuel S. Lee
"Hollywood" Haswell.....George Sherwood
Nora Cassell.....Ruth Dayton
Leah Mendoza.....Jane Ellison
Fannie Fiebaum.....Fannie Brice

Belasco, the maestro, has done an amazing piece of theatrical construction and analysis here. He has metamorphosed such a famous personality as Fannie Brice and still kept her Fannie Brice.

Miss Brice is a classic, as everyone knows; none less so than the discerning star-maker and a star-brightener, Belasco. But it is still a long, far jump from Fannie of the "Follies," Fannie of the "Music Box," Fannie of vaudeville, to Fannie of "Fanny."

And the extraordinary thing is that, instead of attempting to hold down this girl, who has never failed in 30 or 35 minutes, and who skidded woefully the only other time (in "Why Worry") that she was starred in a full evening's entertainment, Belasco has fitted her with a songless piece which scarcely misses being a Fanniebrice monolog.

It is indeed a most spectacular experiment!

Not since Warfield made the elision from clowning with Weber and Fields to high-power starring in heart-breaking legitimate comedy, has such venture been attempted under auspices worthy of serious consideration.

Miss Brice, a genius at grotesques, a line twister and physical con-

tortor who has made millions laugh, had about reached the apex of her possibilities along her accustomed lines. She could scarcely follow "My Man" as a dramatic lyric; she could hardly surpass her "Camille" burlesque with Hitchcock as travesty; she could never hope to top her lampoon on Pavlova's "Spring Song" dance for sheer hokum.

So, at Belasco's suggestion, she made a departure so extreme that it is almost incredible. She plays here a consistent character, without a note from any instrument and no songs at all except a little Yiddish lullaby that she sings to an old lady at a table, and a little snatch of a "nut" song that she breaks up as she sits going over an account book in a ranch house. There is an old-fashioned grand piano on the stage. Only Belasco could have thought of such a "catch" for an audience. Everyone says:

"Aha! Planted so Fannie can hold up the show with some Bricey songs at the high spot."

No such thing. The piano isn't ever used. It's just an atmosphere prop. Fannie has discarded "single" work. She's characterizing an east side orphan, raised by a philanthropic woman, becoming her companion. The woman's brother dies, and Fannie accompanies her to Arizona to settle his affairs. There her Jewish instinct begins to ferment out that the ranch is in the hands of a pack of crude crooks, who have salted the assets, and that the deceased had buried \$50,000 in specie somewhere.

Thereafter it becomes a contest between this shrewd though unsophisticated ghetto girl and the localized but stupid cowhands. In the end, helped by a girl reporter who is out that way gathering a feature story about cattle rustlers, she gets the money. But not before

she has done, perhaps, the finest hoke scene of her whole career.

That takes place in the last act, when she prepares to "vamp" the chief villain, carrying it to absurd lengths for screams of laughter. She wraps her torso in her shawl; she puts a rose in her stocking and another in her hair; she lies on the sofa and awaits the conquest. The scene cannot be adequately told in words. But it is as devastating a take-off on the sex-appeal devices of lorels as ever made an audience weak with laughter.

Earlier Miss Brice stands rather strictly by the manuscript, playing the part except for the injection of here and there a Yiddishism at the end of a line, which she does as no one else, and which never misses. She has a minute of bitter and tragic pathos when she suspects the hero of being in cahoots with the villain, and it rings to the rafters with sincerity. Anyone who has any doubt that Fannie can emote never heard her do "My Man."

It took a Belasco to find and to fit her talents, however. This is Miss Brice's second starring venture. She tried one once, called "Why Worry," and it was a sickening dud. That was because those who engineered it misunderstood their Fannie Brice. She is a low comedienne with a tear and a touch of true character, even when that touch is expressed by caricature. She is not a gagster. In truth, she can't deliver a gag. She is an artist, but she must paint from human models, with broad strokes, weird colors, maybe, but still painting from life, not from mental slants of derision or distortion.

Willard Mack wrote the story, which is a wholesome one of old-fashioned type, having the fundamental elements of drama and the natural pegs on which to hang comedy. Belasco draped it to the measure of the star—and how! She doesn't get all the answers, but her role stands out like a mountain ridge against a western horizon.

The support is of the Belasco standard. In one particular alone, and that not vital or fatal, there seems to have been a sag. Spencer Charters, that excellent comedian, who made himself with "What's the shootin' for?" in "The Tavern," plays a cowboy with again a recurring line, "If my Edna was only here!" It's an unending squawk about his wife, who left him. It fails to be amusing, and in time grows bothersome. It gives Fannie a few snappy chances, and that lets it out.

Jane Ellison as the dear old lady enacts the part as befits, and Ruth Dayton, a nifty young beauty with verve and vibration, makes the role of the reporter sizzle and crackle. John Cromwell is a hot villain as the foreman and Warren William, the cowpuncher hero, stands up splendidly.

The piece did a big week at Atlantic City despite the unseemly weather, and has a fruitful New York future, for on Manhattan Island it will be understood and followed much more intensely than elsewhere. And after it becomes an established Broadway hit it will be sought everywhere. For that is the rule of the American theatre.

It seems that Belasco has achieved another big hit for next fall. The company closes at the end of this week to troupe a fortnight again in September and come to New York, where it will run a solid season.

Belasco works hard and earnestly. But that isn't all of the secret. He has a divining sixth sense—maybe a seventh—that guides him to pick plays for unusual stars and teach them and coddle them and nurse them and develop them to make masterpieces of commonplaces. He takes no chances, lets nothing go by the boards. He is meticulously foresighted. Detail is his passion, whether psychological, scenic or incidental.

That is why he can make a rousing success of an ordinary book like "Fanny" and a dramatic star of a revue entertainer like Fannie.

Lat.

BABIES A LA CARTE

Stamford, Conn., June 4.
S. L. Simpson presents "Babies a la Carte," a farce in three acts by Seamen Lewis. Staged by the author, assisted by Stokes McCune.
Dial.....Lionel Chalmers
John Lawton.....Harry Lyons
Betty.....Helen Curtiss
Nettie.....Ruth King
Jim Kidder.....Charles Tazewell
Joy.....Stokes McCune

This one is Stamford's entry in the competition for the World's Worst.

Weirdly grotesque throughout, its first act, according to the producer's prospectus, sets out to be "crisp dialog in which sex-plays and triangles are amusingly burlesqued."

If there is anything more painful than travesty that doesn't fall, then the half dozen people who threw up the sponge and walked out at the beginning have still another experience coming.

"Babies a la Carte" is the play the plot of which, the producer charges, "I Can't Bear It," the new Norma Mitchell-Russell Medcraft comedy, was lifted from. Certainly there is a great similarity in the bare theme. In fact, the basis of the plot for both plays has the same motif.

"Babies" is anti-birth control. A rich relative says in his will that he will give a million and a half dollars to the first of his nieces to bring a child into the world. The husband of one niece and the intended of the second are away at the time this news arrives by telegram. There follows a mad scramble on the part of the girls to get them back. After being double-crossed by a shyster lawyer, they finally get hold of the men and get down to business. One child is born March 7, 11:36 p. m., at Chicago, and the other in New York on

March 8, 12:05 a. m. The Chicago birth is the first, but because of the difference in time between the two places the New York baby actually is first. While they are deciding to divide the money, it is learned that a second will have called it all off. A "they lived happily forever after" ending is plastered on when the women say their children are worth more than millions, anyway.

Crudely put together, with no semblance of what an effective play should be like. It is stilted and awkward at almost every turn. Called a farce, it doesn't seem to know what farce is, moving heavily and using rusted spikes to try to get its points over. And though there isn't much to cast, it is miscast in almost every role. Even the sparse though rather glibly audience snickered almost from the start.

It is a loss in every department, but it will be tinkered with in the sticks for a while longer and then, if there is sufficient courage still left among its progenitors, it will make a brief trip to New York. Pratt.

PLAYS ON BROADWAY

The Half-Naked Truth

Mabel Ryan presents a comedy by N. Brewster Morse, staged by Douglas Wood; opened at the Mayfair theatre, June 7, 1938.
Mrs. Corrigan.....Priscilla Knowles
Jack Brown.....John Kane
Martha Smith.....Ethel Strickland
Charlie Smith.....Ray Collins
Jane Smith.....Irene Homer
Jimmy Smith.....Jackie Grattan
Mamie.....Marguerite Mosier
Clarice Van Dorn.....Eva Balfour
Policeman.....G. A. Stryker
Williams.....Richard Nichols
Miss Davis.....Rolinda Bainbridge
Oscar Cohn.....Paul Ker
Jones.....George Le Sol

Spring is the silly season not only for lovers, but for producers—and theatre managers. About this time the young onions begin to stick their heads through the soft and rain-soaked ground in the fertile gardens, and smaller vegetables poke their curious heads through the barriers which, in the regular period of stage endeavors, keep them buried.

Here comes a shabby little stranger, written by a theatrical ignoramus and staged by a boob who thinks audiences have never seen people move and have never heard people speak. As a result, "The Half-Naked Truth" is stripped of all artistic or realistic or symbolic garb of human suggestion. And, being neither witty nor stirring, besides, it is a sad affair throughout.

Ray Collins who plays the lead, substituted for John Littel on extremely brief notice; Littel was taken with the mumps Sunday and Collins, "cold," played the longest of the roles letter-perfect Monday. That is an accomplishment, and it stands out as the single one worth noting of this entire adventure. Collins wrote "Conscience," which had a run at the Belmont once, an infinitely better piece than this to which he gave so full a measure of devotion.

"The Half-Naked Truth" has a "twist." A boy of rugged physique, pricked into earning a living because his father has died and because he falls in love with a waitress, secretly engages himself as a model for a sculptor. This is made quite mysterious and the artist, a woman, has a scene in which she makes the audience and the sweet-

heart believe he has been earning his money through a far more sinister relation. That makes suspense in the second-act intermission, but it is dissipated with some sorry and obvious and stumbling hokum early in the final act.

The slum slang is atrocious, the mispronunciations and colloquialisms of that stratum of life are horrible perversions of truth, the psychologies of existence among the lowly are oblique. Never for a moment does any of the stuff bamboozle one into a stage of absorption or a second of forgetfulness from the canvas, the incandescents and the greasepaints of the artificial.

Miss Ryan, who has had some slight experience as a producer before, has not taken a deep dive. The single setting shown is a second-hand that was employed in the same theatre for "Juno and the Paycock." The investment is about \$4 beyond nil. And it is \$4 more than Miss Ryan will ever get back from it.

This reporter regretfully prophesies a dismal and rapid flop.

Lat.

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Straight Dance Bands Without Chance With Only Straight Music

By Abel

The entertaining band is the thing today. Straight dance bands playing straight music are writing their own professional death warrants, if they adhere to that sort of musical offering.

That is the consensus of progressive band leaders who have noted the trend of the times.

The trouble with the younger generation of musicians is that they play what the musicians think is technically excellent. But what does that mean to the public?

Ray Miller, Isham Jones, the California Ramblers and Abe Lyman may be cited for the answer. Miller had one of the greatest dance aggregations ever put together when at the Arcadia ballroom, New York. His men were individual "stars" on their instruments, who commanded respect from their contemporaries, the music publishers, the phonograph people, et al., and yet Miller flopped.

Isham Jones, with another ultra organization, was forced to disband his unit. Jones has the advantage of talent as a composer, besides being well fixed financially, so it matters not so much with him. Yet some wonder whether Jones' songwriting prowess without that plugging wedge as a choice spot leader, as when he was stationed at the College Inn, Chicago, will mean anything. Some even answer themselves by pointing out that Jones has not had a song hit since he left Chicago.

The California Ramblers flopped in Florida, and have cut their personnel to eight men at the California Ramblers' Inn, on Pelham Parkway, Bronx, N. Y.

Abe Lyman came to New York with his "hot" music and couldn't create any sensation at the Hotel Astor roof or at the Ambassador hotel, Atlantic City.

"Hot" Dance Music Faded
These and other bands have been glorifying a type of "hot" dance music that went out of date with Nick La Rocca, the torrid trombonist, when he headed the Original Dixieland Jazz Band. Accordingly, having dressed up "hot" jazz, the fad waned.

The tip-off might be taken from Paul Whiteman, ever the leader in his field. Whiteman, recognizing the vogue for novelty vocal interludes and hokum in dance music, set about picking up new men. He interpolated vocal choruses in his records. He gave Wilbur Hall and Mike Pingitore "spots" for solo specialties. Whiteman believes he's shownman enough to know what the public wants.

Chicago, the hotbed of "hot" music, has not given forth one dance band that has made good outside of its own territory. With the old stand-bys leaving their home grounds, it immediately resulted in a financial slump for dance bands.

Jones was getting \$2,750 weekly at the College Inn, Chicago. That is about two weeks' salary for the average dance unit there now. The overplus of torrid dansapation, with its straight style of instrumental delivery, sans novelty or entertainment to relieve it, has nullified the value of a large number of band units of more or less prestige.

Novelty Commands Demand
On the other hand, a number of important contenders have come to large attention because of their novelty. A simple little freak like the Silver-Masked Tenor with Joe Knecht's Silvertown Cord Orchestra is one instance. Simple music, melodious and versatile, has been the secret of the up-coming of "names" of bands and those lesser known.

As it is today, with the straight bands killing themselves in the heat of competition, there are not five highlight engagements for a dance band left in the United States. The hotels or vaudeville will not pay money, and it leaves the picture houses and cabarets as the sole alternatives. These out-

lets eat up all the available novelty organizations.

The result is that a band booker like Johnny Hamp, who has the Hotel Ambassador, Atlantic City, engagement, finds the field limited for entertaining dance bands where this choice job would otherwise say not more than two years ago—fetch many offers. But the stage, production and pictures have taken the available musical entertainers.

Even the Florida bubble burst and the fabulous salaries for dance music as a really come-on removed that once lucrative channel.

'VALENCIA' BEST SELLER; BERLIN'S 'PEACE' OFF

Sales Dropped Off, After
Leading Field — Harms
Has Spanish Number

Right after Variety's report about the extent of Irving Berlin, Inc.'s, sheet music business, that firm experienced a severe slump. Berlin's newest, "At Peace with the World," is not selling, being a disappointment and a frank flop.

Harms, Inc., with its "Valencia," the day's biggest song sensation, and the succession of production song hits, is doing the biggest business. Harms, Inc., was purposely omitted in the recent summary because of their specialization in production music and actually figuring in pop song sales.

"Valencia," while part of the "Temptations" score, was "made" before the show's advent on Broadway. The Paul Whiteman Victor recording is directly credited for "starting" the song to hitdom, the record sales being now in their second 100,000. The number is being plugged most consistently via the dance floor and 20 "requests" a night at the various hotels in New York are but average.

While on the "request" thing, just as after Whiteman's record was released, an exclusive country club band leader was offered a \$100 tip for a rendition of "Valencia" by a woman who said she had been back from Paris a few weeks and was impressed anew by the Victor record. The bandman was caught unaware, not having even a piano copy from which to "fake" a dance version, and thus lost the "C" note. "Valencia" is the big hit of France today, and written in 6/8 tempo it was figured unsuitable for America because of the fast dance step. Some musicians rearranged it into a 4/4 for American dance consumption, but the original 6/8 is being danced to and well liked.

"Fleur D'Amour" Another
Harms has "Fleur D'Amour" in its catalog, this French composition, originally a waltz, being deemed by band leaders as big a hit possibility—some even bigger—as "Valencia." One recording artist is so certain of this that he is fighting the recording company for a chance to make a fox trot version of "Fleur D'Amour" for general release.

The publishers are not doing much with it, because of its initial waltz popularity, but the extent it is being played around as a fox-trot will eventually force recognition for the tune. It is by the same composer as "Valencia."

DEFYING UNIONS

Davenport, Ia., June 8.

"As far as I am concerned and I believe the park board feels the same, there will be no compromise with the musicians' and stage hands' unions in regard to resuming concerts at LeClaire park," W. D. Petersen declared. "We will not subscribe to the wrong and injustice brought upon the people of Davenport by these organizations," added Mr. Petersen.

It now seems very probably that if concerts are to be had on the levee this season, they will be given by some outside band. Such a move is urged by many citizens.

Both the park board and Mr. Petersen have refused to accede to the unions' demands, declaring them to be unreasonable, outrageous and unjust.

DAVIS COMPANION IS KILLED IN CAR CRASH

Bernard Booker of Phila. Suffered Fractured Skull and Died—2 Versions

Washington, June 8.

Returning from the Chateau Le Paradis, a road house he owns on the Washington-Baltimore Pike, Meyer Davis while driving his own machine struck another car. Davis was accompanied by Bernard Booker of Philadelphia.

The impact resulted in the fracturing of Booker's skull, causing his death the following day at one of the local hospitals, to which Davis had rushed him in the machine after the accident.

Conflicting reports on the accident were made by Mr. Davis and the occupant of the other car. Davis claimed the collision was caused through the other car coming out of a side road, with the resultant crash, causing Booker's head to strike the back of the car.

William A. Rogers, of the other car, alleged Booker had his head protruding out of the side of the Davis car and that when Davis swerved to the left to miss his car Booker's head struck his (Rogers') car.

Booker is said to have been a business associate of Davis' in the operation of Willow Grove, the outdoor park in Philadelphia, recently taken over by Davis.

BOLSHEVIK RECITAL

More as a novelty, rather than because of the idea involved, Louis Katzman and his orchestra have a program of Bolshevik music slated for an Aeolian Hall recital.

The Russian motif in music will be adhered to for the program, including Dr. Ivan Genowsky's "Symphony of 1914" which will be a modern counterpart of the Tschalkowsky "1812 Overture." Dr. Genowsky, who was Katzman's master, was in turn a pupil of the great Tschalkowsky, the "1914 Symphony" being a musical interpretation of the Bolshevik rise to power that year.

Katzman's music is otherwise ultra-modern as to jazz, recording for the Vocalion and Brunswick disks and also broadcasting on behalf of the Whittall Anglo-Persians from WBAF.

The concert is purely a novelty idea to arrest attention from the musically critical.

INSIDE STUFF

On Music

Music Selling and Jobbers

Ever and anon talk crops up in the music business anent the music publishers forming their own sheet music jobbers corporation to handle their own product. Complaints against the present jobbing system, delayed payments, etc., have been aired time and again.

Another recent "squawk" is that the jobbers are gradually creeping into the publishing business whereas the publishers cannot retaliate and compete as jobbers. The publishing angle arises through reprints of standard numbers like "O Sole Mio," "La Golondrina," "Ella Ella," et al., which the jobbers print up and market themselves instead of other firms' editions. They also compile their own folios of old song favorites and have even entered into deals with small independent publishers to specially plug these firms' wares for a special split on the profits.

The jobbers have a natural advantage. With every shipment of other publishers' hit songs, they insert folders and circulars plugging their own product. A commonwealth jobbing corporation to handle the publishers' own songs on a pro rata of the profits' basis may be a solution to combat this form of competition.

The music men as a rule don't care to invade others' business. They want to publish sheet music primarily. But when the "mechanicals" for one thing started buying up manuscripts for selfish reasons, a threat to enter the record business in competition, put a halt to that sort of thing also.

Ross Gorman's Business-Like Basis

The embarkation of Ross Gorman in the music business as his own publisher is the first serious effort on the part of an orchestra leader to exploit popular music on a commercial basis. Instead of being willing to accepting royalty "cut-ins" on songs from other firms, the Gorman organization has gone about its business in a serious manner, looking to the commercial end of it on a strictly business-like basis.

Edward B. Marks' appointment as selling agent for the new Gorman Music Co. is another step in that direction. It will permit Gorman in turn to attract other commercial writers to his banner, instead of authoring everything himself. Gorman's ability as a dance arranger will figure as an asset for the new company.

Billy Jerome's Come Back

Billy Jerome is doing a song-writing "come-back." The veteran songsmith whose hits have been numerous, has been in retirement of recent years but has placed a flock of new song scripts around with the publishers.

It was Jerome's own publishing company that first issued George M. Cohan's "Over There" before Leo Feist, Inc., took it over. Jerome and Cohan are life-long pals and as a tribute to Jerome, George M. entrusted publication of "Over There" to Jerome's new publishing venture at the time.

2 Sesqui Marches Back to Back

Two Sesqui marches on the market, both recorded back to back on the Victor. The "official" march, "Philadelphia (All the Time)" has been recorded by Pryor's band and "The Sesqui-Centennial Exposition March," a Sousa composition has been "canned" by Sousa's own band.

Dailies Fell For Kidnapping

The dailies "fell" hard for the Irwin Abrams' story that his fiancée was kidnapped. The band leader at the Casa Lopez was accordingly announced as "fired" by Vincent Lopez. All that happened was that Abrams remained away from the cafe for a couple of evenings until the publicity blew over. He is back at the job conducting the Lopes club band.

HEADS CHURCH MUSICIANS

Los Angeles, June 8.

E. L. Falls, local church musician, was elected president of the Federation of Church Musicians, the first organization successful in welding together church musicians.

Lottman's New Office

George D. Lottman, personal representative for Roger Wolfe Kahn, has been made secretary of Kahn, Inc.

Lottman is booking executive for the Kahn Orchestra exchange.

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RADIO RAMBLINGS

The week-end radio entries are so much standard in the nature of regular entries that comment thereon becomes more or less superfluous but for an unusual incident should anything arise.

Among the bands are the same Buffalodians from the Mont-Carlo (WEAF); Astor Hotel roof band under Fred Rich's direction from WJZ; Lou Raderman's jazz from the Pelham Heath Inn (WEAF); the Hotel Commodore's concert music under Bernhard Levittov's direction; Ernie Golden's syncopation via WMCA, et al.

A new entry is the Paul Whiteman unit from the Beau Rivage through WMCA. The Meyer Davis unit from Ben Riley's Arrowhead Inn, through WGBS, is also more or less new; at least not so consistently "caught." This band has a unique idea of playing medleys of waiters, current fox-trots, production hits, hits of yesterday, etc., being something different in dance renditions.

Of the standards, the Buffalodians and the Casa Lopez (direction Irving Abrams) are running to the "hot" idea; too much so for radio consumption, the other fans preferring melody rather than torrid syncopation which is otherwise okay for actual cafe stepping. Rich's Astor music is distinguished by careful attention as to scoring. Ray Stillwell also came to attention with his vocal interludes.

A couple of Scotch comedians were almost simultaneously on from WEAF and WJZ Saturday, respectively Davies and McGregor, again indicating a necessity for co-ordination on metropolitan schedules since these two stations, because of their power, are the only ones penetrating some territories, and are generally best received.

Marking their return to WJZ,

Russ Wilkey and Bill Sheehan, the Ray-O-Vac Twins, and one of the pioneer "commercial" acts on the radio, proved the why for their distinction in their field. The boys have radio tastes down pat and know how to handle their songs.

From WMCA, the Court Sisters clicked with a corking idea of harmony singing. Newcomers to the microphone, the sisters had their tonations properly primed and despite the harmony, also managed to get full lyric values across. Possibly not the first time on the air, but the first time heard by us, the Court Sisters suggest possibilities to the extent of being radio "ands."

Another new band was Stauch's unit direct from the Coney Island place via WMCA. Harry Macdonald is the director and delivers satisfactorily.

The "Old Ironsides" festivities had Sousa directing the combined Marine, Army and Navy bands as the musical highlight; otherwise, like all those things, the speech-making was so much blah. Besides, the waits between announcements were too long and trying, once again indicating that a regular program routine is the best thing after all, despite the importance of various functions which are generally boring.

Lewis F. Levinson's Radio Theatre was a radio novelty introduced Sunday night from WEAF. "A Carnival of Seville" had an all-professional cast recruited from Broadway with a Philharmonic musical unit furnishing the accompaniment. Levinson introduced the idea as a commercial prospect and it will most likely be annexed by an advertiser because of its merit. Abel.

Road House Opposish And Floor Attractions

Starting this week Dagmar Godowsky will be the centre of the floor attractions at the Castilian Royal, a road house on the Pelham road. She will be surrounded by the Spanish troupe engaged by the house.

Sleepy Hall's orchestra is at the Castilian, proving itself a draw. At Woodmansten Inn, near by, is Benny Davis, with his entertainers. The Castilian people deny that the Davis engagement at Woodmansten brought about the Godowsky engagement.

Between these two road houses lies another, Pelham Heath Inn. It is expected that Pelham Heath may be forced to extra floor attractions to meet the competition.

Miss Godowsky had been engaged for the 5th Avenue night club (New York) but the sudden closing of that place left the young woman open for the road house stay.

Stations May Suspend For Summer; No Loss

Washington, June 8.

With over 600 applicants clamoring to get on the air with broadcasting stations, those now holding the precious licenses have been afraid to let go and suspend operations over the summer when, it is claimed, program material is hard to find.

The Department of Commerce, however, has now issued a ruling that should any station suspend over the hot months that the owners of such stations will not have "falttered in their efforts as instruments of public service."

This order has resulted in many stations shortening their broadcasting hours, although this number is considerably smaller than during the summer of 1925. At the department, however, it is stated that the summer is but started and many stations are expected to hang up the "closing notice."

NEW U'S WEW

Washington, June 8.

The radio broadcasting station WEW, owned and operated by the St. Louis (Mo.) University, has completed the installation of its new 1,000-watt equipment.

After an inspection by the Department of Commerce it will take the air.

Night Club Winners

This is the third and final week for Moss and Fontana at the Montmartre, the team returning to Paris to head their own revue at the Ambassadeurs. Moss and Fontana were in at \$1,500 a week and maintained their rep as a society draw, getting a good break for the Montmartre since the Mirador, their former stand, closed.

Among the night club and road-house money-makers is the 54th St. Club where the George Olsen band attraction plus the Marilyn Miller-Ben Lyon patronage, as with the Chante Club where Olsen was formerly stationed, is getting a good play. Because of Harry Richman's financial interest in the night club, along with the Schwartz brothers, the comedian has been also featured the past few Sunday nights and will continue so doing as an extra attraction, since the Club Richman is shut.

The Dover Club with Durante and Clayton is getting consistent play and Texas Guinan's along with the new Chro waitress-entertainers under Cecil Cunningham are among the moneymakers. The Silver Slipper is also well among the season's winners, and still doing business.

Radio Exports Slump

Washington, June 8.

Radio exports for the month of April registered a slump of close to \$500,000 in value under the total registered for the preceding month of March.

Exports for April totaled \$495,525, according to the Department of Commerce, as compared with \$820,038 in March.

During April the country's radio exports were divided as follows: Receiving sets, \$111,692; tubes, \$69,406; transmitting sets and parts, \$37,654; receiving set components, \$149,704; and receiving set accessories, \$127,069.

NIGHT CLUB AT SHELburne

Henry Solos has the Club Brighton in the Shelburne hotel, which is getting a play from the restaurant's late hour stay-overs, and because it is the only night club of its kind at Brighton Beach.

A Betty Smith revue is the attraction with Meyer Davis' Palm Beach Orchestra under Dick Himber's direction furnishing the music. Himber's partner, Corinne, is also in the show, as is Anita Furman.

Whiteman on Tour or in Night Club in Fall?

With Irving Berlin's score for the proposed Paul Whiteman revue not ready, Whiteman will probably start on tour upon his return in the fall under William Morris' direction. Berlin has met Whiteman abroad. It looked at first as if the composer would have the show in readiness; it being the idea to have Ferdie Grofe, Whiteman's arranger, join Berlin abroad in the summer for scoring and technical detail.

Another possibility for Whiteman upon his return is the Club Whiteman, on the second floor of the Earl Carroll theatre building. Arkie and Lou Schwartz, formerly Harry Richman's partners are the sponsors of this proposition.

A spite angle figure is the Schwartz enterprise. With Richman joining White's "Scandale," Richman and White are planning a pretentious night club, with Frances Williams completing the triumvirate. The Schwartzes, who have broken away from Richman, and who are credited with "making" Richman what he is as a night club attraction, look to Whiteman as a natural star for a supper club. Whiteman's prestige, dating from the Palais Royal days and his subsequent advancement as a super "name," are counted on as ultra recommendations.

The Club Whiteman as a "doubling" proposition with the Berlin-Whiteman revue will probably be the most natural tie-up. The William Morris tour in the fall is therefore deduced as most likely to occur.

Meantime, Whiteman has gone to Berlin. He has cabled Phil Boultje, his former arranger and pianist, to organize a band and come over to compose a German revue and also direct a Whiteman unit in the German capital.

Ministers Protest 'Sunday' for Foster Celebration

Pittsburgh, June 8.

In a conference with the City Council here last Friday a group of Pittsburgh ministers opposed the selection of Sunday, July 4, for celebrating the one hundredth anniversary of the birth here of Stephen C. Foster, composer of imperishable melodies, and urged that Monday, July 5, be substituted.

The memory of no one, not even heroes and martyrs, should be commemorated on the day that will conflict with the worship of God, the ministers pointed out.

The ministers unanimously favored the Foster celebration itself, but it was said there has been a gradual breaking down of the proper observance of the Sabbath, and it was feared that the proposed celebration would open the door for others to desecrate the day later on.

ALBERT'S OPERATION

Washington, June 8.

Harry Albert, Meyer Davis' \$15,000 a year leader of his Le Paradis band, was operated upon here at the Georgetown hospital on Friday last.

Dr. David Davis, brother of the cafe owner-musician, performed the operation, with Albert reported coming through.

The Albert-Jack Golden number, "Let's Make Up," has been made into a Victor record by George Olsen's orchestra.

B. A. ROLFE BOOKING

B. A. Rolfe, the Palais D'Or band leader, has opened band booking quarters with Wally Wilder in charge.

Edwin W. Scheuing is now acting as Rolfe's personal representative.

Colored Band Coming North

A crack colored band, Young's Versatile Orchestra, is headed for New York after nearly a year's stay in the south.

The band comprises Robert Holman, Trenlon Harris, Norman Thornton, James Smith, Dervick Johnson, Leon Santos, John Falls and Director Young.

Clark Ross' Music

Although two other composers were reported writing the score of "A Smalltown Girl," Clark Ross states he has commissioned Jay Goraey to fashion the tunes.

HERE AND THERE

A confusion in names resulted in Jimmie Kendis being mentioned as the new publisher-partner of Nat Osborne. Kendis continues as head of the Kendis-Brockman Music Co., Inc., which he has headed since 1914, while Kendis' former partner, James Brockman is the prospective partner with Osborne in Brockman & Osborne, Inc. Brockman, since his split with Kendis, has been freelancing as a writer.

Beth Chaille, cabaret songstress, is now recording for Edison.

Robert Berne's orchestra from the 5th Ave. Club, New York, opens June 20 at the Hollywood, West End, N. J., for the summer.

Mike Speciale and his recording orchestra succeed Charley Straight at the Rendezvous, Chicago, Straight having gone to the Muehlebach hotel, Kansas City, for the summer, booked by the Music Corp. of America. Speciale was booked into the Chi cafe through Joseph R. Franklin.

Gale and Record, piano act, are doubling two restaurants nightly, from Janssen's Hofbrau to the Casa Lopez.

Rudy Wiedoeft opens June 28 at the Princess Club, London, the sax virtuoso being booked abroad through William Morris.

Frank Magine and Al Siegel have authored "This Night With You," a waits for Remick publication.

Nat Martin and his orchestra succeeded Al Lantz's band at Hunter's Island Inn, Pelham, N. Y., switching from The Kuraal, the new roadhouse at City Island, N. Y. Dinty Moore is stationed there succeeding Martin.

For the fourth summer season, Charles L. Fischer and his Exposition orchestra will be stationed at the Grand Hotel, Mackinac Island, Mich., opening June 15.

Dallas Sandro opens his picture house tour June 7 at the Roger Sherman, New Haven. The tenor was formerly featured with Irving Aaronson's Commanders and resigned to essay a "single."

The Leo Rothschild orchestra opened at the Moulin Rouge, N. Y., this week for an indefinite stay, replacing Jimmy Morgan.

Ange Lorenzo, composer of Feist's "Sleepy Time Gal," opens July 1 for the fifth consecutive summer at Juilleret's, Harbor Springs, Mich. Lorenzo has since placed several new manuscripts with Feist, Inc.

June 12 the Oriole orchestra will start on a summer hall-room tour embracing Illinois, Indiana, Ohio, and Kentucky, under the management of the M. C. A., Chicago.

THE "BREAKS"

Andy Hamilton's tough breaks come in pairs. The drummer of The Diplomats, the band at the Charm Club, New York, came home one night last week to find burglars had adopted some of Mrs. Hamilton's jewels. On his way downtown the next afternoon Hamilton's car was smashed.

ORGANISTS COMPOSING

Henry B. Murtagh and Milton Charles, the picture house organists, have been signed exclusively by Robbins-Engel, Inc., to compose organ numbers.

Murtagh is the Rivolt, New York, specialist, and Charles is from Chicago.

PERLBERG'S "TOAD-DE-LO"

Chicago, June 8.

Jonas Perlberg, dance promoter, has discovered a new dance, "The toad-de-lo" which he ran across in St. Louis.

Perlberg is exploiting the new step in this city at the Rainbow Gardens.

Danziger's Apartment House

Henry Danziger, orchestra leader of the Cosmo theatre on East 116th street, and living at 161 West 112th street, was fined \$100 on his conviction of failure to supply heat and hot water to tenants in the house he owns at 614 West 136th street.

The fine was imposed following trial in Special Sessions. The complainant against Danziger was one of the tenants.

ALL COPYRIGHT BILLS PUT OVER

May Come Up at Next Session

Variety Bureau, Washington, June 8.

In executive session the House Patents Committee voted to postpone all action on the many copyright bills under consideration until the next session.

This action on the part of the House Committee will come as somewhat of a disappointment to the interests involved, particularly those sponsoring the Vestal "all approved" bill, as it was openly expressed that when the agreement was reached between the composers and the mechanical interests to do away with the compulsory license clause as far as rate fixing was concerned that the committee would report the bill.

The report was to be made solely as a matter of record to expedite action next session, it being generally conceded nothing could be accomplished during the now waning session.

The motion to postpone all action was made by Florian Lampert (R.) of Wisconsin, former chairman of the committee, out of deference to Congressman Sol Bloom of New York, whose physicians have ordered him to cease all activities due to his run down condition attributed to overwork.

Battery of 12 Drums As Film's Accompaniment

A battery of 12 drums, so tuned that a melody was played, was presented for the first time last week in conjunction with a private showing of "The Devil Horse," a Pathe picture, in the Hotel Roosevelt. S. Barrett McCormick is credited with the idea, which had the drums, which were of the kettle variety, lined up back of the regular orchestra.

Before the picture went on these drums, handled by six symphony orchestra players, were used to render "Old Folks at Home." The melody was distinct at times, and at other not so true to key, but, at that, it was easily recognizable. Following this, they were utilized for the sound of hoof-beats many times, and for Indian drum music at others.

The men playing the drums were Karl Glassman, of the New York Symphony; Harry Edison, of the Philharmonic; David Gustikoff, of the same organization; Joseph Rich, ditto; Harry Stittman, of the State Symphony, and Ruben Katz, of the Philharmonic. James C. Bradford conducted.

It is reviewed under Presentations (Pictures) of this issue.

College Boys in Milan

The Seneca Serenaders, Hobart College musicians, is booked for 14 weeks in Milan Italy, starting July 1. The orchestra was booked to play Roseland on Canandaigua Lake, N. Y., but will cancel.

Clarence K. (Pie) Loghry is manager. Other members are Robert M. Sides, of Elmira; George Schenk, of Geneva, N. Y., and Morton Kizer, of Westfield, Pa., saxophones; trumpet, Orville Faust, of Cleveland, O.; banjo, Jack Ward of Geneva, and "Jake" Schaefer of Geneva.

The Knickerbocker dance orchestra, Corning, N. Y., is booked into Putnam Park Pavilion, Covington, Pa., June 11.

Nat Lewis' 'Fashion' Plug

Nat Lewis will plug his haberdashery and women's apparel establishments via the radio from WMCA Thursday night, giving a general talk on authoritative fashions in seasonal wear.

Nat's brother, Dave Lewis, returned last week from a continental tour in search of new fashion ideas, this to serve as the general topic of Nat's talk.

"Lopeziana" by Alter

Vincent Lopez is the inspiration of a new piano solo, "Lopeziana," composed by Lou Alter. Nora Bayers' pianist, which Lopez will record. Robbins-Engel, Inc., is publishing this and "Marilynn," another Alter piano composition.

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Words and Music by
GEORGE OLSEN
EDDIE KILFEATHER
and FRAN FREY

Moderato

Pills and long pre-scriptions cure ills of all descriptions. But
When your blues are chron-ic, it's then that Cu-pid's tom-to, Will

there are times you're wear-y and you don't know what's wrong — It takes old doc-tor Cu-pid to
prove to be a rem-e-dy that real-ly can't miss — And you will soon dis-cov-er if

make it all look stu-pid, — He can cure most an-y ill by sing-ing this song:
you ask an-y lov-er, — Good ad-vice for hap-pi-ness goes some-thing like this: —

Chorus

When you're blue and don't know what's wrong — with you, You need some-one to love,

When you miss the thrill of a ten-
-der kiss, You need some-one to love, — And if ev-ry
day, you're won-der-ing wheth-er, Skies will bring the
same drear-y weath-er, Find a girl and then get to-ge-th-er. For
you need some-one to love. —

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CABARET REVIEWS

HOTEL SHELburne
(BRIGHTON BEACH)

Brighton Beach, N. Y., June 6. "Revels of 1926" is a Bobby Connolly produced revue, opening the summer season in the restaurant of the Hotel Shelburne to a guarantee against a percentage of the covert. The house charges \$3 (no covert) for a table d'hôte dinner with Connolly reported to receive 50 cents outright on this for his share, while at supper (after theatre) time the covert is \$1 with the show perhaps taking 75 cents of that.

A capacity of about 650 at the Shelburne. Sunday night for supper about 350 people present, very big for that quite chilly night at the seashore. At dinner the hotel held around 200 transients.

Mr. Connolly was with Ned Wayburn for a long while as stage. He knows the Shelburne pretty well since Wayburn produced on and off for Louis Fischer during several years. Fischer sold the Shelburne last year to L. Solomon, an attorney, for one million dollars, with Solomon now operating. That may explain why the Shelburne's new floor show is not better advertised or billed in and around Brooklyn. There is no paper up, and from accounts but a single advertisement appeared in the Brooklyn dailies, and that upon the morning of the opening (June 4).

This season for the first time the Shelburne is holding a night club

(upstairs), apart from the hotel or revue management. The night club opens about as the revue ends and it catches any who want to linger, as the closing time downstairs is around 1:30.

At present Mr. Connolly has the framework for a good floor show. It is not yet complete or was not Sunday, in principals or choristers. Of the latter 12 appeared with 20 billed. The remainder will be filled in. Substitutions of principals are also to be made. Perhaps by the end of this or during next week the show will be set.

Two numbers should make this floor show. They are the "Pirate" bit on the movable stage with all of the choristers more or less undressed, and the Charleston dancing finale.

Donald Kerr and Bill Adams are the comedians. They seem to have put together their material make-shift and it isn't right for them, the guests or the performance. A certain raggedness also ran through the show on its third night as might have been expected, since rehearsals were brief.

In the women and among the leads Edna Sedly and Peggy Dolan stood out. A chorus girl was among the hit coppers, however, doing the Charleston—Nancy Jayne, an Indian-blooded girl who did the "black bottom" southern Charleston, and it wowed.

It was equalled, and right following, by Tony Francesco's Charleston, another cleanup. Tony man-

ages the show, besides jockeying at Belmont or elsewhere as occasion demands. He will probably put in another solo and stage a double dance with one of the girls. Besides these was Belle Davey, the Charleston champ, in the finale, also other specialists.

Miss Jayne was the only girl to have her mother with her Sunday night, but that was only because her mother is here on a visit from Oklahoma. It's a novelty to have a floor show at the Shelburne without a flock of mothers guarding their chicks, who could guard them.

These chorus girls are very personable and will be an attraction because of that, besides working quite nicely if only shortly rehearsing. They strip well, too, and that should mean something to the bullock Brooklynites who mainly want to dance but don't mind a look.

A nice Spanish number is in the first part. It is picturesque. Another bit of a similar kind is in the "Pirate" scene where a girl, silver-bronze painted, holds a pose for an interminable while, then going into a high-kicking dance on the floor. This pirate number is opened neatly by Kerr and Adams in a rowboat, rowing as the movable stage, camouflaged as an island, comes toward them.

The comedians have a couple of "blue" gags, especially the one on "pajamas" (never meant for Brooklyn), while Kerr, pouring water into Adams's face as the latter bent over in a travestied acrobatic stunt, recalled an attempted revival of the superannuated siphon bottle.

Considering the covert tax in the night life belt and what you get there, Connolly is going to have a corking show for a floor at \$1 extra if he can get his people and then get them to do as they should. Connolly also puts in the band on the guarantee, Harry Pollock's collection of ten. Pollock has been before at the Shelburne. It is an all right dance band with dance sessions somewhat short at times.

Besides the raggedness the show was running overtime when caught. For Brighton and the summer and what the Shelburne has had before this show should quickly do. It looks like an \$8,000 production. *Sims.*

CHARM CLUB
(NEW YORK)

New York, June 2.

The Charm Club, known as the Csardi and the Barn Club in turn, has reopened under new management, with Dave Martin (brother of the Martin controlling the Silver Slipper and the Cotton Club) heading the owning corporation. Located on West 51st street, nearer Broadway than the Dover Club, it is the conventional one-flight-up midnight madhouse, good for a few dances and some laughs.

"Laffs of 1926" is the revue billing, credited for authorship, composition and staging to Frank Bannister, with himself as the master of ceremonies, and Gypsy M. Byrne, the adorable male impersonator, as co-feature with Virginia Magee, a Ziegfeld alumnus, who has also trained for the after-midnight diversion at the Silver Slipper. Miss Byrne is best known for her run at the Parody Club, where the cute girl-boy, who presents a winsomely dapper appearance as a dashing blade, got to 'em with her personality.

Bannister's comedy runs to the semi-nut style, without obvious abandon. He comes back each time with a different type of sky piece, ranging from a cowboy's sombrero to an Oriental headdress. Carelessly attired in ordinary street clothes, he clowns, arches his eyebrows significantly, and proves generally pleasing, although his is a style that's a matter of personal taste.

The idea of a charming divertissement is stressed in the club's title and the introductory, but not wholly gotten over. Still, it's not bad as floor shows go.

There is Peggy Timmons, who heads a "Hula Rose" number; Ann Wood is allegedly a "dignified lady," which is the tip-off on her nuttiness. She's a personality girl and stands out when in the chorus ensembles. Her tap dancing is also effective.

Grace La Rue has a fancy and important name, although not to be confused with the musical comedy star. She's a high kicker, as is Mary O'Rourke. The latter stopped the show with "Malinda." Jackie Jackson's Charleston specialty elicited. Christine Moray completes the line-up.

Some novelty is essayed in special numbers. The opener is "that this is gonna be a clean show," and the girls enter with disinfectant sprays, etc., for the gag kicker. A strip "mildly mirror" number had a pitch black-out for another laugh fooler, although Miss Magee came back for the second-half finale with a genuine exposure. That black-out thing, by the by, is worked twice, and if it becomes a routine it might cause the dames with the glittering "ice" to stay away.

Mention of The Diplomats, a versatile sextet, is purposely kept for last. This combination, under Will Hollander's direction from the piano, will prove the real charm of the Charm Club if properly han-

dled. They possess as much as the Yacht Club Boys for fetching dance music and versatile entertainment, and have the advantage of two more men. Hollander followed Chlo Endor's quartet into the Yacht Club, coming from the Ambassador Hotel, New York, and possessing in that wise an excellent knowledge of night club tastes.

Known in Florida as the Versatile Buddies, the sextet was rechristened for their return. Andy Hamilton, at the drums; Bob Leitner and Teddy King, reeds; Harry Nadell, violin, and John Ferrara, banjo, with Hollander piano-directing, clinch things first off on their appearance in natty summery togs, not freakish, but impressively elegant and country-clubbish for all the novelty of those checkered cream-colored jackets. They sing, double strings and reeds, make merry generally, and should develop into an important draw.

A \$2 covert is the tariff. The room's capacity is about 200. *Abel.*

THE DELLS
(MORTON GROVE, ILL.)

Chicago, June 4.

Morton Grove, about 26 miles north of Chicago, apparently consists of four cabarets. Inasmuch as the village would be hard put to support these places alone the breezy city patronage comes in quite handy.

One of the well-known night resorts is the Dells, owned by Sam Hare. Situated in the miniature forest which surrounds the narrow Dempster road, the Dells exteriorly bears a marked resemblance to a county club on Saturday night. The lawns adjoining the building are overhung with party lanterns and subdivided with parking spaces.

Real estate arguments to the contrary, the only decent way to reach Morton Grove from Chicago is by private automobile. A branch of Chicago's "L" is somewhere nearby and a bus line runs at intervals, but it is doubtful if the cabaret patrons go in extensively for these modes of transportation.

Abe Lyman and his orchestra are the big and only draw at the Dells. A massive billboard, electrically lighted, announces that in advance down the road. Lyman has a tremendous customerage appeal around this burg. It is probably the biggest outdoor cabaret attraction ever billed in this section. Since he is working on a percentage Lyman takes in a tidy amount each week; he gets all covert take-ins up to \$2,500, and from then on he splits with the management. The place is drawing a mammoth patronage, which pays 50 cents per head for seating space on regular nights and \$1 for Saturday, Sunday and holiday dates.

Maybe it's the night air, or maybe it's the roomy interior; anyway the quality of Lyman's music is way up at the top. Such orchestras as the 12 men are producing have not been equalled, either by themselves or by most of the other orchestras about town.

The honor roll: Abe Lyman, drums; Chas. Pierce, banjo; Charles Kaley, violin; John Schonberger, violin; Len Keyes, sax; James Welton, sax; Al Baker, sax; Al Newman, piano; Ray Lopez, trumpet; Howard Fenimore, trumpet; Jay Garcia, bass, and Fred Martin, trombone.

Average cabaret prices for food and drinks are in effect at the Dells; quite a few of the customers were noticed going in for the meals—unusual for the byway night places.

This is the third and probably will be the best season for the Dells. The building has been enlarged and the interior remodeled. The familiar subdued-red decorations predominate. Seating capacity is 850.

The absence of a floor show seems to have no effect on the patronage. *Hal.*

PLANTATION

New York, June 3.

A corking show is the new Leonard Harper "Messin' Around" revue, and one of the "hottest" colored entertainments of its kind in and out of the Times square district. The vibrating vixens tremble and shiver and coo like the proverbial aspen leaves, only packing more of a "kick" and giving mid-Broadway a session of torrid terp paprika that one would look to Harlem only for its source.

Harper, who put on the show and is also the male principal, along with Roy Turk and Maceo Pinkard, his authors, have fashioned a "Kongo" number that is worth the \$2 covert alone (it's "three tears on the week-end"). Lillian Power, of the chorus, glorifies her lazy limbre cooch into an art, featuring a "nasty" form with meagre dressing. Even to the hardened the hoochy-coochy business is beaucoup "hot" and will probably fetch a "pinch" a la the Chelsea burlesque, although it's a question whether the "Kongo" cooch is more artistic than brazen, or vice versa.

Harold (Rothman) Moody knows or cares about Arnold's surname is the new boss at the Plantation, Arnold coming uptown from the

Caravan. He has generously mounted the Harper revue which, with the Duke Ellington dance band, represents an entertainment "nut" of \$2,900 on the week, according to the dope. It doesn't look quite that, but probably is pretty near \$2,000.

There are eight choristers, the dusky damsels all looking nice and better than anything Harper has done before at Connie's Inn in Harlem, although short of the Club Alabama. Creole chorines for personal pulchritude. But they top everything with their pep and paprika, shaping up (literally speaking) very, very eye-catching.

In a "summer" number, which has them underdressed in bathing suits, they par their "Kongo" cavorting with a shapely exposition of their physical charms. Considering the faded tastes of the covert customers these dog days, things like that figure most importantly on the question of a draw.

If the rough stuff doesn't attract official attention, there's a 14-year-old boy and a 16-year-old cutie doing double song and dances, who may. The Five Crackerjacks, versatile ground tumblers, concerted steppers, songsters, et al. (four men and a woman), Harper, a prima and a sister act, Leonidis Simpson and Edith Spencer, complete the act.

The real kick of the evening is "Kongo." The dusky gals get into the spirit of the thing with hearty ad libs to "shake that thing" and how they do! *Abel.*

SILVER SLIPPER
(NEW YORK)

New York, June 3.

The Queen of the Ice and Snow, nearly as white and just as naked, is at the Silver Slipper night club, in the person (only) of Beryl Halley. Beryl must be one of the many night clubs reasons why men go wrong; and if not that, at least they go to the Silver Slipper to see her as nature.

For Beryl doesn't even wear a smile. That seems to be her only error. Before the star nuder appears, eight little chorus girls come forth, wearing what appears to be the mode to date in nothingness. But you look upon them as a production cheat. It's nothing new to find out how cheaply girls may be undressed, even in a floor show.

Then along comes Beryl, the great undraped. She's there, is Beryl, with her body surrounded only by air. She strides majestically but slowly over the floor, as though trained through stepping into the ocean for the first swim of the season. Beryl carries her own background—a mass of feathers running from her head to her overmade-up tootsies.

Getting a front-row flash at this close-up of everything, you wonder why the naval display doesn't attract sailors. Likely through the size of the covert charge. It costs something to lamp all this, with or without a bottle of water.

But Beryl is cold. Not only no one probably would dare to dress her, but address her either. There she goes, over the floor, back and forth, and finally doing a fadeaway. Never a smile. It looks like serious business to Beryl. Maybe Beryl is frightened lest some one should steal a feather. Or perhaps she doesn't look so nice from the rear. But, kid, she's there in front.

At distance on the stage a nude woman is common, maybe one of many. But on a cabaret floor, parading so close you can detect the

(Continued on page 45)

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NIGHT CLUB MEN MEET AND TALK MOSTLY ABOUT "OUR JIMMY"

Want to Think Over Putting Up or Signing Anything to Help Themselves—2 A. M. Closing All Right if Made 3 With Stretch

Decrying the drastic police action in declaring 2 a. m. curfew for the night clubs, 12 cabaret proprietors and their representatives met yesterday (Tuesday) afternoon at the Club Alabam with Samuel J. Weiss presiding to combat the situation with a counter-suggestion for a compromise 3 a. m. cessation of entertainment.

A committee of two—Weiss of the Alabam and Frank Garlasco representing William Hayward of the Club Lido—will endeavor to confer with Mayor Walker at his earliest convenience with a proposal they quit all entertainment at that hour, providing all the other cafes, night clubs, speakeasies and restaurants offering entertainment, do likewise. A conditional provision is that when a late comer orders his food at 2:30 or 2:45 it should not be snatched from him but that the patron be given reasonable opportunity to finish eating.

Weiss as spokesman addressed his associates for the benefit of the press table, glorifying the public service of a night club in a metropolitan community; that it is a natural gathering place for after theatre diversion; that the out-of-town visitors as well as the natives look to the night clubs for post-theatre amusement; that the night club is an open-door proposition with nothing to hide.

'Stealthy 2 A. M.

It was set forth that the 2 a. m. edict, if enforced, will only encourage surreptitious practice such as buzzer systems, barred doors, drawn blinds, stealthy community conduct, and will place the reputable cafe in the same category as the speakeasy which those managers present frankly decried, refusing to become linked in the same category with the whisper-lows.

These, among other complaints, wherefore and whyfores, led up to the appointment of the committee to interview the Mayor, who was fondly called "our Jimmy," with the comment that at least "our Jimmy will talk to us and listen to what we have to say; whether he will do

anything for us we don't know, but he'll give us his attention."

An immediate attempt to communicate with his secretary for an appointment was of no avail. The Mayor had been in Atlantic City until 2 p. m. yesterday afternoon, and the attempts to get him within an hour after his known return to the city were fruitless. Further attempts to see him in person were planned for late last night with the likelihood of an appointment not until the middle of the week.

The best known night clubs were represented. Lou Richman, lawyer, on behalf of the Club Richman (Harry is his brother), the 54th St. Club and Ciro's was present along with Rene Racover of the Cafe de Paris; Hayward and Garlasco, of the Lido; Franz Wallroff, representing Christo of Sophie Tucker's Playground, and the Pavillon Royal; Ben Uberall, of the Everglades; Dave Marden, of the Charm Club and the Silver Slipper, and Weiss, of the Alabam.

Two Remained Open

The only ones of the standard places absent were the Casa Lopez, Parody Club, Dover Club and the Texas Guinan Club.

The latter two were the only ones remaining open Monday night following the police round-up, they refusing to abide by the 2 a. m. curfew on the ground they are chartered clubs and fall without the category of public institutions.

Charter "Gag"

The "charter" gag may be the fly in the cabaret men's ointment unless the cafe managers change from form and for once stick together, which has been an impossibility, despite the consistent talk from time to time anent a Cabaret Managers' Protective Association.

Weiss, as a final argument to urge the formation of this protective association, pointed out that if such a body were functioning Monday night, nothing like what occurred in the general "slough" of the town would have come to pass. His conferees agreed and the same committee of two agreed to draw up articles of incorporation and a constitution for the new association. Here, again, although not obvious excepting to the cafe men and those newspapermen (if any) who were "wise" to the situation, the desire not to amalgamate in a union cropped up when one stated they will look over what was submitted, "so we can see what we are signing."

The desire of the cafe manager to play a "lone hand" in everything has been the chief stumbling block in the formation of such protective association, which is generally conceded the best thing possible for the night club industry—and it has been an industry with the influx of the many cafes and "clubs" of

questionable characters—for purposes of legislation.

One suggestion, although only a suggestion, was voiced by Weiss that 20 of the leading cafes pool \$500 each for a \$10,000 retainer to interest an influential attorney in the move. To be acted on later.

Weiss complained of the "World," among other newspapers alleged to be building circulation at the expense of the night clubs, in characterizing these cafes as robbers, employers of thugs and other criminal hirelings, cover charge bandits, etc., pointing out that every time a manager "docks" the convert for a friend it is at a financial loss to the establishment, which cannot exist without the surcharge because of the expense of entertainment. It was pointed out by Richman that, conservatively, the 22 leading night clubs in New York operate at an annual expense of \$250,000 each, or between \$5,000,000 and \$6,000,000 annually, which in turn was ascribed to be of general benefit to the various tradesmen, grocers, butchers, newspapers, etc.

Weiss again plugged the night clubs with claims of ultra-clean entertainment, clean acts, proper deportment, while the so-called legit attractions of the type ruled on this week by the Citizens' Play Jury were encouraged in the public prints.

Uberall wondered why the places were called "night clubs"; what distinguished them from ordinary restaurants? Seemingly, he figured the "night club" term odious and derogatory to the cafe field, but people like Hayward of the Club Lido, which has the word "club" in its billing, were not keen on acquiescing.

"Rough" Incident

What inspired the sudden curfew is open to conjecture. One story revolves about a "rough" incident in a night club in the not so nifty 50's which precipitated official police interference. The cops, despite some theories to the contrary, have the authority to step in at will because of the public dance license each cafe holds. At the meeting, when this point was mentioned, one cabaret manager asked why not pick on some of the dance-halls, with their unchaperoned female patronage, instead of the cafes?

The club charter thing may be an aftermath of this police interference. If an actual "club" idea is maintained with a "membership" card given the patron in return for his usual covert charge on the first visit, the card will serve as an admission later on, with subsequent assessment being denoted as occasional "dues" for the conveniences of the "club." That might be one subterfuge.

A "Sandwich Stall"

All this conjecture is subject to Mayor Walker's ruling. An extension to 3 a. m. will be satisfactory, since a ham sandwich prop patron starting at 2:30 might be stalled into a feast until 4 or 5. Then, too, a "club" adjunct as a post-cabaret session might also be introduced. Already the same stunt is in force with some of the night clubs finding that the speakeasies they operate in conjunction doing better than their regular establishments.

The Monday night curfew order was personally delivered in the Broadway district by Captain August Burns, who told the night club managers that policemen would be

stationed at their doors to enforce the ruling. The order to close everything at 2 a. m. was phoned Monday afternoon to every precinct in the five boroughs following a conference between Police Commissioner McLaughlin, Chief Police Inspector William J. Lahey, the various inspectors and police captains, and a representative of the Corporation Counsel.

While only the white light district was touched Monday, the black-and-tans and outlying cabs will be given the once-over later in the week. Meantime, the 2 a. m. closing is supposed to be in effect in the Times Square district.

SILVER SLIPPER

(Continued from page 44)

make of the make-up. It's a thrill, according to the age and experience.

And if girls are with the visiting party, a male offhand might feel a bit sorry for them to see Beryl's beautiful figure. Still as an inside secret, there isn't a girl in Times Square who doesn't know she has a better one. For all of the girls have taped themselves according to the oft-printed measurements of that armless young lady called Venus of the South Side, or something near. They know their figures and confidentially tell they are perfect, "according to the measurements," from Jennie Wagner, down or up. With the only annoyance here, of course, that you have to accept their word for it. But not so with Beryl; she shows you the proof. But Beryl is cold—colder than a strange headwaiter.

N. T. Granlund "wrote" the Silver Slipper show. He probably also wrote Beryl's contract. And it should be a long one, with a provision that the management oversee the diet. Here's a matter where a pound, either one way or anywhere, counts for more.

Dan Healy is the leader of the show. Dan does everything a versatile performer can do on a floor, from handling the mob and keeping them tame, to announcing, kidding, singing, talking and dancing. When- ever anything else turns up Mr. Healy takes care of that, too, and very nicely. Dan's been here for six months, that telling its own story. The only other male is Cliff O'Rourke, a most agreeable tenor and probable corner, with quite a repertoire of songs.

Dolly Sterling is now at the Silver Slipper, migrating from Tex Guinan's place and going into the "Bunk" show, as are others or were of this revue, including Beryl. Beryl found featuring in the show through standing for a pinch at the theatre, alleged nudity the charge. It's a new but swift way to elevation and brings out that the long, hard struggles of the youthful in the show business may be beaten by a shorter route, if you can find the route.

Delores Farris is a bright, light, too dancer who can. She closes a nice turn with nice jazz toe stepping, and the girl should find a place.

The Silver Slipper has been among the night club leaders of Broadway this season. There are 10 or 12 partners, from reports, so if all are there every evening there's a good business start, while the place must do good business to keep the partners in good spirits.

The floor show runs in three sections, one of those 1:30, 2:30 and 3:30 or later things, to let you see them again, in different parades, also different numbers and with the same unadorned figures, including Beryl's—worth waiting to see or going again for. While Beryl is a brunet and you may be gentleman enough to stand for blondes, the color of the coloring doesn't mean one thing with Beryl. This guy only

HARLEM CABARET MAN CLEARED, UPON APPEAL

Johnny D. Powell Spent \$10,000 in Fight — "Bawdy House" Charge Reversed

Everybody that's worth while in Harlem colored night club life is discussing nothing else but the action of the higher court in reversing the lower court's decision that had held Johnny D. Powell, owner of the Capital Palace Club, guilty of "bawdy house" violations.

Johnny Powell had operated the Capital Palace, a Harlem night club at 575 Lenox avenue. The higher court, in reversing the conviction, held that there were errors in both the law and fact, dismissing Powell at the same time it dismissed the complaint.

Attorneys Crane & Kalman, 42 Broadway, represented Powell, who is said to have spent \$10,000 in his fight to clear himself.

Now that Powell is again free of the court entanglement, it is understood that he will reopen the Capital Palace.

TWIN OAKS REOPENING

The Twin Oaks restaurant on West 46th street, corner Broadway, which went into receivership, reopens July 10 under William Zelcer's personal direction, with a Bobby Connolly revue reinstated.

A new show, although under Connolly's direction, comes into the Twin Oaks, shifting from the Beaux Arts, Atlantic City. Anatol Friedland's revue, booked by Hermine Shone, succeeds the Connolly show at the shore cafe. Miss Shone is also booking the Twin Oaks entertainment.

Zelcer, the new Twin Oaks manager, was formerly a partner in the enterprise. When the place blew up he took over all assets and liabilities.

saw her tootsies through an accident.

If NTG can gather in a couple of others like Beryl, he should open his own night club next season in Madison Square Garden.

Among the others in the show, principals and the eight chorists, cute little kids are Imogene Coca, Bunny Hill, Vario and Norma (likeable pair of class dancers), Viola Boles, Dottie May, Alice Lee, Marjorie Bailey, Teddy Daur, Edith Higgins, Gertrude Demmler, Maryon Dale. *Sims.*

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FIFT IN BLOND WIG GETS HER JOB BACK

"Great International Star"
Left Dover Club by Suggestion—Production Now

Leaving the Dover Club by suggestion and as a brunette, Mile. Fifi, the great international star got her job back three nights later through wearing a blond wig.

Disguised as of the sort real men fall for, Fifi called upon Messrs. Jimmy Durante, Eddie Jackson and Lew Clayton Sunday evening. At first sight the boys tossed a coin for her, and Ben Gane, the wash-room boy, won. Ben said she looked too expensive and couldn't talk English as well as he can.

Mr. Jackson liked the spirit shown by the young woman in slapping Ben on the beam and asked her what she wanted—something to eat, work or trouble.

Voted on Try Out

The blonde said she had heard Mme. Fifi, had finally gotten the air as she should and that she was better than Fifi. Jackson advised his companions to permit the young woman to try out.

After a couple of tries, Durante voted she was worse than Fifi; Jackson decided she was just as good if cheaper, and Clayton merely marked down, "All foreign dames, terrible."

Whereupon Fifi's job hunter was given her job. Thereupon the blonde threw off her wig, exclaiming:

"Do you know me now?"

At which the boys said yes, but that the \$65 a week didn't go on account of deception; her salary would be at the old figure, \$58.80 net.

Mile. Fifi appeared so jubilant over fooling her old associates that for the first time since entering the Dover Club she forgot to argue about money or food.

Managers Can Fight for Her

Now Mile. Fifi states she is going into a production. She doesn't know which one. There must be several, said Fifi, according to the advertisements, and let the managers fight over which one should get her.

Mile. Fifi left the Dover Club last Thursday night, almost enraged

Bldg. Dep't's Closing of 5th Ave. Club too Sudden

Behind the sudden closing of the Fifth Avenue Club, at 653 Fifth Avenue, New York, which Billy Rose was sponsoring at the only \$5 covert cabaret in the metropolis, is said to be an "inside" with the building department of the city of New York.

The circumstances date back to the premiere of the Shuberts' new revue, "The Great Temptations," at the Winter Garden, which included a "beef-trust" chorus girl number originally introduced at Rose's cabaret, and also had the same heavyweight coryphees as in the Fifth Avenue Club.

In retaliation, several of Rose's henchmen showered the orchestra auditors from the balcony with circulars condemning the Shuberts for their appropriation of the idea and the girls, calling the Shuberts' slanderous names, but without any signature appended. Later "sandwich" men appeared on Broadway, presumably sent out by Rose, and again panning the Shuberts.

The stunts were "inside" laugh to the wise mob, but of little avail for any newspaper comment to react favorably for Rose and his night club.

The sudden intervention by the building department caused Rose to suspend his business and expend additional sums to meet technical requirements for alterations demanded by the city officials.

when Lew Clayton tactlessly told her to take the air. She had been arguing with Mr. Clayton for a raise in salary of \$2.20 a week, with a steak sandwich Wednesdays and Saturdays.

Clayton unceremoniously told the great international star to adjourn her argument until some other time, as he could not keep his mind on her business. It was then after the first of the month and Lew was trying to think out what had been the matter with business during May.

Fifi went into a conference with Mr. Gane over her unlooked for troubles. When they separated the couple, Ben declared if Fifi left he would work twice as cheaply, meaning that he would pay the joint \$15 monthly instead of \$7.50 for the wash room privilege.

Upon Mr. Jackson accepting the offer ("with alacrity," said Mr. Jackson), Fifi decided the Dover club managers didn't care much for brunets. Within two days she had found a blond wig to fit her and in another 24 hours borrowed enough to pay the first deposit upon it.

Fifi says her triumphant return to the Dover denotes her as an actress of the first water. Mr. Gane says the first water at the Dover is Silver King.

Ruth Darling Tried Poison But Dancer Is Recovering

Cleveland, June 8.

Ruth Darling, a dancer at Riverside Drive cabaret, who attempted suicide here this week in a downtown drug store, will recover, physicians at Lakeside hospital, where she is a patient, have announced.

The girl, accompanied by a male escort, entered the drug store about 2 a. m. Among other purchases, she bought seven poison tablets.

While her companion and several other persons were looking on unsuspectingly, the dancer obtained a glass of water and dissolved the tablets. After swallowing the poi-

sonous liquid, she told her companion, who took her to the hospital.

Worry over illness, police said, prompted her act.

DANCERS IN NEW YORK

Paris, May 30.

Cecile and Ord Hamilton, dancers and vocal, are listed for Ches Fysher's in New York in December. Fysher has reopened his Parisian resort, Rue d'Antin, for the local season.

Betty Delaune and Billy Revel are booked by the Shuberts for 42 weeks, opening in New York in September.

All-Colored Philly Show

The Club Alabam, "Fantasies," an all-colored organization rehearsing for several weeks in New York, opened Monday at the cafe at 24th and Chestnut streets, Philadelphia.

The revue comprises George Stamper, Battles and Taylor, Mr. and Mrs. Shepard and the Misses Otis and Lavender, soubrette and prima donna respectively.

After 12 weeks at Philly, the "Fantasies" goes to Atlantic City.

Viola McCoy, of Vocalion Record fame, and her Charleston Steppers, head the Sesqui-Centennial revue at the Egg Harbor Grill, opening Decoration Day.

CABARET BILLS

Current Programs in Cabarets and Cities as Below Listed

NEW YORK

Ambassador Grill
De Vega & D'Alva
Larry Stryker

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
Jimmy O'Brien Jr.
Rosebud Morse
Mary Shaw
Peggy Lawton
Peggyann Burt
Jane Carpenter
Bert Proham
Hazel Lee
Rena Anelle
Dina Roberts
Colette Lyon
Buff-Harmonists

Cafe de Paris
36 G Hoffmann Gals
Jay C Flippen
Guy Sis
Ben Selvin Bd

Casa Lopez
Irwin Sis
Arthur Ball
Gale & Record
O'Brien Sis
Lopez Bd

Castilian Gardens
Helen Leslie
Margo Ross
Jean Carpenter
Les Stevens Orch

Castilian Royal
Gladys Sloane
Beth Pitt
Riglow & Lee
Sloppy Hall Bd

Charm Club
Laffs of 1926 Rev
Gypsy Byrne
Virginia Magee
Peggy Timmons
Mary O'Rourke
Ann Wood
Jackie Jackson
Grace LaRue
Christine Moray
Frank Bannister
The Diplomats

Chateau Shanley
Will Oakland
Chateau Band

Cire's
Cecil Cunningham
Nora Mae Moore
Nora Francis
Doris Dickinson
Lauretta Adams
Dorothea Stanley
Marie Sallabury
Marguerite Hellwig
Gardinal Sis
Hilda Allison
Ruth Cameron
Marie O'Hara
Annette Beattie
LeRoy Smith Bd

Club Alabam
Abbie Mitchell
Jean Starr
Geo McClendon
Eddie Green
John Vigil
"Boney" Chadwick
Adele Williams
Mamie Savoy
Leonard
Al Moore
Ethel Moses
Lorraine Walker
Freddie Washington
Ruth Walker
Elda Wells
Alma Smith
Ethel Sheppard

Club Barney
Hale Byers Bd
Elmer Kaas
Berah Minneville
"Bubbles"
Drusilla
Kendall Capps
Edith Shelton

Club Deauville
Melody Sis
4 Aces

Club Lido
Chick Under
Billy Mann
George Walsh
Tommy Percell
Daisy-Alex Orch

Combs's Inn
Maude Russell
Margaret Sims

Wheaton & Walker
Alda Ward
Alto Oates
B Mitchell
Connie Bd

Cotton Club
Low Paton
John Larkins
Mary Stagg
"Boney" Chadwick
Eddie Purke
Mildred Hudgins
Albertine Ploken
Jazz Synchronizers

County Fair
Eddie Worth Bd
Entertainers

Dover Club
Jimmy Durante
Eddie Jackson
Lew Clayton
Ryan Sisters
Ethel Craig
Margaret Hellwig
Doris Dickinson
Brad Mitchell
Fid

R Jordan's Orch
Evelyns
B Lindsay Rev
Olive McClure
O'Brien Sis
Kelly & Miles
Joe Candulo Bd

54th St. Club
Loni Stengel
Pearl Eaton
Arthur Brown
Ed Joyce
Frank Frey
Helene Morgan
Allice Bolton
Geo Olsen Bd

Friverty
Billy Arnold Rev
Jack Denny Band

Hi-Hat Club
Arthur Swannart
Dorothy Dale
Peggy Dolson
Allice Rose
Margo Lowry
Jackie Heller
Chauncey Gray Bd

Hoffman
Billy Adams
Edwards & Dunn
Clifton Crane
Marion Wilkins
Artie Eller
Blue Blowers
Frank Cornwell
Crusaders Bd

Katinka
Rune Revue
Balalaika Bd

Knight Club
Daisy Dean
Marion Gaste
Flo Reilly

Mirador
Al Schembeck Bd
Mom & Fontana
J Johnson Bd

McAlpin Hotel
Vaude Acts
Ernie Golden Bd

Monte Carlo
Jeanette Gilmore
Ed Hutchinson Rev
Lionel (Mike) Ames
Masked Countess
Shirley Dahl
Bessie Kirsman
Carl Bval
Sir Tahar's Arab's
Buffalodians Orch

Moulin Rouge
Vaude Acts
L Rothchild Bd

Parody Club
Billy Arnold Rev
Sally Fields
E & M Beck
Thelma Edwards
Beth Miller
Marguerite Davies
E & M Root
Blaine Palmer
Nellie Nelson

Art Franklin
S S Leviathan Bd
Tehlan Heath Inn
Radio Franks
Tom Raderman Bd
Plantation
L Harper Rev
5 Crackerjacks
Louise Sims
Flo Paham
Edith Spencer
Anita Rivera
Duke Ellington Bd
Silver Slipper
Dolores Farris
Reryl Halley
Broderick & Leon
Dolly Sterling
Ed Edwards Bd
R. Tucker's Play's
Sophie Tucker
Ed Ekins Bd
Texas Gals
T Gulan Rev
Rubby 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

Vanity Club
Allen Walker Rev

Waldorf-Astoria
B & L Starbuck
H Leonard Bd

White Peedle Club
Flame Moore
Hazel Hickey
Joan Dare
Flo Bristol
Helen King
France La Mont
Bert Dagmar
Billy O'Connell Bd

Woodmanston Inn
Benny Davis
Dorothy Gompert
Tot Qualters
Robert Rhodes
Farley Sis
Jesse Greer
Rennie & Lola
Lou Gold Bd

BROOKLYN, N. Y.

Imperial
Walt Windsor Rev
Gladys Burgette
Eugene Kara
Carmichael
Beth Pitt
Alice Rector
M Spielman Bd
Rockwell Terrace
Chas Cornell Rev
Buck & Thelin
Ethel Wolfe
Artie Williams
Charles Russell
Harry Leann Bd

Club Brighton
(Brighton Beach)
Betty Smith Rev
Corinne
Anita Furman
Dick Humber Bd
Shelburne Hotel
(Brighton Beach)
Bobby Connolly R

Donald Kerr
Bill Adams
Edna Shelby
Marion Wilkins
Peggy Dolan
Peggy Dougherty
Tony Francis
Nancy Jayne
Belle Davey
Gladys Lake
Charles Eckland
Alice Elyor
Patry Dunn
Bernice Wakder
Betty Brown
Gine Joyce
Ruth Fenery
Lillian Thomas
Pammy Mance
Joy Harmon
Edith Sheldon
Virginia Ray
Nancy Kaye
Harry Pollock Or

Little Club
Dora Maughn
Dora Jenkins
Moulin Rouge
Pearl Regay
Bubbles Shelby
McCune Sis
The Marinos
Joe Jones
Stanley & Savage
Paula La Pierre

Parody Cafe
D & G Mason
D & G Murphy
Sara Greenish
Florence Sturgis
Pop Hunter
Bobbie Marcellus
Gladys Mints
Clint Wright's Orch

Rendezvous
Jay Mills
Eddie Clifford
Williams Sis
Margaret White
Bernard & Henri
Le Mac & Joeline
C Strain's Orch
Flo Lewis
Oliver O'Neil
Wayne Allen
Mary Mulhert

Crillon
Tomson Twins
Revue
Lide Orch (B R's)

Town Club
Eddie Moran
B Dawn Martin
Dorothy Lang
Sam Kahn's Orch
Helen Burke
Anita Gray

Chen Pierre
Martha Mortell
Shirley Buford
Carolya La Rue
Tina Tweedie
South Sea S'n'd's
Dick Fields
H Hoffman Orch

Vanity Fair
Auricle Craven
Frank Sherman
The Jennings
Mary Isabel Colbr
Vanity Serranaders
Virginia Cooper
H Osborne Orch

Art Franklin
S S Leviathan Bd
Tehlan Heath Inn
Radio Franks
Tom Raderman Bd
Plantation
L Harper Rev
5 Crackerjacks
Louise Sims
Flo Paham
Edith Spencer
Anita Rivera
Duke Ellington Bd
Silver Slipper
Dolores Farris
Reryl Halley
Broderick & Leon
Dolly Sterling
Ed Edwards Bd
R. Tucker's Play's
Sophie Tucker
Ed Ekins Bd
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Allen Walker Rev

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B & L Starbuck
H Leonard Bd

White Peedle Club
Flame Moore
Hazel Hickey
Joan Dare
Flo Bristol
Helen King
France La Mont
Bert Dagmar
Billy O'Connell Bd

Woodmanston Inn
Benny Davis
Dorothy Gompert
Tot Qualters
Robert Rhodes
Farley Sis
Jesse Greer
Rennie & Lola
Lou Gold Bd

CHICAGO

Alamo
Larry Vincent
Rick & Snyder
Auricle Craven
Irene Faso
Adele Walker
Al Handler Orch

Fraser Inn
Wells & Brady
The Waltons
Betty Moore
Doris Robbins
Edna Lindsay
Valentango

Proline
Eddie Cox
Freda & Palao
Dabe Kane
Mirth Mack
Julia Gerrity
Carolynne La Rue
Jimmy Ray
Owls Orch

College Inn
College Inn Rev
Maurie Sherman Or

Granada Cafe
6 Spec Girls
Sid Erdman
Ernie Caldwell Orch

Kennwood Village
Anita Gay
Babe Sherman
Mary Colburn
Al Reynolds
De Quarto Orch

Jeffery Tavern
Fred Farnham
Delores Allen
B & J Gordon
Nina Smiley
Roy Evans
Eather Whittington
Reuette's Orch
Kelly's Stables

Don
Ed Goodbar
Jimmy Parker
Clarence Babcock
Specs Kenbrook
Stables Bd

Light House
Cele Davis
Edna Warman
Jimmie Stieger
Buddie Whelan
Tom Phinney's Or

Lincoln Tavern
Myrtle Lansing
Katherine Duffy
Hicks Hawaiians
Jack Crawford Orch

Little Club
Dora Maughn
Dora Jenkins
Moulin Rouge
Pearl Regay
Bubbles Shelby
McCune Sis
The Marinos
Joe Jones
Stanley & Savage
Paula La Pierre

Parody Cafe
D & G Mason
D & G Murphy
Sara Greenish
Florence Sturgis
Pop Hunter
Bobbie Marcellus
Gladys Mints
Clint Wright's Orch

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Flame Moore
Hazel Hickey
Joan Dare
Flo Bristol
Helen King
France La Mont
Bert Dagmar
Billy O'Connell Bd

Woodmanston Inn
Benny Davis
Dorothy Gompert
Tot Qualters
Robert Rhodes
Farley Sis
Jesse Greer
Rennie & Lola
Lou Gold Bd

ATLANTIC CITY

Silver Slipper
Hilda Ferguson
Diana Roberts
Andra & Ranch
Louise Mack
Dorothy Burgess
Hanley Sis
Pearl Mack
Deon Mack
Ruth LeChaire
Kitty Bird
Lucille Winnie
McKnight Orch
Follies Burgess

Evlyn Nesbit
Dora & Rochelle
Dorothy Braun
Ormond Sis
Nabe Nasworthy
Betty Gillen
Jimmy Carr Orch
Martin's Cafe
Francis Renault

Golden Inn
Douglas Sis
Violeta
Babette
Grace Burk
Jack White
Golden Inn Orch

Fairmont Inn
Peggy Heavens
Irene Mard
Bert Schaffer
"Doc" Butler
Helen Grey
Camille
J Ketcham Orch

Thelma Carlton
Dolma & Carlworth
Boyes and Lee
Patsy To Beau
Bobby Kuhn
18 Rhythmakers or
Fenton Ryan

Club Alabam
Sam Rubin
Jack Goldstein
Bergstrom Orch

Cafe Lafayette
Jane Green
M Owens Orch

Cotton Club
Frisco Nick
S Mitchell
Martha Rieble
Mildred Washington
5 Georgia Peaches
Elkins Orch

Greenwich Village
Sam Rubin
Jack Goldstein
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TAVERN</

PITABLE OPENING CONDITION OF SESQUI EXPO. AT PHILLY—\$50,000 INTAKE

Maybe Two or Three Months Before Centennial Shapes Up Properly—Transportation Facilities Terrible—Grounds Too Far From Downtown to Walk — 100,000 Paid Admissions Officially Claimed First Week—20,000 Estimated by Dailies

Philadelphia, June 8. This city's Sesqui-Centennial Exposition has been open one week now. In that time there have been numerous interesting and significant developments and features, some favorable, some quite decidedly not. E. L. Austin, business manager and acting director-general, in a statement yesterday, said: "From every angle the exposition has justified every effort made in the last two years to bring it to fruition."

The official went on to give figures on the six days of the opening week when he said the paid admissions exceeded 100,000 with over \$50,000 taken in. The operating expenses during this time, Mr. Austin added, were slightly in excess of \$300,000.

These figures are presumably official and have been printed as such, but their accuracy has been doubted on all sides, with many even inclined to agree with the New York paper which put the admissions at 20,000. This latter figure, however, seems impossibly low when it is considered that 250,000 Shriners were estimated in town during the first four days.

Shriners Disgusted
The Shriner angle is another interesting one. It is a fact of public knowledge that a great many of these visitors went back home disgusted at the Sesqui which, according to advance reports and the stories in local papers even as late as last Sunday, was three-fourths complete. As a matter of fact, none of the bigger features were ready, and few of the exhibition buildings, outside of the Danish, were even half ready.

One visitor at the grounds reported also that only three of the amusement concessions on "The Gladway" were open.

The Shriners resented having to pay the 50c. admission with nothing in return, and they were irritated also at the transit facilities in getting to and from the grounds. The latter consist only of surface cars and buses.

It is a matter of almost four miles to the Sesqui, which makes walking out of the question for most.

Wednesday when the big Shriner parade and pageant was held in the Stadium, virtually the entire aggregation of visitors went down and the city had what was probably the worst transit and street tieup in its history. Many of the participants got back to the center of the city around three and four o'clock in the morning, although the stunts were over before midnight. Automobiles could move only at a snail's pace and cars were packed to suffocation.

The writer heard one taxi driver in the center of the city offered \$10 to bring up a party of stranded Shriners down at the grounds. He refused, saying he wouldn't do it for \$15.

A Brighter Side
On the other hand there is a brighter side to the picture. Probably never in the history of one of these affairs has work been pushed faster than it is now at the grounds. Buildings are, in fact, springing up over night. Although the official word that the entire Sesqui will be ready July 1 looks impossible, it should be pretty well set inside of two months, or at the most three.

At present the fireworks spectacle is one of the best evening features, but work is being pushed steadily on the historical pageant, "Freedom," under R. H. Burnside. This is expected to be ready in another month. "Fighting the Flames," another pyrotechnical stunt, is also being pressed, as is the Venetian canal, with hundreds of gondolas. The water facilities at the Sesqui grounds are admirable.

Sunday
The biggest bone of contention of the entire exposition is the matter of Sunday. The Sesqui is definitely and officially closed Sunday, thus robbing it of the best day of busi-

PITTSBURGH IS CLOSED FOR CARNIVALS

Safety Director's Announcement — 3 Years More to Serve

Pittsburgh, June 8.

The lid has been clamped down on carnivals in Pittsburgh and in all likelihood will be kept down.

This ruling, barring all carnivals from showing in Pittsburgh during his term of office and resulting from a week of wrangling over the question, was made Friday by Director of Public Safety James M. Clark. The edict came not long after his official order closing practically 95 percent of the cabarets in the city.

Starting about a week ago, a series of complaints generally was made by business men and trade organizations of the city to Director Clark against issuing permits to carnivals and outdoor shows of a similar character. The complaints had their effect when the director announced that under no conditions will he issue permits for this character of shows during his term of office, which has three more years to run.

On top of this severe ruling has arisen the question as to whether or not the director can refuse to grant a permit for a carnival, provided the payment of a fee of \$100 a day is made.

"I placed myself on record some time ago," declared the director, "that I would not issue any permits for carnivals. I intend to adhere to this policy. No more carnivals for Pittsburgh."

'Ass'n' Lopping Fair Dept.

Chicago, June 8.

It is reliably reported there will be no fair department of the Western Vaudeville Managers' Association next year. Richard McMann, general auditor for the Association and Orpheum, has completed an exhaustive survey and is said to have filed a report that the fair department required too large an investment to operate profitably. Earl Kurtz is the present head of the fair department.

Barrymore's "King"

Los Angeles, June 8.

John Barrymore's first for United Artists will be an original story based on the life of Francois Villon, the beggar poet of France. The Barrymore vehicle will bear no resemblance to "If I Were King," also based on Villon's life.

"If I Were King" has been done in pictures by Fox, William Farnum played the title role.

The city and Sesqui officials both reiterated that fact last Saturday, but despite that thousands clamored at the gates Sunday.

Several ministerial bodies have offered resolutions favoring the stand taken on Sunday closing, but the Rev. Carl Shoemaker, Episcopal, in his service Sunday, lamented the attitude, and said it robbed many working people of a chance to visit the Sesqui.

"BATHTUB GIRL" IS EXTRA—AT PARK

The next day after the newspapers flashed the result of the Earl Carroll trial, Captain Powers, veteran vaudevillian and park show man; who for many summer seasons has been featured in Columbia Park, New Jersey, arranged to add a special "bathtub girl exhibit" to his circus. Special paintings have been made and will be exhibited.

Marvelle, a "strong man" has been doing a walk on nails in his bare feet in addition to his feats of strength.

Also with Powers is a Hula Hula dancer, Sylvan, the half-man half-woman freak, and Baby Johnny, 13, billed as the boy with the largest head in the world.

Powers has Mel Crane working the front with his legerdemain. Powers also features the "Sword Box," an illusion.

Newark, N.J., Off Carnivals

Newark, N. J., June 8.

Carnivals are taboo in this territory unless the auspices tie-up is genuine and the authorities are convinced that the sponsoring auspices are getting the long end of the break.

Several carnivals previously finding this burg easy pickings have recently heard the sad news, with results that most of the local carnival promotions are being handled direct by the auspices through a local merchandising concern which besides renting booths, stands and selling merchandise co-operate with committees in engaging rides and shows if the latter are required.

Police Commissioner Brennan is decidedly against carnivals entering the town, especially those in on strictly commercial basis, and gives personal scrutiny to all applications filed for licenses. Brennan has refused licenses right and left since the opening of the season unless the carnival is sponsored by an approved charity. The former subterfuge of sailing under a club auspices means nothing and the applications are denied regularly.

With the strict embargo on visiting carnivals, locals auspices are running their own carnivals. Rides, stands and merchandise are provided by a local supply house with the auspices equipping the stands with their own employees, paying a flat figure for merchandise and either renting the rides outright or playing them on a percentage with guarantee.

Licenses in Marion, O.

Marion, O., June 1.

An ordinance providing for the licensing of circuses showing in Marion or using Marion streets for parading or hauling paraphernalia is in effect. Licenses will cost not less than \$50 or more than \$150, the exact amount depending on the size of the show.

The John Robinson circus was the first to be affected.

Returned Vets Revive Shooting Galleries

What has proved the most amazing surprise in outdoor concessions in recent years has been the profit turned in by the "shooting galleries."

In the old days the shooting gallery was sure of patronage where other concessions fell down. Then they seemed to almost fall completely from popularity and concession men passed them up.

Then came the war. The boys from the shops and the farms went to the camps and learned to shoot. The war ended and the boys prided themselves upon their marksmanship.

In the east a number of park men decided to gamble on the galleries. Business not only started big but kept up.

Fervent Appeal for Money by Reformers

In "The Reform Bulletin," the official organ of the New York Civic League, directed by one Dr. O. O. Miller, is a boxed article, headed "Remember Us In Your Prayers."

After reciting that "One Christian man, millionaire, has contributed \$8,250 this year to us," and reproducing an alleged portion of a letter in which the millionaire and his family are also alleged to have prayed for the Civic League (or Dr. Miller) the article proceeds as follows:

"O, that all millionaires in this state prayed and loved God and our Christ as do they! We understand that they are giving their whole income to the advancement of Christ's Kingdom on earth. May their number be multiplied many fold. Let others do likewise; give us their money and give us their prayers. We need both, and one as much as the other. Pray God to inspire many people to help us in our work."

MISSOURI FAIR DATES

Jefferson City, Mo., June 2. With the Missouri State fair at Sedalia, Aug. 14-21 and the American Royal Livestock show at Kansas City, Nov. 13-20, the state board of agriculture has announced a preliminary roster of 36 Missouri county and district fairs for the 1926 season. W. D. Smith is secretary of the state fair and E. H. Servatius, secretary of the American Royal Livestock show. In the appended list the location of the fair, name of the association, secretary and dates of the 1926 exhibit are tabulated in that order: Bethany—Northwest Missouri state (W. T. Lingle), Sept. 7-11. Bolivar—Polk County (F. L. Templeton), Aug. 24-28. Brookfield—Linn County (F. Clay Hill), Aug. 31-Sept. 4. California—Monteau County (L. B. Meyer), Aug. 31-Sept. 3. Carthage—Ozark District (Emma R. Knell), Aug. 3-6. Caruthersville—Pemiscot County (H. V. Litzelberger), Oct. 13-16. Clarksville—Clarksville Fair (A. W. Luke, Jr.), (no date). Cole Camp—Cole Camp (E. L. Jungler), (no date). Cuba—Crawford County (L. C. Walker), Sept. 14-17. DeSoto—De Soto (C. J. Davidson), Sept. 14-18. Easton—Buchanan County (Henry B. Iba), Sept. 1-4. Forest Green—Forest Green (Henry Rohnen), Sept. 9-11. Gibbs—Gibbs Community (C. B. McClanahan), Sept. 14-16. Green City—Green City (Glenn E. Davis), Aug. 24-27. Higginville—Lafayette County (A. H. Meinershagen), Aug. 10-13. Kahoka—Clark County (C. T. Duer), Aug. 31-Sept. 3. Kennett—Dunklin County (Will A. Jones), Oct. 6-9. Macon—Macon County (W. R. Baker), Sept. 27-Oct. 1. Maitland—Nodaway Valley (G. Fred DeFord), July 27-30. Mansfield—Wright County (O. B. Davis), Sept. 29-Oct. 3. Memphis—Scotland County (J. R. Hudson), Aug. 24-27. Monticello—Lewis County (J. A. West), Sept. 21-24. Mt. Vernon—Lawrence County Harvest Show (Earl W. Pugh), Sept. 28-Oct. 1. Neosho—Southwest Missouri Harvest Show, Oct. 12-15. New Cambria—New Cambria (R. L. Jones), Sept. 21-23. Palmyra—Marion County (J. F. Culler), Aug. 25-28. Paris—Monroe County (Dr. Geo. M. Ragsdale), Aug. 10-13. Pierce City—Southwest Missouri Harvest Show, Oct. 7-8. Platte City—Platte County (J. T. Sexton), Aug. 24-27. Prairie Home—Cooper County (A. L. Meredith), Aug. 11-12. Sarcosie—Sarcosie Harvest Show (J. T. Norton), Sept. 23-25. Savannah—Andrew County (D. D. Hooper), Aug. 30-Sept. 4. Sikeston—Southeast Missouri District (C. L. Blanton, Jr.), Sept. 23-25. South St. Joseph—St. Joseph Interstate Baby Beef and Pig Club (E. M. Carroll), Sept. 2-5. Upper Creve Coeur Lake—St. Louis County (Chas. M. Meyer), Sept. 2-5. Webb City—Webb City Harvest Show, Oct. 5-8.

VA. SHUTTING DOWN

Washington, June 8.

Those charged with enforcing the laws of the State of Virginia, particularly in that portion of the State across the Potomac from Washington, are getting tough.

Recently they closed Arlington Beach, an amusement park, for operating rides on Sunday, while last week they pinched many prominent citizens residing in a new residential development because the citizens, while staging a carnival within the confines of the village, were engaged in "operating games of chance."

Those responsible for the carnival have engaged attorneys to make a test case out of it.

Park at Rye, N. Y.

After all the hurrah, verbal and otherwise, there will be a summer park in operation at Rye, N. Y. Paradise Park, active last season, is closed, but the other beach park, run by Manager Kelly, is readying to operate.

Rye citizenry fought to rid the section of both parks, but was apparently only able to eliminate one.

RODEO FOR PEORIA

Peoria, Ill., June 8.

The 16th annual Greater Peoria Exposition and 11th annual National Swine show, Sept. 10-18, plans are rapidly taking form. A rodeo will supplant the usual harness races and the Chicago show, staged by "Foghorn" Clancy, will be brought here intact.

The Clancy contract is for 50 riders and it is expected a score of others will compete for the prizes.

Avalon Park May Change Hands

Dayton, O., June 8.

Negotiations are pending by Walter Delcamp, president of the Greystone Amusement Company, for purchase of Avalon Park, Springfield.

VANITY FAIR SHOWS

Somerville, N. J., June 4.

Small carnival holding two rides, 17 concessions and no shows. Sam Rothstein and Ned Clifford operate the outfit. They own the rides and all but a few of the concessions.

The show opened early and has suffered the w. k. tough weather breaks. In last week's storm, which hit Jersey hard, six of the Vanity concessions were blown down.

Business picked up in the few good days in Somerville, and with some proper weather should keep in a constant good state.

The pair of rides are a 12-seat ferris wheel and a chair-plane. The wheel is a new one, having been used for the first time in Somerville. But the old merry-go-round standby is absent.

Despite its smallness and lack of novelties, the outfit will put dents in the natives' pocketbooks, having unusual attractive prizes on the ball and wheel games as an out.

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SCHILL SCENIC STUDIO, Columbus, O.

CHAS. D. ODOM HELD FOR KILLING COLORED EX-EMPLOYEE ON LOT

Buffalo, June 8.

Charles Daniel Odom, general manager of the Hagenback-Wallace Circus, playing here last week, was arraigned in City Court on a first degree murder charge following the shooting on Tuesday night of James Warren, 29, negro employee of the circus. Odom pleaded not guilty and is being held without bail for a hearing this Thursday.

The shooting occurred on the "lot" early last week when Odom discovered Warren playing (dice) "craps" with other circus employees. Warren had been a "hand" with the show, but was discharged a few days previously for gambling. An order had gone out prohibiting circus employees from indulging in gambling on the grounds.

According to the story put together by the local police, Warren was rolling dice with five Negro employees of the circus in the rear of the "big top" tent during a night performance when discovered by Odom. The latter immediately picked out Warren, knocked him down, drew a revolver and shot Warren as he lay on the ground, the police say. The bullet pierced the Negro in the stomach. The police state that Warren has positively identified Odom as his assailant. Three witnesses to the shooting, all Negro circus hands, are subject to call from the authorities.

Odom is being held by the police, but so far has refused to make a statement. Odom is well known in the outdoor show world, is 42 years old, and for eight years has held the post of manager with the Hagenback-Wallace circus.

Jerry Muggavin and Bert Bowers arrived in Buffalo on Wednesday to engage counsel for Odom and take general charge of the case. Both were in attendance at the Ringling-Barnum show, which played here last week. Odom is represented by Ernest W. McIntyre, the most prominent criminal lawyer in western New York.

1st KLANTAQUA EAST

Mount Holly, N. J., June 8.

Previous opposition to fairs and carnivals locally was over-ridden last week by the Ku Klux Klan, which appropriated the former fair grounds, inactive since the ban on traveling shows two years ago, as a location for their annual rally and Klantaqua, the first of the latter to be launched in the east, though exceedingly popular in western strongholds.

Despite considerable local opposition in anti-Klan quarters locally, no effort was exerted to prevent the opening, and the affair cleaned up as a result. Nearly 30,000 Klansmen attended the opening session, and business remained good after that with the outside locals and folks from neighboring communities coming in later and spending.

George Dobbins Shows had the midway.

Candy Selling for Prizes

Banned by Federal Trade

Washington, June 8.

The Federal Trade Commission is tightening up on all prize candy selling schemes.

The latest to come under the ban is the Lauer and Suter Company of Baltimore, against whom a cease and desist order has been issued.

The commission holds the method used to sell the candy was a matter of chance, and thus unfair competition.

The Lauer and Suter scheme was to sell chocolate eggs with different colored centers, certain colors giving the purchaser another egg free.

Circus Watchman Gets 10 Days

Buffalo, June 8.

Frank L. Smith, 43, of Des Moines, was given 10 days in the workhouse by Judge Maul in City Court here. He was charged with having a revolver without a permit.

Smith is a watchman with the Hagenback-Wallace Circus here last week. Several employees told the police Smith was drunk and had threatened to kill them.

A revolver and a bottle of moonshine were found in Smith's bunk by the police.

Foreign Acts in Plenty Looking for Park Dates

Show men, handling outfits at the parks, state that there are all kinds of foreign acts seeking connections for the summer.

It appears they are nearly all over here on speculation, figuring that either the traveling circuses, carnivals, fairs and parks are sadly in need of freaks and arena turns.

This list takes in acrobats, lofty and ground, aerialists, motordevice devils, trick bike riders, perch gymnasts, with a few bringing over their own apparatus that runs to excess baggage on the jumps.

So far only a few have been able to connect, but the season is young and all the parks seem to be doing business.

ENTIRE SEASON'S ROUTE ISSUED BY M-C SHOWS

Chicago, June 8.

The Morris and Castle Shows have just issued their complete route for the season until Nov. 7, when they close in Shreveport, La., winter quarters.

It is the third season this carnival has issued its complete itinerary almost at the start of the warm weather. The towns and contracts are so arranged that there is, according to officials of the shows, little likelihood of pre-dating by competitive outfits.

Following is the complete route:
Apr. 17-24, Fort Smith, Ark.
Apr. 25-1, Little Rock, Ark.
May 3-8, Pittsburg, Kansas.
May 10-15, Joplin, Mo.
May 17-22, Wichita, Kan.
May 24-29, St. Joseph, Mo.
May 31-June 5, Fort Dodge, Ia.
June 7-12, Waterloo, Ia.
June 14-19, Minneapolis.
June 21-25, Minneapolis.
June 28-July 3, Minot, N. D. (Fair).

July 5-10, Aberdeen, S. D. (Fair).
July 12-17, Fargo, N. D. (Fair).
July 19-24, Grand Forks, N. D. (Fair).

July 26-31, Neenah, Wis.
Aug. 2-7, Menominee, Mich.
Aug. 9-14, Rockford, Ill.
Aug. 16-21, Davenport, Ia. (Fair).
Aug. 25-Sept. 3, Des Moines, Ia. (Fair).

Sept. 5-10, Lincoln, Nebr. (Fair).
Sept. 13-17, Huron, S. D. (Fair).
Sept. 19-24, Sioux City, Ia. (Fair).
Sept. 27-Oct. 2, Oklahoma City (Fair).

Oct. 4-7, McAlester, Okla. (Fair).
Oct. 9-24, Dallas (Fair).
Oct. 28-Nov. 7, Shreveport, La. (Fair).

Total mileage, 6072.5.

Pioneer Balloonist for 60 Years; Now on Elevator

Des Moines, Ia., June 8.

Horace Greeley McCord this week attained his 76th birthday anniversary and celebrated the 69th anniversary of his first balloon flight. He was a pioneer in the gas-bag exhibitions in the middle west, and the anniversary week was made occasion for local newspaper spreads of his career. He is now an elevator operator in the Youngerman building.

McCord made his first flight at Corydon, when he volunteered to go up with a professional when the original ballast-man withdrew. He had been making his living as a stepladder, and the switch in jobs wasn't such a big jump. A Labor Day flight at Chariton in 1916 was his last appearance.

His son, too, was a balloonist and parachute jumper until shell-shocked overseas.

Free Acts at Midland

Midland Beach, S. I., June 8.

The rebuilt Midland Beach Park is opened. The resort offers five rides, 10 shows and the usual number of concessions.

A three-act program of free acts twice daily with the current week's bill (June 6) including Poodles and Doty, comedy acrobats; the Arleys, perch act, and Revolving Rawys, contortionists.

CHARLIE RINGLING ILL AT SARASOTA HOME

Sent South by Doctors When
Stricken with Influenza—
Visited by John

Charles L. Ringling is quite ill. That became known last week when John Ringling returned from Sarasota where he visited his brother.

Just before the Ringling-Barnum circus opened the season at Madison Square Garden, Charles Ringling was taken with influenza. He was sent to Sarasota, Florida, upon the advice of physicians. A graver illness appears to have developed as an aftermath of the influenza attack.

Mr. Ringling has directed the routing of the big show for years. When unable to appear at the Garden, that duty fell upon John Ringling.

Originally six Ringling brothers entered the circus enterprise. Death has claimed four.

Auspices Obstinate on Price Cutting to Gain Biz

Ride men playing carnivals and bazaars under smaller organization auspices are registering seemingly justifiable squawks against the arbitrary methods of committees in refusing to cut prices on the rides, when business cannot be obtained at the original scale.

The rides are generally booked in on a small guarantee and work on a percentage. Most rides are scaled at 10c, with an equal split between operator and auspices.

In several recent cases in New Jersey the rides were played heavy at the first scale for two days, but dropped off after that. The ride owners wanted to cut to 5c, but the auspices remained stubborn.

Arguments from the ride men that price cutting was the usual procedure on both carnival and fairs when the rides were idle meant nothing to the auspices. Neither did the percentage of small profit in volume by quick turnover appeal, with the result both ride men and auspices lost plenty.

This condition is said to have made the ride men run out on this class of bazaar or carnival unless the rides are rented outright, which is seldom done.

CIRCUSES

Sells-Floto

June 9, Pawtucket, R. I.; 10, Fall River, Mass.; 11, Taunton, Mass.; 12, Woonsocket, R. I.; 14, Worcester, Mass.; 15, Lynn; 16, Fitchburg; 17, Springfield; 18, Pittsfield, Mass.; 19, Albany, N. Y.; 21, Schenectady; 22, Binghamton; 23, Cortland; 24, Geneva; 25, Elmira; 26, Hornell, N. Y.

Downie Bros.

June 9, Honesdale, Pa.; 10, Callicoon, N. Y.; 11, Liberty; 12, Roscoe; 14, Hancock; 15, Deposit, N. Y.; 16, Susquehanna, Pa.; 17, Montrose; 18, Wyandaling; 19, Dushore, Pa.

Ringling-Barnum

June 7-12, Boston, Mass.; 14, Providence, R. I.; 15, New Bedford, Mass.; 16, Lowell; 17, Salem, Mass.; 18, Manchester, N. H.; 19, Portland, Me.

Hagenback-Wallace

June 10, Ashtabula, O.; 11, Loraine; 12, Sandusky, O.; 14, Ft. Wayne, Ind.; 15, Auburn; 18, South Bend, Ind.; 19, Hillsdale, Mich.; 23, Bay City, Mich.; 24, Saginaw, Mich.; 25, Owosso, Mich.; 30, Sturgis, Mich.; 2, Michigan City, Ind.; 3, Gary, Ind.; 5, Joliet, Ill.

101 Ranch

June 10, Pittsfield, Mass.; 11, Springfield, Mass.

Sparks

June 12, Stapleton, S. I.; 21, Holyoke, Mass.; 22, Waltham; 23, Lawrence, Mass.; 24, Concord, N. H.; 25, Laconia, N. H.; 26, Springfield, Me.; 28, Biddeford, Me.

Walter L. Main

June 9, Herkimer, N. Y.; 10, Amsterdam; 11, Cohoes, N. Y.; 12, Bennington, Vt.; 13, Rutland, Vt.; 21, Claremont, N. H.; 22, Below Falls, Vt.; 23, Brattleboro, Vt.; 24, Greenfield, Mass.; 25, Gardner, Mass.

John Robinson

June 16-St. Catherine, Ont.; 11, Batavia, N. Y.; 12, Seneca; 14, Auburn; 15, Waterbury; 16, Ogdensburg; 17, Oswego; 18, Utica; 19, Gloversville, N. Y.

SPARKS AFTER S-F

Following closely the Sells-Floto circus in its present eastern jaunt and particularly through New Jersey is the Sparks circus.

ILL. STRINGENT CARNIVAL LAW DECLARED INVALID BY LAWYER

Chicago, June 8.

Several carnivals playing Illinois have run afoul of the new State statute enacted last year.

Below is the new State law with an opinion from Attorney Benjamin H. Ehrlich, who has had occasion to test the law and who is well known in the theatre profession:

Section 1. The word "carnival" shall mean and include an aggregation of attractions, whether shows, acts, games, vending devices or amusement devices, whether conducted under one or more managements or independently, which are temporarily set up or conducted in a public place or upon any private premises accessible to the public, with or without admission fee, and which, from the nature of the aggregation, attracts attendance and causes promiscuous intermingling of persons in the spirit of merrymaking and revelry.

The term "Town Board" shall mean and include the officers of any State or county fair association.

Section 2. No carnival shall be set up, run, operated or conducted except within the limits of an incorporated municipality, or within the limits or upon the grounds of a State or county fair association, or any association entitled to share in the funds appropriated by the State for distribution among fair associations of the State, and unless a written permit from the proper town board or fair board has been issued, setting forth the conditions under which such carnival shall be operated. The permit shall be granted upon he condition that there shall not be set up or operated any gambling device, lottery, number or paddle wheel, number board, punch board or other game of chance, or any lewd, lascivious or indecent show or attraction making an indecent exposure of the person or suggesting lewdness or immorality.

Fixing License Fees

Section 3. No such permit shall be granted by a town board or fair board until they shall have investigated the carnival and are satisfied that, if permitted, it will be operated in accordance with the permit and the provisions of this Act. Such town boards and fair boards are authorized to issue the permit and to collect permit fees necessary to pay the expenses of the investigation and to aid in policing the grounds and otherwise to compensate the municipality or association in such amount as they may determine. Each permit shall contain the proviso that sheriffs, constables and police officers shall have free access to the grounds and all booths, shows and concessions on such grounds at all times, and it shall be the duty of all officers present at such carnival to enforce all the provisions of this Act.

Section 4. The permit as provided for in this Act shall be made in duplicate, one copy thereof being retained by the town or fair board. The other copy shall be kept in the possession of the manager of the carnival and shall be produced and shown to any sheriff, constable, police officer or citizen, upon request.

Section 5. Any person who violates any of the provisions of this Act shall be deemed guilty of a misdemeanor and shall, upon conviction, be fined not less than ten dollars (\$10.00) nor more than two hundred dollars (\$200.00).

Act Unconstitutional

Mr. Ehrlich says:
"In my opinion, the act is unconstitutional."

"It is true that the State has a right to regulate carnivals and also to tax them, but to prohibit a carnival from doing business outside of cities and villages is not a valid exercise of the police power and does not in any way tend to protect the public health, comfort, safety or welfare."

"To say that the operation of a carnival in the country or rural districts is detrimental to the public health, comfort, safety or welfare is fallacious. There is no reasonable ground to operate a carnival within the more congested areas of cities and towns than it is outside of the limits of them."

"The State has a right to exact a revenue from the operation of carnivals by license and also has a right to delegate such taxing powers to cities and villages. It is also unquestionable that the State has a right to regulate the manner in which carnivals are given or run, but a law prohibiting their operation absolutely except in cities and towns is an arbitrary, discriminatory, confiscatory, unreasonable and invalid exercise of such power."

"The legislature has no right to arbitrarily discriminate between one locality and another, unless the public health, comfort, safety or welfare is directly affected."

The law was passed and approved June 30, 1925. It has not been tested in the courts.

Sesqui Concessionaires

Advise Others to Wait

Concession men from outside sections, who have gone to Philadelphia and opened within the past few weeks, have written to other concessionaires, now at parks, who planned to hit Philly for the exposition, to stay away until the weather gets more settled and the crowds greater.

They claim that so far there has been no break in their favor, and there has been the old tendency to jump up rentals.

The only concession men who have a chance, they write, are those who carry their own sleeping and eating quarters.

This refers in the main to the side show men.

Park's Wild Animal Zoo

North Bergen, N. J., June 8.

Columbia Park has enlarged its zoo this season.

In addition to 14 species of wild animals, from porcupines to lions, the zoo now holds a program of trained animal acts, with the current list including Fritz's Performing Seals, De Marcy's Baboons and Snyder's Goats and Bears.

J. P. Snyder, who installed the zoo last season, is again managing it.

Columbia Park is one of the few amusement resorts in the east to carry a wild animal zoo as an attraction.

CARNIVALS

(For current week (June 7) when not otherwise indicated)

Alamo Expo, Walsenburg, Colo.
O. J. Bach, Crescent, N. Y.; Schenectady, 14.

Carl H. Barlow's, West Scranton, Pa.

Beasley and Boucher, El Paso, Tex.

Bernardi Expo., Denver; Cheyenne, Wyo., 14.

Blotner Am. Co., Troy, N. H.

Bon Ton, Philadelphia.

Boyd, Linderman, Alexandria, Va.; Perth Amboy, N. J., 14; New Brunswick, 21.

Bruce Greater, Camden, N. J.

Coleman Bros., Norwich, Conn.; Westerly, R. I., 14; Jewett City, 21.

Conklin & Garrett, Drumheller, Can.; Saskatoon, 14; Melville, 21.

Copper State, Gallup, N. M.

De Kreko Bros., Blue Island, Ill.; Cicero, Ill., 14; Milwaukee, 21.

Diamond Jubilee, Antioch, Cal., 15; Hayward, 23.

Dixieland Shows, Pana, Ill.

Noble C. Fairly, Lexington, Mo.

General Am. Co., South Euclid, O.

Walter Harris, Centerville, Ill.

Henke's Attr., Milwaukee, to 21.

L. J. Heth, Indianapolis, Ind.

Wm. Hoffman, Abingdon, Ill.

Imperial Expo. Shows, Orrville, O.

Isler Greater, Albion, Ia.; Fairfield, 14.

Johnny J. Jones, Ft. Wayne, Ind.

Kau's United, Nanticoke, Pa.

K. F. Ketchum, Schenectady, N. Y.

Abner K. Kline, Albany, Ore.

Cap't Latlip's, Clothier, W. Va.

Levitt-Brown-Huggins, Longview, Wash.

Libert Fair & Am. Co., Jersey City, N. J.

Mayo Am. Co., East Providence, R. I.

J. T. McClellan, Jefferson City, Mo.; Sedalia, Mo., 14.

Metro Greater, New Haven, Conn.

Michael Bros., Louisville, Ky., until 21.

Michigan Greater, Brightmore, Mich.; Grand Rapids, 14.

Ralph R. Miller's, Princeton, Ky., 11.

Morris & Castle, Waterloo, Ia.; Minneapolis, until 25.

D. D. Murphy, Kalamazoo, Mich.

Frank J. Murphy, Peekskill, N. Y.

New England Attr., Holyoke, Mass.

C. E. Pearson, Auburn, Ill.; Joeserville, Ill., 14.

Peerless Expo., Martin, Ky.

Nat Reiss, Clinton, Pa.

Rice & Dorman, Springfield, Ark.; Ft. Smith, 14; Siloah Springs, 21.

Rose City Am. Co., Cherokee, Okla.

Rubin & Cherry Shows, Saginaw, Mich.; Owosso, Mich., 14.

Clebrand Bros., Grand Forks, N. D.

Otis L. Smith, Syracuse, N. Y.

Snapp Bros., Poplar Bluffs, Mo.

Strayer Am. Co., Muncie, Ind.

Vanity Fair, Vauxhall, N. J.

Wolf Am. Co., Ottumwa, Ia.

Wonderland, South Paris, Me.

World-at-Home, Johnstown (Cone-maugh), Pa.

Worham Shows, Pueblo, Colo.

Wright's United, Towanda, Pa.

Keldman & Poollie Shows, Washington, Pa.

Monarch Expo. Shows

North Tarrytown, N. Y., May 29.
This is a showless carnival. It is managed by Mrs. S. C. Edson and Mike Ziegler. They own and operate the outfit's four rides. Harry Silis, well known in the business, is superintendent.

Bill Paradis takes care of the Whip, Claude Ketchum, the Merry; Clyde Borise, the 9-seat Ferris wheel, and Jack Palmer, the Airplane. Ted Brown and his Silodrome will join the show this week.

Concessionaires and the number of their stands are Mr. and Mrs. Jiroud, four (including the kitchen and soft drinks); Mr. and Mrs. I. Rosenbaum, Sam Miller, Sam Gregor, two each; Jack Rose, Moe Edstein, Ray Becker and Max Kaplan, one each. Ralph Edson, son of Mrs. Edson, has four ball games. A palm expert named Kalava is apparent.

The show opened April 17 at Tuckahoe, N. Y. Since then money has been scarce most of the way, through the weather and the show itself being headed off by the F. J. Murphy troupe. Murphy has been playing ahead of the Monarch show and reached Tarrytown a week before its competitor.

Money on the Hill
Tarrytown itself is not a wealthy community. The money it holds lies up on the hill where several homes of millionaires are located. But the butter and egg men don't come to town, at least not to the part of the town where the carnival is played. The Murphy outfit took the bulk of the money from the natives.

The Edson-Ziegler camp is small and is without a show. It is the belief of the management that a show carried along now would raise the operating expenses and, though expanding the outfit, might prove a burden. It will most likely add a show, though, when it hits the southern expositions on the mid-summer route.

The crew of about 20 is still busy tidying up the platforms, and has the outfit looking quite spic. Several were wielding brushes when the reviewer peeked at the lot, which was on St. Theresa's field (name derived from the nearby church) in North Tarrytown.

CARLE'S EXPO.

New Haven, Conn., June 5.
Another small outfit playing around Connecticut under auspices tie-up and in its current stand sponsored by Veterans of Foreign Wars. Sam Carle is owner and operator, also his own staff and general overseer. The show, in for a week, was doing a flourishing business Saturday, with business in general reported good by both operator and auspices.

Carle's outfit consists of four rides, three shows and 25 concessions. Lack of space on the show lot held out one ride and a show. Of the former in operation Saturday were ferris wheel, dangle, and carousel. The shows included "Pickaninny Revue," six-people colored musical; Bert Hargraves' 6-in-1 freak offering, mostly taxidermist subjects; Prof. Bolter's Athletic Carnival, boxing and wrestling, with the paid talent competing with locals, and Mile. Leon, snake charmer, working as pit show.

The concessions stands were divided between wheels and games of skill, such as knockdown, jay rolling game, darts and ball in the bucket. The skill games were getting the greater play, probably because of a better flash and better premiums. At the wheel stands, although no actual money play was in progress, merchandise was low despite heavy play, which led the reviewer to draw his own conclusions. They either weren't hitting with regularity or else money was being passed out under cover. If the latter was the case it was being worked under a system defying detection. The stands were uniformly sealed at 10 cents a play.

The rides overshadowed the shows in the matter of patronage, with all in operation playing to capacity on every trip and the "Pickaninny Revue" getting the only money in the show line. The shows and rides are operated by Carle and sealed at 10 cents. Most of the concessions are also handled by the show's operator, with but eight of the outfit sublet, and these handled by operatives from merchandising concerns.

A check-up in addition to general observation convinced that the carnival had been conducted in an orderly manner, with no trouble during its stay.

ANDERSON BOOKING SINGLE

Ernest Anderson has severed connection with the Wirth-Hamid Enterprises and has entered the agency field on his own. Anderson will handle bookings for fairs, circuses and vaudeville, the latter in the independent field.

TERRACE GARDEN (WHITE CITY, CHICAGO)

Chicago, June 4.

During the 22 years of its existence White City, the south side's amusement park, has been dishing out some sort of a free show in its outdoor Terrace Garden each season. These shows have ranged from variety specials to film shorts, and have been supported by a soft drink and sandwich concession now held by Sam Gordon.

There is no admission or cover charge on the garden tables which surround the stage and runway, and refreshments are priced slightly above outside stand averages. Sitting at a table necessitates the ordering of some form of refreshment while the "free" crowd is partitioned off on bleachers in the rear.

The show, a typical cabaret affair, probably has an upkeep of about \$1,500 weekly, with the refreshment concession netting enough to take care of it and leave a profit. Seating capacity is about 1,400.

"Garden Glories of 1926" is the show billing. It was staged by Gene Wentz, who has been absent from White City for four years, and in most respects it is fine stuff for the crowds that hit the park. The show is in two sections, one starting at 8:30 p. m. and the other at 10:20 p. m. Each section runs about an hour.

Stage and runway are at the foot of the park's famous 225-foot electrically lighted tower, right in the heart of the rackets. This outside noise calls for a particular type of entertainer, and a couple of those in the opening show weren't in line with outdoor standards.

Sid Clark is master of ceremonies of the present "Glories" edition. Stacks up as a good applause encourager and has some nice song fill-ins. Another much at home in the great outdoors is Madeline MacKenzie, who got herself in good with park last season. A little song and dance artist who can lead the 12 chorines is hot-toasty stuff perfectly. Runs backwards on the 50-foot runway like a veteran wire-walker.

Irene Ferency, prima, is "out" in the outdoors. Not enough volume in her voice to compete with surrounding ballyhoos. She should be indoors. Babe June also among those missing in audibility. The night the reviewer was present Woody and Clark, comic acrobats, seemed to have picked White City as an ideal spot for a rest cure. Doubtful if the boys ever got warm. The rest of the song and dance girls, Jeanne Antrim, Elsie Hubes, Edith Berg, Helen Kane and Esther Joyce, are okay for the park shows.

Marque and Marquette, adagio team, are featured heavily in the program. They present their familiar cabaret turns in outdoor outfits and hit way up as a park show attraction.

The 12 chorus girls were exceptionally well timed in their stepping bits and put over one extra nifty kicking number. Eight of the girls appeared in an aesthetic number as toe dancers. Costumes are okay, except that now and then the girls wear something resembling athletic underwear under their regular outfits. "Gets a little chilly now and then," explained one of the p. a.'s.

Added specialties, not on the program, augment the show each night. Orchestral accompaniment is well handled by Charles E. Soutiea and his boys (seven pieces). The orchestra is placed near the ceiling of the arched stage in the rear, which gives the tones a megaphonic quality.

Shows change about five times during the season, with a change of cast. Said to be Eugene Byfield's pet, and there's plenty of reason for him to be proud of it.

Still adding a war tax to drink prices at the tables. No one but Sam Gordon knows why. Hal.

Gerard's Greater Shows

Albany, N. Y., June 4.

A medium sized outfit playing through Connecticut prior to New York. It's present showing is under auspices of the National Guard. Originally in for a week, business has warranted week's holdover.

The shows, operated by Charles Gerard, carries three rides, two shows and 30 concessions. The equipment is in good shape and the stands are kept attractive with divers merchandise, groceries and art objects providing a flash.

The rides include carousel, ferris wheel and chair-o-plane swings. A "Monkey Circus" and Mme. Myer's "Midget City" comprise the shows. The former offers a trio of trained monkeys put through paces by a trainer and offering little above the average monkey act.

"Midget City" is a tented theatre offering a singing and dancing revue by a mixed foursome of Lilliputians. A 10-cent gate fee obtains for both shows and rides with the carousel operating at 5 cents for children.

"Star Wheel" Popular

Wheels are used on all concessions with the "star wheel" mostly employed, making it necessary for the player to hit upon the star to get the capital prize, with one of

lesser value awarded when the stop is on the number and not on the star. The wheels also operate upon a 10-cent play plan with the exception of grocery, provision, candy and live stock stand, which operated at 5 cents. All were getting a generous play when covered by a Variety representative Friday evening.

The live stock booth, previously worked at fairs but evidently a novelty for carnivals, was getting the major play with the live poultry awards seemingly of greater appeal than the merchandise, candy and other commodities passed out to the lucky number holders after each spin of the wheel. Players of the chicken wheel were awarded the poultry prize only when hitting the star, with a dozen eggs awarded on the number.

A disposition to push out merchandise may also have been responsible for the heavy play for those on the lot were going for everything and most of them taking away plenty on their investments. The star racket, though, kept down the amount of capital awards, few being lucky enough to click while the reporter was around.

Move by Trucks

This is Gerard's fifth season here and under the same auspices. Gerard hauls his own show, employing 10 five-ton trucks and keeping his jumps within a radius of 50 miles.

The carnival had an ideal location right in the town, spotted at Steamboat Square, where the Hudson River Day Line boats dock and which undoubtedly provided some play from the excursionists with waiting time before shipping off to their eventual destinations.

The show's staff follows: Charles Gerard, owner and manager; Charles Maxwell, foreman; Joe Pollock, managing ferris wheel; Bill Smith, chair-o-plane swings; Barney McCann, lot superintendent and Mrs. Charles Gerard, secretary and treasurer.

The concessionaires include Johnny Nichols, with five stores; Mack McGrath, 6; E. Chaplin, 4; Anthony Pizzato, 3; W. Bibb, 2; A. Hunt, 2; Henry Lang, 3; B. Sullivan, 2.

The concessions are of the variegated lot, carrying standard merchandise ranging from candy to piano lamps.

Tuesday night's storm hit heavily here and ripped the top of the carousel, doing an estimated damage of \$200, which incapacitated the ride for the following day. It was put in shape for operation after that.

With strict surveillance from the National Guard the carnival was conducted in an orderly manner and seemed as though it was grabbing its share of the money for an outfit of its size. Edna.

FILM REVIEWS

(Continued from page 17)

maid sees her lover go away, doesn't hear from him for apparently weeks, and meanwhile the postman calls daily on his rounds while worshipping from afar. Finally the maid does get a letter and is overjoyed. During a party in the house where she works the maid slips some of the refreshments to the postman in his cellar abode, there to discover that he has presumably forged the letter from her lover.

Evidently she becomes resigned to the postman's faithfulness. They are about to sit down to a modest banquet some time later when the lover returns. To the postman it is paradise lost. The lover is perturbed when explanations are forthcoming but can do nothing because of the mailman's physical condition. The maid leaves the two men in the room together and the next view is of the postman standing over his Nemeses with an axe in his hand.

The uproar caused by the murder leads to the maid losing her position on the spot, whence she calmly climbs to the roof and walks off to drop into the street. That's the finish.

The individual playing is brilliant. Kortner's bodily handicapped postman is genuine, and is comparable to Chaney's character work. Frau Porter's performance is also strictly high grade as is that of Dieterle, albeit he has the least to perform.

No mob stuff nor large sets. It's mostly interiors with the scenes of the apartment where the maid works causing wonderment because of their ugliness, even though accepted as a replica of the home of a middle class German family.

In restricted circles "Backstairs" will hold and may inspire discussion as an example of an untitled picture, but its tragic theme and treatment where toll is the objective. Studio individuals will probably pay the picture its due in acknowledging the film has been well made and done, but it doesn't seem as if others outside of trade circles will be interested enough by the story to care.

It's seven years old and the understanding is that titles are to be inserted for general release. Jessner, who directed, is not a professional camera supervisor, while Carl Mayer, who wrote "The Last

OBITUARY

WILLIAM F. CONLON

William F. Conlon, well-known show and burlesque manager, died June 3 in Chicago. Mr. Conlon for the past two years had been manager of the Gayety, Pittsburgh, for the Columbia Circuit.

For 10 years prior to his Columbia connection he was associated with the management of George Gatta's shows. Before taking up the business end Mr. Conlon was an actor.

A native of Springfield, Me., he is survived by his wife, Margaret Conlon and a daughter by a former marriage, his first wife having been Lorena Tolson, now playing with "Weak Sisters" at the Adelphi, Chicago.

The funeral was held Monday from the Chicago family residence, 529 Grant place.

A. STANLEY

A. Stanley Humason, 46, formerly a performer, but more recently associated with his wife in the management of Stanley's restaurant, 136 West 46th street, died June 4 from the effects of a fall received the day before. He fell from a step at his

IN LOVING MEMORY OF

BUD HEIM

June 10, 1924

"He is just away"

RUTH and HELEN LOCKWOOD DOUG LEAVITT

Crotonville (N. Y.) home onto the flagstones in the pavement, suffering a fractured skull.

Mr. Stanley (he never used his last name) was in vaudeville at one time with Maud Lambert as Stanley and Lambert. He was a baritone singer and well rated. His last professional appearances were with "The Pink Lady" company sent to London.

Funeral services were held Sunday in Ossining, N. Y. Mrs. Stanley, who will continue to manage the restaurant, and a small daughter May, 8, survive.

JOSEPH E. NICOL

Joseph E. Nicol, 70, actor and musical director, for some time under the care of the Actors' Fund of America, died June 1 at Somerset Crystal Springs, Farm, Bernardsville, N. J.

Mr. Nicol had long been associated with the stage although in later years he appeared in pictures.

Among some of the plays in which he appeared were "Camille," "The

IN MEMORIAM

JOHN C. RICE

IN LOVING MEMORY

SALLY COHEN-RICE

GLADYS RICE

Mascot, "Evangeline," "The Lion Tamer," "Cleopatra," "La Tosca," "Theodora," "The Hidden Hand" and "Miss."

The remains were cremated in a New Jersey crematory.

A widow, Irene Wentworth, actress, survives. Miss Wentworth is residing at 359 West 55th street, New York.

JOSIE ORTON

Josephine Orton Woolf, known on the stage as Josie Orton, died June

Laugh," is the scenario author and Paul Lein takes credit for the settings. Skig.

TAMING OF THE SHREW

Bischoff Production of the H. C. Wittwer story directed by William Curran. Starring Eddie Gribbon. At the Stanley, New York, June 4. Running time, 12 minutes.

One Punch McTague.....Eddie Gribbon
Ethel Kingley.....Mildred June
Kate.....Dot Farley

A laughable comedy which proves to be a burlesque of Shakespeare. The story is that of a pug pork and beaver who falls in love with a bookworm who tries to teach him Shakespeare. The titles particularly are laughable. Eddie Gribbon as the hick fighter, shows sufficient promise to warrant starring him in this series, while Mildred June, playing opposite, looks immense and handles herself as though worthy of better than short reel pictures. Fred.

Those in the cast of the "Pelican," being made for Fox by Frank Borzage, include Alma Rubens, Leslie Fenton, Emily Fitzroy, Walter McGrail, Charles Lane, Lang Horne and George Cowl.

1 in Brooklyn, N. Y., of pneumonia. Miss Orton at one time was a leading lady, in later life playing character roles. She was the widow of B. E. Woolf who wrote "The Mighty Dollar" in which Mr. and Mrs. W. J. Florence starred years ago.

Miss Orton's first stage fame was obtained as leading woman of the old Boston "Museum Co." Among some of her best known roles was in "Arrah-na-Pogue," "Colleen Bawn" and Rosa Lee in "Rosedale." Interment in Brooklyn.

LOUIS GOLDMAN

Louis Goldman, 43, for some time attached to the business staff of the Shubert theatrical company, after a long illness, died June 6.

Mr. Goldman in his official capacity did considerable traveling and was well known among the midwest theatrical men. Mrs. Goldman, his widow, survives.

The funeral was held Monday, with interment in Union Field cemetery, Long Island.

FRED NEWTON LINDOW

Fred Newton Lindow, 65, actor and manager, died June 7 of heart trouble, in New York. Arrangements for the cremation of the remains were made yesterday by the Actors' Fund.

The deceased had been living at 345 West 46th street. In early years he was an actor, later transferring his work to the managerial end and at one time attached to many big productions.

A widow, Eva Lindow, actress, survives.

MAUD HILYARD

Maud Hilyard, actress and playwright, died of cancer June 4 in New York. She had been ailing for 10 months. Miss Hilyard was well

Just to Remember Two Fair

FRANK CLARK

JACK ROSE

In Life and Death

FLO JACOBSON CLARK

known in England and the Colonies for many years, having been leading woman for Sir Herbert Tree in "The Old Cemetery" and starring in several of her own plays.

Miss Hilyard's husband, Tracy

IN LOVING MEMORY OF

A. STANLEY

(Hemason)

Born June 30, 1880

Died June 4, 1928

His Wife

EVELYN M. STANLEY

Barrow, stage manager for "White Cargo," survives.

William T. Roehl, 71, former manager, Grand Opera House, Dubuque, Ia., died in that city recently.

James Hennegan, founder of one of the first picture theatres in Cincinnati, died here recently.

DEATHS ABROAD

Paris, May 30.

Jane Danjou, 37, French comedienne, died following an operation.

Charles Portails, 27, French author.

Paul Foucard, 30, doyen of the French Institute.

Therese Jumet, 63, mother of M. Cornille (Cora and Neil, vaudeville act), died at Brussels, Belgium.

Rome, May 27.

Vittorio Pleri, Italian actor, died at Turin last week. He was the son of Gaspare Pleri and debuted in his father's troupe in 1865. The latter part of his life has been devoted more to picture work. He was the brother of Alphonso Pleri, leading actress in the Amedeo Chiantoni company.

F. W. Murnau, who made "The Last Laugh," will direct a German play, "The Trip to Tilsit" for Fox upon his arrival here from Germany, which he will leave June 23. Murnau cabled for Margaret Livingston and George O'Brien to play the leading roles. Carl Mayer, German scenarist, will adapt the Suderman play. His assistant, Herbert Bing, has been here six months studying American film conditions.

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HOTEL CLARIDGE

Dearborn St., North of Division, Chicago

The bill at the Majestic this week aptly proves just where vaudeville stands.

For the big jab in the neck Harry Bailey's Serenaders, orchestra from radio station WSM, Nashville, were billed alone on the feature State street marquee—and billed as a radio orchestra. Remember something about a ban on radio?

Unquestionably the band drew some customerage among the ear-phone hounds, and unquestionably those same hounds were sadly disappointed. The orchestra, nine pieces, and a leader in a wrinkled white suit, played five numbers and sang one song. The absolute lack of showmanship in the turn rates

in entertainment value. (New Acts). Jimmy Lyons, garbed in a brilliant uniform and bedecked with medals, had a classy monologue concerning limelight topics and the humorous side of war. In next-to-closing and kept the customers bobbing. Has played everything and will probably do it several more times.

Harry Bailey's Serenaders were last on the boards. New reel and cartoon comedy completed.

Hal.

Pretty good show at the Palace this week. Blossom Seeley and Benny Fields headline, with Irving Aaronson's Commanders under-

of the type which encourage patriotic applause from customers (suffrage, high cost of living, women running the country when they should be taking care of the home) is good only for houses such as the Englewood.

"Sailor Boy," a five-piece musical tab minus stepping, was featured. Good enough to hit some of the better dates. Excellent vocal work.

Bender and Day, male "nut" team, failed to click as next-to-closers. One of those comedy costume acts which has nothing but nerve.

Gordon and Day, god closer. They start out as a gag turn in "one," and suddenly switch to full stage, developing into a comic bike-riding act by the male humorist. A spile bit of acrobatic work by the man and woman closed. Nifty enough for good dates and well fitted for picture houses.

"Prince of Pilsen" feature film.

Hal.

The American stays open all summer with pictures. Business is good for this time of the season, with the continued chilly weather helping. A three-quarter audience last week viewed a bill which stacked as better than ordinary. The openers, Tom and Mary Sells, ring act, appeared listless in their work. The other four acts had more merit.

William O'Clare and Madelin, an Irish skit, deuced. This is a song turn in full stage, the set depicting a farm house and yard in Ireland. The man, attired as an Irish squire, comes awailing his Irish colleen. Old folk songs, a jig, with accompaniment on a small portable organ, sums up the turn. Babe London, from the two-reelers (New Acts) debuted in a skit with considerable scenic embellishment and a male assistant. For vaudeville Miss London is good novelty. One of the disappointing tribe of monologists, Barney Ward, was next to closing. He has some bright chatter and received plenty of laughs once started. Straight talk with a "Cohen at the Telephone" bit for an encore.

A somewhat changed version of the Lafayette-Delphine Revue (New Acts) was last. Jack Lafayette, Grace Delphine, now assisted by a young lady named Evelyn Jackson instead of the tot with the act last season. This is a Chicago-produced flash with a Filipino string quintet that has been around these parts for some time, going into the American because of a changed routine requiring the sanction of Mr. Kahl and his henchmen.

Final negotiations were completed by which the Capital Theatre Co. took up its options on the property in the 200 block on State street extending through to Henry street, at Madison, Wis. Remodeling of the Peoples' Clothing store will start in three weeks.

Larry Conley (Conley Music Co.), St. Louis, has opened Chicago offices in the Woods Theatre building, with Johnny Fink general manager.

Marietta Craig (vaudeville) is touring Colorado in an automobile.

Rainbo Gardens switches from the indoor pavilion to the outdoor gardens June 13. A new show, produced by E. George Woods, will open the latter.

George G. Beltzhoover, for years theatrical passenger agent, Pennsylvania Railroad, Chicago, is now vice-president of the Cooper-Carlton Hotel.

Flo Jacobson Clark and Jimmy Eggert, of the Frank Clark Music Publishers, Inc., have started separate business tours of the midwest

Mrs. Clark will visit New York at the close of her trip.

Arthur Gutow, formerly organist at the Chicago theatre for three and a half years, is now solo organist at the North Center theatre.

Jesse V. Horgan, formerly with Ringling-Barnum circus and manager for Ascher Bros.' houses, is now manager of Cooney Bros.' Stratford theatre.

Fred Lowenthal of the law firm of Lowenthal & Munns, theatrical attorneys, is due in Chicago this week after a six months' honeymoon.

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The manner in which a "discovery night" should be conducted was perfectly presented by Carl Stevens of Bradley and Stevens at the Englewood last Friday. These "discovery nights" are at present quite the thing in neighborhood houses, and in most cases the poor amateurs are presented at their worst and raised pitifully by the actor who takes charge of the affair and seeks to treat their efforts seriously. He then presented each of the contestants without the usual coaxing, and the thing was as nearly professional in its running as could be hoped. Incidentally some real talent was displayed by most of the contestants.

The last-half bill played to a full house on the night of the review. James and Bennie Loater opened with a series of hand-balancing feats, James carrying the entire act with his collection of strong-arm stunts. Bennie is a woman aid. James' best bit is a running jump from feet to hands over six chairs to a table and picking up a handkerchief as he lands. A family time opener.

Bradley and Stevens were in the deuce spot. Of some talent in mixed song and talk, the team can never hope to get far with the rickety routine it now uses. The talk,

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series which he traveled around the world via San Francisco and the Orient. Lowenthal, a former football star of the University of Illinois and a member of one of the Walter Camp all-American eleven, surprised his friends by marrying last fall. He is widely acquainted in theatrical circles.

Phil Tyrrell, in the Gus Sun-Billy Diamond office, has departed on a 10-day visit among the natives of Nashville, his home town.

Ed Hines and Earl Smith, formerly of Epstein and Smith, also of Fisher and Smith have teamed. They have an act built for picture houses, and received a route of eight weeks, including the Saxe Bros. houses and the Blank houses.

Allen Summers has added the following houses to his books: the Iris, Manor, Biltmore, Milford, Lydia and Dante. Several of these houses were booked by the Association before switching to the Bert Levey book.

Dick Hoffman is back on the job on the Association floor after his automobile accident. He will have to get around on crutches for a couple of weeks. A banged-up foot had the booker on his back for several weeks.

Verne Buck is back at the Wilshire, outdoor dancing pavilion, at Wilson avenue and the lake.

DENVER

America—"Johnstown Flood."
Colorado—"Ransom's Folly."
Denham—"The Enchanted April" (stock).
Empress—"Getting Gertie's Garter" (stock).
Rialto—"It's the Old Army Game."
Victory—"Palm Beach Girl."

The Orpheum, which closed last week, reopens July 14.

Elitch Gardens theatre opens a 12-week summer season Saturday night with "The Swan."

De Witt C. Webber, owner of the Webber, a neighborhood theatre, will erect a new theatre, costing around \$750,000, opposite the new city hall in the civic center.

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ALBANY, N. Y.

By HENRY RETORDA

Capital—"So This Is London" (stock).
Leland—"The Splendid Road."
Strand—"Ella Cinders."
Clinton Square—"The Million Dollar Handicap" (1st half); "Over the Hill" (2d half).
Grand—Vaude; pictures.

Herman E. Vineberg, resident manager, Albany theatre (closed indefinitely), has resigned to become general manager of the three theatres at Gloversville operated by Schine Enterprises, Inc. The Albany theatre will be remodeled into stores and offices. A new Mark Strand theatre opens on Labor Day.

The Albany theatre, Schenectady, owned by the Farash Theatrical Enterprises, will close three months for alterations.

Hal Thompson has rejoined the Capitol Players.

Harry A. Bond, manager-leading man, Harry Bond stock, Schenectady, who was killed in an automobile accident recently, left his widow nothing but cause for action against the Schenectady Railway Co., according to letters of administration issued by Surrogate Vedder. Mrs. Mora Brackett, widow of Edward Brackett, also a player of the stock company, who was killed in the same accident, was left \$2,500 in personal property and cause for action.

George Haupt, 24, Albany musician, was sentenced to 30 years to Clinton prison, at Dannemora, by Judge James F. Brearton, at Troy. He was convicted of burglary and grand larceny as a second offender.

NEWARK, N. J.

By C. R. AUSTIN

Proctor's Palace—Vaude; "Old Dutch."
Loew's State—Vaude; "Lovey Mary."
Newark—Vaude; "Outside Law."
Mosque—"Other Women's Husbands"; vaude.
Branford—"Wilderness Woman"; vaude.
Fox's Terminal—"Man Four Square"—"Power of the Weak."
Rialto—"Lost Battalion."
Goodwin—"Ransom's Folly."
Capitol—Tri-weekly change of double features.
Orpheum—"Bamville Revue."

Philip Blight has leased the Verona at Verona to Ogden H. Yearance, who, in addition to showing pictures daily, will run vaudeville twice a week.

Frank Zarzis was seriously injured in the head while riding on "The Whip" at Olympic Park Monday. He leaned out to wave his hand.

The legitimate season here has ended with the closing of the Shubert and the Broad. "The Merry World" fared badly at the Shubert, but George Arliss had practically capacity for the final week at the Broad.

The Jersey "Transcript" (the new tab daily) could not get itself printed, and accordingly has ordered a press of its own. The company, directed by a group containing several former prominent "Ledger" men, is now offering stock. The "Ledger" has hammered the new paper unmercifully.

ST. JOHN, N. B.

By W. McNULTY

R. E. Lynn, managing director Strand (legit-pictures), Sydney, N. S., has returned to Sydney from Boston, accompanying Jack Miles, Sydney Mines, N. S., winner of the Boston amateur marathon for 1926. Lynn saw the race.

F. G. Spencer, president-general manager F. G. Spencer, Ltd., operating picture houses and a legit house in the maritime provinces, has returned here from New York, where he underwent treatment for about four months. He is improving under the radium treatment.

The Young-Adams dramatic company touring the eastern Canadian territory annually for the past 20 years. The original leads, Marjorie Adams and H. Wilmot Young, are still with the show. After an indefinite engagement at the Strand, Halifax, the company goes on the road again.

VARIETY BUREAU WASHINGTON, D. C.

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By HARDIE MEAKIN

National—"Little Miss Bluebeard"; next, "7th Heaven" (Cochran stock).
Earle—Vaude-pet.
Wardman Park—Films.
Strand—Films.

Columbia—Bebe Daniels in "The Palm Beach Girl"; next, Richard Dix in "Say It Again."

Metropolitan—"Reckless Lady"; next, "Oklahoma" (orchestra); next, "Sweet Daddies."
Palace—"Lucky Lady"; next, "Lovey Mary."
Rialto—Reginald Denny in "Rolling Home" and presentation; next, Syd Chaplin, in "Oh, What a Nurse."

Karl Nielson is a new edition to the Cochran stock at the National.

The George Washington University Glee Club is appearing at Keith's this week, as also is Ann Suter, another local "production." The Glee Club this year has 40 voices, almost double the number of last year.

Bobby O'Donnell's Spanish Village orchestra is being broadcast Friday nights from the Arlington Hotel roof, where Pete Borrás has transferred his Village for the summer months (if summer ever comes).

With Julian Brylawski in Los Angeles for the M. P. T. O. A. convention, his father, known most everywhere as "Daddy B." and who is nearing 75, ran things at the Earle.

Meyer Davis has supplanted the Peck-Mills orchestra at Chevy Chase Lake with another of his own combinations. Tommy Thompson, drummer of the aggregation, is directing.

This gives Davis the unique distinction of having two combinations in one place. The new combination at the Lake has, in addition to Thompson, Matt Paro, piano; Joe Goodwin, violin; King House, sax; Freddy Dawson, banjo; Otto Lennart, trumpet; Bill Olsen, trombone, and Thomas Mulligan, bass.

Loew's Palace (pictures) management lays claim to having the best of the local cooling plants, just installed. Lawrence Beatus, local manager, hasn't had a chance yet, though, to try it out. He has had to turn the furnace on instead.

The "lay" folks enjoyed the Saturday and Sunday theatrical spreads inasmuch as everything was about "rising temperatures" when the town was experiencing the coldest June weather in 10 years.

Mrs. Harriet Hawley Locher, director of the Public Service and Educational Department of the Crandall theatres, is back at her desk after two weeks vacationing combined with being a delegate at the biennial convention of the General Federation of Women's Clubs in Atlantic City.

John Daly, dramatic editor of the "Post," was one of the judges in the recent Art Club's playlet contest. The winning sketch was put across via the radio Saturday night last after having been directed by Clifford Brooke, stage director of the National stock here.

After one week of first run pictures and two of second and third runs changed daily Jack Garrison of the Mutual, presenting burlesque in the regular season, has called off his delve into the movies.

July 18 has been definitely set for the closing of the local downtown picture house, Metropolitan, of the Stanley-Crandall chain.

The closing is ordered for the purpose of remodeling the house, including the installation of a complete stage to be used for presentations. The management claims the house will be closed but for two weeks. No definite date has yet been set for the closing of the Rialto (Universal) for the same purpose. It is reported, however, that same will take place early in August.

NEW ENGLAND

Peter Neary, of Lawrence, projectionist, was badly burned when a film exploded in the booth of the Olympia, Somerville, Mass. Enveloped in flame, Neary collapsed in a corner of the booth and was rescued by a fellow employee and firemen. Durt Snow, relief pianist, in the theatre at the time, used a fire extinguisher so effectively the fire virtually was out when firemen arrived.

The Goldstein Brothers, owners of the Palace, at Pittsfield, Mass., are conducting a popularity contest to choose a Pittsfield woman as one of 100 persons to make the trip to the Philadelphia sesqui-centennial exposition as the guest of the theatrical concern.

ROCHESTER, N. Y.

By H. D. SANDERSON

Lyceum—"Dancing Mothers" (stock).
Pay's—Vaudeville.
Victoria—Vaudeville.
Eastman—"Let's Get Married."
Regent—"The Untamed Lady."
Piccadilly—"Mike."

Elizabeth Stevenson, daughter of the Vice-President of the United States under President Cleveland, joins the Lyceum. Players this week. She was alternate with Lady Diana Manners in the role of Madonna in "The Miracle."

Alleen Rigglin, national woman diving champion, is the current week's star at Sea Breeze natorium. The lake season has been slow starting, due to cold weather.

John Robinson's circus plays Oswego June 17.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Waiting—Wilcox stock, "Ladies of the Evening."
Savoy—Stock burlesque.
Strand—"Beverly" week.
Empire—"Volga Boatman," week.
Eckel—"Volcano," week.
Regent—Double bill, "People vs. Nancy Preston" and "Hogan's Alley."
Rivoli—"Phantom Bandit."
Harvard—"New Klondike."

Charles Newsom, late with a Mt. Vernon stock, has joined the Frank Wilcox company at the Waiting here as stage manager. He succeeds Frank McDonald, who becomes director of a Denver company.

Marcus Loew is expected to sanction payment of the \$646,000 mortgage held by members of the Habberle family on the Jefferson Hotel property, thus paving the way for the razing of the building and clearing the site for the new Loew theatre at South Salina and Jefferson streets.

The Temple theatre will split the week next season between Columbia burlesque and popular-priced musical attractions, to be supplied through the A. L. Erlanger office, if plans now in the making are approved by the interests concerned.

The Columbia end of the deal is regarded as "set," the Cahills coming to an agreement with Sam Scribner of the Columbia on the terms for the house. The arrangement with Erlanger is now in the making, according to those familiar with the Cahill properties.

If Erlanger sends his shows to the Temple there may be a far-reaching result. It is an open secret that for some years the Erlanger and Shubert offices have observed a working agreement. In return for non-participation by Erlanger in Syracuse the Shuberts have permitted A. L. to have his own way in Rochester. The booking of Erlanger attractions at the Temple would constitute opposition to Shubert road shows at the Waiting.

Hurled through the windshield when his car struck a horse drawing a Walter L. Main circus wagon, Leslie Sanford of Newark, N. Y., was severely injured. The horse was one of three drawing a wagon to the train yards. Sanford lost control of his car as one of the horses reared out of line as he was passing. He crashed into the outer horse. The animal had to be shot.

Management of the Keeney theatre, Elmira, now rests solely with Malcolm D. Gibson, originator of the theatre project. Since the house opened Gibson has had George H. Ven Demark associated with him. The dual control plan evidently proved a failure. It is stated that Frank A. Keeney of New York, lessee, purchased the joint managerial contract and then entered into a new one with Gibson. Gibson and Ven Demark are both financially interested in the theatre-owning company, the Southern Tier Theatre Co. The house next season may have an altered policy. At present movies are offered the first half and vaudeville and films the last half.

Kay Strozzel, second woman of the Wilcox company, was a member of the original Belasco cast of "Ladies of the Evening."

Subscription patrons of the Welt-

ing stock were out of luck Monday night. The opening performance of "Ladies of the Evening" was bought out by the entertainment committee of the state Elks' convention.

Volunteering to fill the gap left by the 11th-hour withdrawal of an imported juvenile, Hal "Red" Thompson of the Wilcox company made possible the opening of "So This Is London!" at the Capitol, Albany, Monday night. The vacancy, due to family illness, came Friday night. The director of the Capitol Players sent out a hurried S. O. S. to the Newing-Wilcox company here. Thompson accepted, got his part Saturday, rehearsed Monday morning and opened Monday.

PORTLAND, ORE.

By SAM H. COHEN

Liberty—"What Fools Men."
Columbia—"Outside the Law."
Rivoli—"That's My Baby."
Majestic—"The Palm Beach Girl."
People's—"The Runaway."
Blue Mouse—"Oh, What a Nurse."
Pantages—Pan vaude.
Hippodrome—Vaude-pictures.
Heilig—"Rain," Jeanne Eagles.

Orpheum vaudeville season closed at the legit Heilig June 1, reopening Aug. 22.

Alex Pantages and Marcus Pritica, architect, came here to go over plans for the new house, which opens with a combination policy around August.

Sid Grauman and Joseph Schenck are expected soon to prepare plans for their proposed reserved seat theatres here and in Seattle.

Claude Johnson, son of Manager Johnson of the Pantages, has been appointed assistant manager.

Marcus Pritica, Pantages architect, was here recently looking over the new Pantages house, formerly the Hip.

When the new Hollywood theatre opens around June 15 it will become a combination house, playing first-run features with vaudeville. This house erected by Jensen and Von Herberg at a cost of \$500,000 was recently transferred to the North American Theatres.



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LOS ANGELES

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A nice, full-value bill at the Pantages last week, while not sensational, gave big satisfaction. Monana, banjoist; Theodore Stepanoff's Ballet, and Madeline Berlo's Diving Beauties were co-featured.

The opener, most thrilling, was Evans and Perez in a pole balancing act. With Evans as the underman, Perez climbed the 25-foot pole on a standard upheld by Evans' feet and performed all the routine of a vertical bar act. As a big finale, the pair did some risky maneuvers on a platform constructed over the orchestra pit, keeping the audience on the edge. A plant down in the front row, afraid they were going to fall on him, was a good stunt.

Marcus and Booth, with old gags, some songs and one good dance by Booth, were perhaps the weakest act on the bill. A pleasing combination of singing and juggling by Merritt and Coughlin went over nicely. The girl and "boy" have an original patter, the former's voice o. k. The man does some neat juggling. The Stepanoff Ballet provided Russian, Turkish, sailor, chorus and old-fashioned numbers which, while not fully finished, were liked.

Montana, immaculate cowboy banjoist, did some nice double playing, which pleased. The closing number was Madeline Berlo's Diving Beauties, real adepts in the water. The picture feature was "The Sap," (Warners).

Raquel Meller, who will give two performances at the Biltmore, June 13 and 14, will go to San Francisco for two shows and then return here for a month during which she will be the guest of the Famous Players-Lasky Studios, studying American film conditions. If she feels that she can be successful in pictures here the Spanish girl will sign a contract to make one picture, at least, for F. P.-L.

It is expected that Miss Meller will decide in favor of making the American picture. She is bringing with her Senor Silva, Spanish film director, as well as E. Ray Goetz, Georges Baud (Paris agent), a spe-

cial cook, seven dogs, five maids and a private car.

Will Page is here ahead of Meller.

Florence Roberts is making application for reinstatement to American citizenship. She married Frederick Vogeding, actor, who was Dutch. Vogeding applied for and received his citizenship papers, but his wife had to apply in her own name for voting privileges.

Los Angeles firemen have a club of their own, known as the "Fire Fighters' Club." It was established in what was formerly the Forum roof garden, atop the Forum (pictures).

Louis Golden, manager of the Boulevard, local West Coast house, staged special events nightly last week at the theatre to commemorate the first anniversary of the house. Friday was "A Night with World Champions," Charles Faddock, Gene Tunney, Fidel La Barba, Otto and Norman Anderson, and Duke Kahanamoku were among the champs present.

Edward Thomas, publicity director of Sebastian-Belasco Productions for the past year, has been appointed publicity man for the Abbott Kinney company at Venice, Calif. He will have charge of the beach resort's summer carnival campaign.

The case of Olive Fern Elliot, telephone operator, against Charles Westcott, reputed millionaire film cowboy, asking for \$30,000 for committing a statutory offense against her, was continued to July 20.

Miss Elliot complained that Westcott forced his attention on her in 1923. John Zenigo, also a film cowboy, was named defendant, but was never served in the case. Westcott was found guilty on a similar charge in criminal court and is serving a two-year sentence.

"Oh, What a Nurse" will open June 12 at the Figueroa, following the second week of "The Unknown Soldier," which was held over.

Frances Deaner, Los Angeles newspaperwoman, formerly assistant dramatic editor of the "Times," has joined the publicity staff of Fox. She will write pressbook material under the direction of Robert Yost, head of the department.

Douglas Montgomery, Thomas Chatterton, Gretchen Thomas, Harlan Tucker, Alma Powell, Henry Hall, Mary Fisher and Claire Vedera were in "Kempy," which opened June 5 at the Majestic (stock).

Jack Laughlin, producer of prologs at the Figueroa and Carthay Circle, has written the words and lyrics. Buffalo, leader at the Figueroa, wrote "Sunshine Days," which will be used in the prolog to "Oh, What a Nurse," at the Figueroa.

Because of illness Dick Mitchell has resigned as press representative for the Forum and was succeeded by Neil Pierce.

William Faversham was engaged for the role of Christ in the Pilgrimage Play this season, presented in a special amphitheatre near the Hollywood Bowl.

Capitol, local Yiddish theatre, is presenting "An Old-Fashioned Melody," Yiddish operetta, starring Boris Tomashefsky.

SAN FRANCISCO

By WALTER A. RIVERS

Edith Lyle was brought here by Henry Duffy for one of the principal roles in "Kempy," at the Alcazar. She remained two weeks. Isabel Withers was engaged to succeed her.

Dean Worley is about once more. After confined in the hospital for several weeks from a severe heart attack Worley has completely re-

covered but has not yet returned to his desk in the Wilkes theatre.

Curran Swint, dramatic editor of the "Daily News," has gone to New York to do some special dramatic articles for his paper.

Ben Black has returned to the Alexandria theatre as orchestra leader after an absence of nearly two years. He was transferred to the Coliseum from the Alexandria and recently filled a short engagement at the newly-opened Harding. All three of these houses are controlled by Samuel H. Levin Theatre. Black replaces Eddie Harkness at the Alexandria.

Henry Duffy will replace "Apple-sauce" in his President theatre here with "The Bat" this week. "Apple-sauce" failed to catch the fancy. Duffy has selected the following cast for "The Bat": Olive Cooper, Emelle Melville, Phil Tead, Kenneth Daig-neau, Betty Laurence, Earl Lee, Thomas L. Brewer, John Mackenzie, Francis Fraunie and Robert W. Filmer.

Universal's Cameo theatre, a 25c. grind here, put on "The Desert's Price," starring Buck Jones, last week. After two days the house yanked it off and substituted "The Phantom of the Opera."

Fred Gleesa is shaking hands with himself that he turned down "Rose-Marie" when Arthur Hammerstein raised the ante on him after Gleesa had made arrangements to buy the show for a week. The deal was all settled for Gleesa to take over the production for a flat figure and present it in several California towns. Gleesa went to Los Angeles to close the proposition. When arriving, so he says, the price was arbitrarily raised and he rejected it. "Rose-Marie" came into the Wilkes here last week and ever since the opening has been flopping badly. It was a return engagement. Gleesa was to have played "Rose-Marie" in Oakland, Sacramento and Stockton.

The wife of G. C. Parsons, local manager of Metro-Goldwyn-Mayer, presented him with a baby last week. Parsons is prouder than a government mule.

W. J. Murphy, in charge of publicity for the local M-G-M exchange, is on a two months' trip over this territory to confer with exhibitors on exploiting his company's films.

Thomas Wilkes' production of "Nancy," with Nancy Welford starred, is due in the Wilkes theatre here June 13. The book is by W. H. Clifford, and the score by Jean Schwartz. Rex Cherryman plays opposite Miss Welford. "Nancy" "broke" in down Southern California way.

Members of the Pacific Coast Radio Trade Association were being entertained at a banquet in the Press Club last week when a fire broke out behind the stage of the club auditorium which also serves as the dining room. There were 200 persons dining when the smoke and flames burst from behind the asbestos curtains. The entire structure was threatened for a time and over \$15,000 damage was done. Russell Hines, appearing in a skit being presented on the evening in question, was overcome by smoke. He was dragged to safety by A. A. Tremp, manager of the Pacific Radio Show scheduled to be held here in August. Tremp was slightly burned.

MILWAUKEE

By HERR ISRAEL

Davidson—"Buddies." Palace—Vaudeville. Majestic—Vaudeville. Miller—Vaudeville. Empress—Stock burlesque. Alhambra—"Rolling Home." Garden—"Volga Boatman." Merrill—"Partners Again." Strand—"Wet Paint." Wisconsin—"Tramp, Tramp, Tramp."

The Gayety (Mutual), playing stock for several weeks, quit that policy Sunday and went into 10c. pictures.

Construction of a million-dollar theatre on the border of the downtown district is awaiting street widening plans for a new civic center, it was announced by a group of business men who have taken a 99-year lease on a corner property.

Stores in the downtown district are giving away tickets to the Strand with each purchase. The ticket plus one admission provides admission for two. It is proving a business-pulling stunt.

The Garden is being tried out as

a first run house by F. D. G. with "The Volga Boatman." The house has been a flop since built, but is the only one open to F. D. G. since Saxe owns the Wisconsin, Strand and Merrill, which play M-G-M. First National and Paramount, while Universal's Alhambra plays only program pictures and Warner Bros. products, tying up the entire downtown district.

The Pabst, German stock house, has closed. Some players will return to Germany. Those not here on a permit of temporary residence will join summer stocks in the mid-west.

Rumor has it that the Oppenheimer interests are dicker for the Garrick here to include in a \$1 top legit house circuit contemplated. The house has been dark the greater portion of the time since remodeled for Shubert units.

Summer resort dancing pavilions in the Milwaukee lake region are opening with rapidly, despite unusually cold weather, and playing to rather slim crowds.

Jack Lamont is at the Gayety, burlesque, this week as "guest star." Four comics are working with one straight, Joe West, who also did comedy for F. & K. during the past season. Don Trent, regular straight, has closed.

SALT LAKE

By GLEN PERRINS

"Rose-Marie" (Arthur Hammerstein) plays here next week, en route east after playing San Francisco.

"The Peacemaker," a play dealing with historical incidents in picturesque Southern Utah country in the late fifties, by Theodore Best of this city, will be presented at the Salt Lake Theatre, June 10.

The Ogden high school band has gone to Fostoria, O., to take part in the first national school band tournament.

The Schumann-Heink concert June 5 was sponsored by the Disabled American Veterans of the World War.

C. C. Pettijohn, New York, general counsel, American Film Board of Trade, and first assistant to Will Hays, en route to Los Angeles, spent several days here in conference with D. T. Lane, general counsel, Intermountain Film Board of Trade.

Joseph N. Weber, national president American Federation of Musicians, stopped off here en route east from San Francisco.

Robert W. Green, Louvre cafe, Salt Lake, reported to the Ogden police that he was held up recently and robbed by a lone bandit.

SEATTLE

By DAVE TREPP

Metropolitan—"Big Parade." President—"7th Heaven" (stock). Pantages—Vaude; pct. Palace Hip—Vaude; pct. Liberty—"Beverly of Graustark." Columbia—"Volga Boatman." Blue Mouse—"What a Nurse!" Strand—"Siberia." Coliseum—"Skyrocket."

Byrd Elliot, 18-year-old girl violinist, has signed a contract for five appearances in California.

During the Memorial day auto races at Yakima, the first of the season in the Northwest, a racing car crashed through the fence at a dirt curve, killing two, injuring two or three more spectators, and the driver sustaining a broken back. The spectators involved in the mishap were perched on the fence at the danger point.

((Miss) Jean Dixon, late from Minneapolis, has joined the Henry Duffy Players here as leading lady. Miss Dixon succeeds Dulcie Cooper.

OKLAHOMA CITY

By GEORGE NOBLE

Jack Johnson, manager of four theatres at Enid, Okla., is in a hospital here from injuries received in an auto accident as he was driving from Enid to Oklahoma City.

J. C. Hunter, former head usher, Criterion theatre here, has been appointed assistant manager of the Capital (Public theaters).

The new Dixie, Holdenville, Okla., opened May 21. Griffith Bros. purchased the Pollard and Highland theatres at Guthrie, Okla. Griffith Bros. are erecting a new theatre at Stillwater, Okla. George Marlow opened his Washington theatre (No. 2) at Atoka, Okla., last week.

M. M. Holstein has gone to Dallas as district representative of the new Metro-Goldwyn drive to be staged in Oklahoma and Texas.

Roy Heffner, film man, lost his father, J. E. Heffner, May 13, at Nowata, Okla.

KANSAS CITY

By WILL R. HUGHES

A delegation of ministers from Kansas City, Kan., were in Topeka last week in conference with State Attorney General Griffith, from whom they demanded an order closing the theatres there on Sundays. He advised the delegation the closing was up to the county attorney, and the ministers will present their case to him. It is reported that County Attorney Hayward has stated that if the ministers will point out to him in what way the Sunday closing law is being violated, and file a complaint, he would take steps toward enforcing it. Kansas City is one of the very few towns in Kansas where theatres run Sundays. In other cities either the county or city officials have the lid clamped down tight.

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FILM HOUSE REVIEWS

(Continued from page 19)

purpose of paying off a moral debt in a venture in which his good name was involved.

The house was capacity Monday night, with remarkable applause given the cantor when he appeared and a veritable ovation when he finished. He broadcast from the theatre studios earlier in the evening through both Providence and Boston, with an overwhelming request for a repeat on the air which will not be given.

The feature picture was "Wet Paint," not particularly convulsing. A news reel, a technicolor novelty and a Neal O'Hara local gag reel comprised the balance of the pictures.

O'Hara's stuff has been going particularly big during the past three weeks, as he is localizing his chatter, but this week the popular columnist stepped into his old failing of being too fast and too deep for most of the house. His gag, "A tough guy dates up his flapper sweetie for 7 p. m.—Which came first, the chicken or the egg? It did not get a smile, but out in the lobby later in the evening a score of people were giving it an English late laugh.

Joseph Klein's overture was an unusual hit Monday night, being in the popular vein which he was so long in adopting.

"The Dance of Joy" dancing unit in the nature of a ballet divertissement went across only fairly well.

All in all it was a weak show supporting a single act in the person of Cantor Rosenblatt, who won't need any supporting strength in Boston this week. Libbey.

CAMEO

(NEW YORK)

New York, June 4.

Changed over from showing second run pictures in favor of reviving past film luminaries, this house was an interesting experiment under the regime of the International Film Arts Guild.

As far as the box office is concerned, the change was for the better. That's for the regular daily change program. On certain nights there was made a special performance for Guild members, with seats carrying a scale of \$2.75 and \$2.20. Last (Thursday) night was one such. It had the German picture, "Backstairs," as the "draw."

Starting at 8:35 and finishing at 11:25 makes for plenty of footage. Almost too much. They eyes weary under that strain. However, the

programs as put together by the Guild for these subscription showings are not without interest. About seven subjects were flashed, two complete. The remaining five, with one exception, were pioneers of the screen, ranging all the way from Mary Pickford and King Baggot in "Going Straight," made in 1908, to "The Great Train Robbery," camcamed by the Edison studios in 1903.

From these just excerpts were shown, the Pickford-Baggot sequence jumping around and being titled to kid the action. It is understood the Rivoli showed this reel not long ago as an oddity. It is.

Besides those films there was a cut-back to May Irwin in "The Kiss" (announced as the first close-up ever taken) and a brief insert from "Street Car Chivalry," described as the trail blazer for celluloid comedies. Thence "Driven" and "Backstairs" run off in toto.

"Driven" was Charles Brabin's follow-up on "Toile David," the latter picture generally credited to have established Richard Barthelmess as a solo "name" and to have "set" Ernest Torrence in pictures. But "Driven" was and still is a bad picture. It is now three or four years old, but was offered as "a film which represents the American manner of treating a tragic theme." For those who saw "Toile David," brought back at the matinee, the comparison must have been odious.

One possible new angle was the inclusion of a reel by Carl Stearns titled "Comedie Oddities." This "short" is all titles, but is gagged for laughs from wordings on tombstones. Some are very funny. Good enough for once around, at least, although there might be some question as to how it would be received by the flincky.

Also on the program was a semi-comic animated cartoon, which wound up as an advertisement for Silvertown Cord Tires. The reason for this being present is not known.

No doubt about Edwin S. Porter's "Great Train Robbery" and the Pickford-Baggot old "un being the outstanding items among the vets shown. The railroad meller has been tried out around the country to intermediate success, according to reports. Explanatory retelling brings out points of interest, although it's not hard to see why it may be uninteresting to the lay public despite the sentiment surrounding the picture for those connected with the industry.

As an example of what the Guild was showing last week the following pictures are named as having played, some holding for two days: "Dr. Jekyll and Mr. Hyde," Sunday; "A Woman of Paris," Monday and Tuesday; "Toile David," Wednesday and Thursday; "A Connecticut Yankee," Friday and Saturday.

Interesting stuff, this, especially for those who may want to see a good picture previously missed. Also, if it cared to, the Guild could lay out its program very much as the regular run houses do by digging up old news weeklies, possibly the first ever made, and running them off each week as happenings of one, two or five years ago from the date.

This week the house is showing "Outside the Law." Skig.

COLONY

New York, June 6.

Universal has rented this house to show its own product, and apparently the order has gone out to cut down on the prologs.

Paul Leni, billed as a "noted European director," is credited with the ideas for them. If the current "prolog" is an idea he conceived to be picture house entertainment, it is plainly a case of being unfamiliar and out of tune with the Broadway picture house standards.

Opening was an overture, "In Roman," which had Dr. Edward Kilenyi conducting the orchestra, leading into the news reel, not especially interesting, the subjects being six and divided equally between Pathe and International. Then a Phonofilm reel, after which the prolog, "Tremendous Trifles" (Presentations), went on and led right into the feature, "Rolling Home."

Then an atrocious two-reel comedy called "Love's Hurdle" (Short Subjects), one of the "Excuse-Makers" series made by Stern Brothers and released through U.

But the Denny feature more than holds the show up and must be credited for whatever business the house gets during its stay. Skig.

PALAST AM ZOO

(BERLIN)

Berlin, May 25.

Erno Rapee put together a revue program at this leading Berlin theatre of Ufa which got over very successfully. Although the expenses for the revue were undoubtedly high, this was made up for by the film end, only two Mack Sennett's and one "Our Gang" comedies used. Business very good for two weeks, as these Rapee revues are getting to be a known trade-mark here.

The program opened with a rendition of "Orpheus," by Offenbach. The 75-man strong orchestra played brilliantly under Rapee's baton and, with the aid of good lighting effects, earned three calls at the opening show.

This was followed by a Sennett comedy called "An Auto Flies Through the Air," evident horseplay, but the audience enjoyed it tremendously as they are still in the stage where they are impressed by trick photography.

Then followed a real novelty, called "Rapee's Klavier Kiddies." In an interesting futuristic set by the Russian, W. Nowikoff, four grand pianos are arranged at various levels on the stage. Four good pianists who can play jazz as well as classical numbers perform in unison. The first number, "Schubert's 'March Musicals,'" got over well, while the second, a jazz medley, cleverly arranged by Rapee, landed four calls. This was helped by the purple light, phosphorescent paint gas of having the lapels and cuffs of the pianists light up for the finale.

Followed by a fair Sennett called "The Busted Express."

Then the revue, entitled "Sense and Nonsense," with Kitty Valeri and Kurt Fuss featured. This is the biggest thing of its sort ever given in a Berlin film house, and the reception seemed to warrant the expenditure.

The first scene has as its climax a representation of the Zoo theatre itself on the stage, with a painted conductor beating time for a painted orchestra. Here, on a reduced size screen, an amusing little film was shown. The idea behind it was a film assembler who, on account of a hangover, mixed up titles and story, with most amusing results.

The kick of the final scene, built around a catchy German-American song by Rapee and his arranger, Heymann, was a big ocean liner, illuminated, moving into New York harbor at night. The costumes of the girls and the German and American flags, also lit up phosphorescently. This was splendidly received.

In between came a tenor solo by Monosson, with an accompanying ballet dance; an effective Russian dance, by Wassiliewitch, and a nice pony number by the Ufa girls.

The American colored dancer, Louis Douglas, deserves credit for good work in training these girls and also for his arrangement of the solo dances. Kurt Fuss dances twice during the evening with Kitty Valeri, and both received a warm welcome.

The chief credit for the entertainment, of course, goes to Rapee, who conceived and supervised the whole production. His direction of the orchestra also helped to give the show necessary pep. Trask.

STANLEY

(PHILADELPHIA)

Philadelphia, June 4.

The Shriners-Sesqui opening last week brought out an all comedy film bill and two full stage divertissement attractions, unusual. The film features were "Wet Paint" and a "Our Gang" comedy. To round out the bill were Al Moore and his United States Naval Orchestra and Karavaeff and his Four Stepping Sisters, unusual dancers.

Moore has a large local following, having been here before. His "cap-piece" this time was the clever setting with which the act terminated. He appeared in his ensign's uniform and his men were attired as "gobs," while the setting was on the forecastle of a battleship. The finale was a medley of war songs and at the close the scenery in the rear was shifted so as to convey the impression that the ship was entering New York harbor with the Statue of Liberty in the foreground. It was a cleverly conceived setting which found favor with the audience.

With Moore was Sunny Hoey, rotund, yet immense "gob," whose specialty was the cornet and comedy of all kinds, singing and dancing in particular. Among the numbers were "Who," "Can't Go Out Tonight," "Someday" (sung by Moore), "Sweet Child" (with banjo solo); "I Wanna Girl Like You" and "Sorry." Several of the men were clever dancers and had some solo steps.

Karavaeff and his Four Stepping Sisters stole most of the honors with their unique dancing. The sisters are Joyce Coles, Sylvia Buckley, Beatrice Carr and Kitty French. The first is a Charleston dancer with unusual ability, and the second, besides her skill as a dancer, is a violinist of merit. Karavaeff is a whirlwind eccentric dancer. The first number is a Charleston. Then comes a solo

dance by Karavaeff. The third is a Spanish dance by Karavaeff and Misses Carr and French, while the last is a Russian dance by the company with a method and a setting strongly reminiscent of the Chauve-Souris. Very few stoppers have been seen, however, who can handle the whirly and kicks of this kind of a dance as well as Karavaeff. Watara.

MINNEAPOLIS

Hennepin-Orpheum—Vaudeville—pictures.

Pantages—Vaudeville—pictures.

Seventh Street—Vaudeville—pictures.

State—"A Social Celebrity."

Strand—"The Bat."

Lyric—"The Runaway."

Aster—"The Fighting Buckaroo."

I. H. Ruben (Finkelstein & Ruben) was one of the leaders in the local Jewish relief fund drive. The Finkelstein & Ruben houses donated their screens to advertise the drive.

"Buzz" Bainbridge (Shubert stock) has been engaged by a local school to teach acting and stage direction for six weeks.

Only houses certain to remain open over summer are Hennepin-Orpheum, State, Strand, Lyric and Aster, among the downtown vaudeville and first run film houses. Present plans are for the Seventh Street and Pantages also to keep going, but if business continues to bogging these theatres may decide to close for a few weeks. Garlick is likely to close any time. All the houses remained open the entire summer last year, with the Metropolitan, Shubert, Palace and Gayety closing later than this year.

It's tough sledding for indoor theatricals here in the summer. Too many people own automobiles and there are too many good outdoor attractions.

"The Journal" ran a story telling how Finkelstein & Ruben, starting with one 10-cent picture house, now operate 115 theatres, spend \$1,000,000 annually in film rentals, employ 1,800 people and will add 15 theatres to their chain within the next few weeks.

Harry Hirsch, Gayety manager, is running a wrestling match once a week. Hitherto the wrestling matches were added features with the burlesque, but it was found that there was no business except on wrestling nights, so the stock burlesque was discontinued. It has not been decided yet if the house will reopen in the fall with stock burlesque or as a Mutual wheel theatre. The Empress, St. Paul, has been dropped from the list of Mutual wheel-booked houses.

Pleased by the national publicity obtained for her in connection with a certain speech she made here at the Orpheum disclaiming responsibility for her billing as "America's foremost prima donna," Anna Fitzu engaged Frank Burke, local Hennepin-Orpheum press agent, to do special publicity for her during her month's engagement in New York in August. Frank Phelps, Hennepin-Orpheum manager, will give him a leave of absence.

Eddie Gallinagh, an assistant in the F. & R. publicity department, has been promoted to the head of the Minneapolis publicity and advertising department, to succeed Frank Woolen.

ST. LOUIS

By LOU RUEBEL

Municipal Opera—"Red Mill."

Empress—"Seventeen" (stock).

St. Louis—Vaude, "The Johnstown Flood."

Grand Opera House—Vaude, "The Nutcracker."

Missouri—"The Volga Boatman."

Loew's State—"The Enchanted Hill."

Kings and Rivoli—"The Lucky Lady."

Grand Central, Lyric Skydome and Capitol—"Ella Cinders."

Cullen Espy, manager of the West End Lyric and Lyric Skydome for the last three years, is to be in charge of Skouras Bros.' new Ambassador when that house opens in September. Leto Hill has been transferred from the Lindell, a neighborhood house, to the Lyric.

The Woodward Players close at the Empress this week. They will resume as the National Players Sept. 4.

"Variety's" review of Frank Cambrin's "Take a Chance" unit was reprinted in part in the "Globe-Democrat," as a news item concerning the 16 Missouri Rockets (now American Rockets).

Thomas Wood Stevens' Shakespearean company is due here from Chicago this week to commence rehearsals for "A Midsummer Night's Dream," which will open the second

season of the Garden theatre Monday evening next. Whitford Kana, B. Iden Payne and Miss Ellen Lowe will have leading roles.

CLEVELAND

By C. S. GREGG

Ohio—"The Show-Off" (Stock).

Hanna—"The Big Parade" (6th week).

Keith's Palace—Vaudeville; "Silence."

Keith's East 106th Street—Vaudeville; "The Still Alarm."

Reade's Hippodrome—Vaudeville; "The Still Alarm."

Loew's State—Vaudeville; "The Sporting Lover."

Loew's Allee—Rudy Woldoff in presentation; "Ella Cinders."

Loew's Park and Mall—"High Steppers."

Circle—"The Social Highway"; "Charley's Aunt."

Danceland (Euclid avenue) has De Shure's Ohioans (local band) as its chief attraction.

Cedar Point, on Lake Erie, opens June 12.

Al Waldon and band, which has been playing in the Sixty Club (Euclid avenue night club), has moved out to the Claremont Tent for the summer.

"The Show-Off" (Robert McLaughlin's stock), at the Ohio, will be followed next week by "What Price Glory."

Robert McLaughlin's summer stock's next, "What Price Glory," will have Louis Wolheim and William Boyd in their original roles of Captain Flagg and Sergeant Quirt.

Cleveland's second annual Radio Exposition will be held in Public Auditorium Sept. 20 to 26.

BRONX, N. Y.

Negotiations are on between Harstan & Blinderman and the Consolidated Amusement Co. by which the former will take over the Willis theatre for tab burlesque and pictures. Harstan & Blinderman have one such house in Harlem.

Sam Rose, manager of Loew's Elsmere, was married Sunday to Rose Marks, non-professional. They will be away for two weeks on a trip through Canada.

Sam Rudnick found the going at the McKinley Square too hard and after a week of burlesque tab and tab pictures closed the house.

All the local Moss and Keith houses will keep open the entire summer. This includes the Royal.

The Consolidated Amusement Corp. has added to its holdings in this borough with the acquisition of the Ritz, recently-constructed pic-

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ture house. Irving Dashkin continues as manager.

The Prospect, playing Yiddish vaudeville and pictures, will remain open all summer. Simon Wolf has succeeded Joseph Kramer as featured member of the permanent Yiddish vaudeville troupe.

Work is being rushed on the new large-capacity playhouse being constructed by the Steinhilber Brothers at East Tremont and Daly avenues. The Steinhilbers also have the Congress picture house, in this borough. The new Daly avenue theatre is to seat over 3,000. It may play pictures and vaudeville.

BALTIMORE

By BRAWBROOK

George Bolek, staff pianist and one of the program supervisors of Station WBAL, has just been appointed to the teaching staff of the Peabody Conservatory. Bolek, a native of Kansas, won high honors at the conservatory and attained his diploma at the school this month.

Robert Garland, for many years dramatic critic on the Baltimore "American," is resigning from that paper to accept a more attractive position on the "Post," the Scripps-Howard tabloid. The "Post" people have had an eye on Garland's "Baltimore Day by Day" column that has been a leading feature of the "American" for the past year. The coveted column presumably goes with Garland. Garland ranks high as a dramatic critic, having a national, even international, outlook and a varied cultural background. His reviews are frequently clipped for New York reprints. Garland is also the author of several one-act plays successful on both the vaudeville and little theatre stages.

Now that Loew is in possession of the uptown Parkway a change of policy for that house seems in order. Before the event of the big downtown houses the Parkway was the town's premier picture theatre. Under the direction of Bernard Depkin, Jr., present manager of Warner's Metropolitan, it made local motion picture history. Its limited capacity precludes any great future, for it is a straight picture house. A policy of specialists at a high top in for a run may be the solution.

PITTSBURGH

By JACK A. SIMONS

Davis, vaudeville and "Good and Naughty"; Grand, "Ella Cinders"; Harris, vaudeville and "Eve's Leaves"; Aldine, "Paris"; Sheridan Sq. vaude and "Prince of Pilsen"; Olympic, "Lucky Lady."

A. E. Kochendorfer, production manager for Loew's Aldine, was in Pittsburgh last week to look over several pre-releases and inspect the site of the new Loew theatre, with Walter S. Caldwell, manager.

Ground was broken at Monaca, Pa., last week for a theatre to cost \$60,000 by Louisa Stoll, leasee of the Monaca. The new playhouse will

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Special programs celebrating the close of Rowland & Clark's scholarship contest were held in the various R. & C. theatres here last week. The contest held by the various movie houses was believed to have been the first of its kind and afforded an opportunity for many ambitious students here to further their education at a university. Besides the awarding of scholarships, cash prizes and season tickets also were awarded to runner-up winners in the contest.

A studio has been established in Pittsburgh by Pathe News to turn out local news events. Messrs. Hill and Jones are in charge.

The Rialto, seating 500, Huntington's (W. Va.) latest movie house, opened last week, owned and managed by L. G. Manthe.

The Bland theatre, Sutton, W. Va., was purchased recently by O. Fuks, J. W. Given and G. S. Hamrich.

CINCINNATI

By MELVIN J. WAHL

Grand—"The Masquerader."
Shubert—"The Brat."
Palace—Vaudeville—"Money Talks."

Photoplays—Lyric, "The Johnstown Flood"; Capitol, "Ella Cinders"; Keith's, "My Old Dutch"; Walnut, "Beverly of Graustark"; Family, "The Fighting Heart"; Strand, "The Cohens and the Kellys."

Margot, ice skater, has been re-engaged for the summer at the zoo.

Jean Ruth, coloratura with the Metropolitan Opera, makes her Cincinnati debut when the Zoo summer opera season opens.

Among the plays booked for early presentation by the Stuart Walker company are "The Swan," "The Beggar on Horseback," "Kismet," "Applesauce" and "If I Were King."

The Cincinnati Symphony Orchestra has engaged the following soloists for the new season: Gieseking, pianist; Karin Daryas, pianist; Emil Heermann and Joseph Sziget, violinists; Hans Kinkler and Karl Kirksmith, cellists; Singers booked included Alfred Cortot and Lauritz

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Melchior. Conductors of double concert series will be Ottorino Respighi and two more yet unnamed. The orchestra will play a season of 40 home concerts.

The license of the Land-o-Dance, amusement hall, has been approved and will now operate on a full-time schedule. It had been operating on a temporary license.

Two new members with the Stuart Walker company are Mr. and Mrs. George Allison.

Bevis Tavern, historic road house on the Colerain pike, burned to the ground last week.

LETTERS

When sending for Mail to VARIETY, address Mail Clerk. POSTCARDS, ADVERTISING or CIRCULAR LETTERS WILL NOT BE ANSWERED. LETTERS ADVERTISED IN ONE ISSUE ONLY

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Esterbrook Fred
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La Mont Harry
Lang Sandy
Langston Jerry
La Party Joseph
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Lee Tom V
Le Roy Datty
Lipat Ben
Lind Helen
Lind Lloyd
Lodovick Frank
Lorraine Louisa
Lorraine & Mento
Lovitt George
McIntyre The
McGowan William
Manning & Goss
Mantel Ralph
Major Morley
Marlowe Raymond
Miller Geo
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Murtaugh Steve
Nice F
Nimz R
Orme N
Parker E
Pearce Phyllis
Pearce Robert
Peterson Lucille
Pollard M
Proctor & Minto
Ray C
Rhoda Florence
Rhoda Harry
Readings P
Redmond Robert
Rinehart George
Rockets Dancing
Rose A
Rosa Leo
Rogers Gamble
Santo Gustel
Sandell Great
Saver Lary
Shaw Lillian
Silligard G
Stumpff Arthur
Stuart Bert
Thomas William
Thomas D
Thorne Edna
Thurman S
Tremaine Charles
Tuttle F
Valentine Karl
Vane Fyitt
Van John
Vashet Louis
Ved Marge
Vaght Freddie
Vaughan O
Vox Valentine
Voynow Richard
Ward Sally
Watson S
Watson Evelyn
Walker E. Elsh
London David
Lacherson Frank
Lance Howard
Lathabee Hassan B
Leroy Dot
Middleton Jean
Marilyn Jim & Iren
Mack Al
Mike & Ike
Miller B
Melrose Ray
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VARIETY

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56 PAGES

50,000 "WELCHERS" IN N. Y.

ACTOR'S NOSE "BUILT UP" TO CINCH "WHITE CARGO" JOB

Robert Burns Agreed to Condition Made by Columbia Burlesque Wheel Producer—Ruth Gordon's "Bow" Recalled—The Noses of the Brices

Robert Burns will play the male lead in "White Cargo" which Lew Talbot will send around the Columbia burlesque wheel next season.

Burns secured the contract with the proviso he must have the bridge of his nose built up. To comply with the agreement Burns underwent a plastic operation.

The actor realized that the nasal uplifting would more truly permit characterizing the role, also that it will later be beneficial in securing other engagements. Burns has played bits in support of Daphne Pollard in vaudeville for several seasons.

There is a similar instance, that of Ruth Gordon who had her legs broken by physicians in order to remove a bow in them. Miss Gordon felt she was somewhat handicapped because her legs were not straight.

Cases of beautifying for stage purposes are frequent. The former and present noses of Fannie and Lew Brice are instances.

SWEARS OFF MARRYING FOR 15 YRS., ON WAGER

Chicago, June 15. "Never again," says Jack Crawford, orchestra director, who is expecting a divorce grant from his present wife. To prove his seriousness Crawford entered a formal wager with Jules C. Stein, president of the M. C. A., whereby he will relinquish \$500 to Stein should he decide to remarry within 15 years. If Crawford carries out his present "solo" existence plans, Stein will be forced to pay him the \$500. The formal wager, sworn to before a notary public, was seen by a Variety reporter.

Former Mrs. Bennett and Youngest Daughter to Wed

Los Angeles, June 15. Barbara Bennett, daughter of Richard Bennett, the actor, leaves today for New York to sail for Paris where she says she will attend the wedding of her mother, professionally Adrienne Morrison. Barbara also said that her 16-year-old sister was to be married, but she refused to tell the who, why and wherefore.

A FILM CHASE AND ALL REAL

Aetna Finance Seized Negatives from Vault

A pursuit of 10 film negatives from vault to vault, in a replevin suit, reads a bit thrilling and entailed the services of a safe cracker.

The Aetna Finance Co., which financed Ben Wilson and several other independent picture producers to the extent of \$115,000, found that the negatives were deposited in the Rex Hedwig Laboratories at Flushing, L. I., by the Vital Exchanges.

The Vital was the physical distributor of the films, having placed them with Hedwig for safekeeping. When Vital went into receivership, the Aetna was anxious to recover the negatives for their own release to secure the return of their underwriting investment.

Richard J. Mackey of O'Brien, Malevinsky & Driscoll, the attorneys handling the case for Aetna, trailed the Hedwig people for three days in the company of a sheriff who was to levy under the replevin.

Hedwig opened two vaults but refused to open the third, despite the sheriff's presence with the result Attorney Mackey departed to secure an expert safe cracker from the Hall-Marvin safe people.

"Peggy" Titles
During his absence, Hedwig transferred the negatives to the Lloyd's Film Storage at 151 Harris avenue, Long Island City. Matters (Continued on page 30)

Colored Beauty Contest

A colored beauty contest, the first to be held in New York proper, with professional talent as the contestants, is slated for Friday night at the Plantation (cafe). Those eligible will be colored performers from the metropolitan night clubs and elsewhere in show business.

The Plantation is sponsoring the competition with cash awards to the "lookers."

EXPLAINING WHY ATTENDANCE OFF AT RACE TRACKS

Accumulation Since Present Law Went Into Effect in 1912—Steady Loss of Business People As Patrons—Track Not Getting Over 5,000 Daily—"Welch" on Anything From \$100 to Thousands—No Protection for Bookmakers Against It

ALL "SHARPSHOOTERS"

New York's 50,000 "welchers" on markers given to bookmakers explain why the metropolitan race tracks have not been attracting over 5,000 paying patrons daily to the season's meets.

This is the claim set up by horsemen, while others say the 50,000 estimate is too conservative—that there are 100,000 people in the metropolitan area who dare not go to the race track through having deliberately evaded a debt to a bookmaker, who might be met there. In years past, 15,000 to 20,000 daily were common.

It is the same story at all the local tracks, from the reports. Only on Saturdays or holidays do any kind of a crowd turn out.

Of the 5,000 or so who are the "regulars," less than 500 are with— (Continued on page 30)

ACTORS WORK AS 'BARKERS'—SPIELERS'

Also Booth Cashiers—Gentlemanly Conduct—Seashore as All-Summer Snap

Unemployed actors are receiving preference as spellers and barkers by side show operators along the Bowery midway of Coney Island.

A number of actors are manning such jobs. Though not as lucrative as regular "trouping," they pay regularly and give the barkers seashore address for the summer.

A number of veteran actors are in cashier booths at the Island. The change has been noted by patrons, some of whom have not yet recovered from the gentlemanly manner in which they have been treated by the actor-cashiers.

LOVE GIFTS OF 10% ROYALTY BROUGHT BROKEN ENGAGEMENT

Elizabeth Wells Left Michael Kalleser When Not Retained in Lead of "One Man's Woman"—Author Wanted to Teach Fiancee Playwriting

NEGROES—FILMS AND APLENTY

DeMille's Mixed Cast First, Report

Los Angeles, June 15.

Following the lead of David Belasco in introducing colored types into stage productions, via "Lulu Belle," it is said several of the larger picture producers contemplate doing likewise on the screen.

C. B. DeMille is reported to have a story based on Negro life, "Porgy," which Bertram Milhauser, a supervising director for his organization, is scheduled to direct.

Monta Bell is reported to have a story which he wants to make that has two reels of Negro sequences. When beginning his F. P. L. contract, he may induce that organization to produce this picture.

Laurence Stallings has written a story based on Negro life entitled "God Himself," which Josef von Sternberg contemplates producing within the year. Paul Bern, another director, also has a story which he wants to make, which, it is said, calls for an entire Negro cast.

It is claimed none of these stories has anything offensive to the whites and that the injection of the Negroes into the stories will not affect (Continued on page 30)

1,000 Students Will Save F.-P. \$15,000 on Film

Los Angeles, June 15.

Bebe Daniels' forthcoming vehicle will be called "The Campus Flirt" instead of "The College Flirt." Work is now going on at the Berkeley University of California grounds, where endeavors are being made to get 1,000 students to appear when Charlie Paddock runs a race.

This would save Famous-Players at least \$15,000 as at least two days would be required for the work and 1,000 extras for two days at \$7.50 per day totals \$15,000.

Love and playwriting are mixed up in the contemplated action of Elizabeth Wells, who was the lead in "The Goose Hangs High," against Michael Kalleser, author and producer of "One Man's Woman," now playing at the 48th Street, New York. They were engaged to wed for almost two years, but it's cold now, as Miss Wells has wed another. She claims royalty rights to "One Man's Woman."

Kalleser met Miss Wells in the elevator of the New Amsterdam theatre building. Within a month they were engaged to marry. He had written half a dozen plays at the time, but none had reached production.

Since Miss Wells was to be his wife, Kalleser figured he might break her into writing plays, too. There were periodical squabbles, but when they kissed and made up Kalleser would usually give Miss Wells 10 per cent. of this play's royalties or 15 per cent. of that one.

Another and Better Actress
Recently the author decided to put on "One Man's Woman" himself, the piece being then called "The Golden Fly," and Miss Wells was given the lead. At the dress rehearsal the director was dissatisfied with Miss Wells' performance and Kalleser agreed with him (Continued on page 30)

Sterilized "Sex" for Road; Hill's "Production" Piece

Gus Hill has the one-night rights to "Sex," according to report, and will send out a sterilized edition to the sticks when the road show rights are released.

In the current edition of "Sex" at the 63rd Street, the scene "A Millionaire's Home in Westchester" was said to have been loaned by Hill and was originally in a "Mutt and Jeff" of Hill's.

It is also reported that Hill, for donating the "production" at Daly's, is in for piece.

IF IT'S COSTUMES COWNS OR UNIFORMS LEARN TO SAY "BROOKS" 1437 BROADWAY — TEL 5350 PEN. ALSO 200 7th AVENUE TO RENT

NEW TAX REGULATIONS MARK NO CHANGE

Washington, June 15.
Regulations covering the 10 per cent tax on admissions and dues under the new revenue act (1926) are to be made public tomorrow by the Bureau of Internal Revenue.

The act, drawn along the same lines as its predecessors, states that a "tax of 1 cent for each 10 cents or fraction thereof of the amount paid for admission to any place, but where the amount paid for admission is less than 75 cents no tax shall be imposed."

Again, as in the preceding acts, the present law does not define the word "place," hence the bureau reiterates its previous ruling stating, among others, that amounts paid for an airplane ride are not taxable, but where an admission is paid to enter a cave the amount is taxable. Although the outdoor amusement parks have been practically freed by the 75 cents exemption all of the familiar rides and concessions are again named in the new regulations as being "places of amusements."

Other "places" subject to the tax include an observation tower on top of a high building; a grandstand built for the purposes of viewing a parade, passing in the street or a baseball game in an adjoining park; a space inclosed in which are seats from which to watch the bathing along the beach; a floating theatre operating along a river, anchored or moored, for each performance, and the former rulings in reference to railway cars, steamboats, etc., which are not affected unless stationary.

Where the admission charge is included in the price of "refreshment, service or merchandise," as at a roof garden or cabaret, 30 per cent of such price is the amount paid for admission. This amount, if in excess of 50 cents, is taxable. For example, a diner whose bill is \$2.50 pays no tax, 30 per cent of \$2.40 amounting to 50 cents. If the bill amounts to \$12, whether for one person or a party of five or six the tax is 36 cents—and the person paying the bill pays the tax.

Regulations pertaining to tax on initiations and dues remain practically the same.

Monthly return and payment must be made of admission taxes and taxes on dues and initiations as heretofore.

THAW'S "TRAITOR"

Harry K. Thaw's book, written by him, is called "The Traitor." It is said to be a lurid story, of himself, Evelyn Nesbit and Russell Thaw, the son.

The title is explained within the covers, it is reported, through the mention of the person intended.

A Philadelphia publisher will issue the book.

Last week the Thaw-Nesbit parental publicity again got in front through the friendly reconciliation of the couple. This was elaborated into a remarriage with both principals denying the latter intent.

Whiteman and Morris

Paul Whiteman has confirmed his exclusive booking arrangement with the William Morris agency, New York, by cable. The jazz maestro authorizes Morris to handle all of his bookings for next season.

A concert tour with a show adjunct akin to the Sir Harry Lauder entertainment, will be essayed by Whiteman with his syncopating orchestra as the nucleus.

PARIS

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PARIS' CHORUS HOTEL

Cushman Club Idea for Foreign Girls
—English Committee in Charge

Paris, June 4.
The two houses, 12 and 14 Rue Duperre, forming the theatrical women's club founded years ago by the Rev. F. A. Cardew, have been purchased by a local British committee headed by Edmund Heisch. The institution has been formed into a limited company to comply with the law, under the designation of the Theatre Girls' Hostel.

British and American girls, engaged in the chorus or playing local theatres can live at this institute at a modest cost. A large number of English girls are now boarders.

New Paris Revue Is Strictly Summer Fare

Paris, June 6.
A revue in two acts, by Max Eddy and Henry Hallala, now constitutes the bill at the Theatre de l'Avenue, but the most flattering report of it is that this "Revue de l'Avenue" is a nice little show for the summer.

Marcelle Rahma stars and is not a bad dancer; Maria Ley comes from Vienna and is an international terpsichorean queen in her way; Girier, local comedian, offers a diverting sketch of a Swiss guide; Jean Perier now appears as a talented comedian, but the material supplied this famous lyrical artist is rather threadbare.

Irene Wells, Britannic beauty, pleases by her agreeable looks. The Dorey Sisters score and might have made a local triumph under better conditions. Alice Soule, Esme Davis, Jean Devalde and other clever people do their best with an indifferent script.

Oscar Asche Bankrupt, Made \$1,400,000 on 'Chu'

London, June 5.
A receiving order in bankruptcy has been made against Oscar Asche on a creditor's petition. Asche, who specialized in spectacular Eastern plays, made about \$1,300,000 profit on "Chu Chin Chow." It ran for five years at His Majesty's, eclipsing all records; later \$125,000 was paid for the screen and musical rights.

Before the war Asche produced "Kismet." It rendered a profit of \$1,000,000. His two later plays, "The Royal Visitor" and "The Good Old Days," were bad failures, and his new play, "Big Business," a modern Wall Street opus, has been doing poorly on the road. Asche has a farm in Gloucestershire covering 130 acres, and once confessed that his dogs (a pack of greyhounds which is his hobby to breed and race) cost him \$2,000,000.

Turnaway at Final Poetical Mat.; Abel Rubi Scores

Paris, June 4.
The fifteenth and last poetical matinee of the Comedie Francaise brought a record crowd for these literary functions. It can hardly be realized this vast theatre should have a turnaway of fans anxious to listen to poetry recited by members of the House of Mollere for over two hours, but such was the condition.

The program drafted by Louis Payen comprised poems of Victor Hugo, Leconte de Lisle, Sacha Guitry, Alfred de Vigny, Alfred de Musset, Theodore de Banville and as a novelty, "The Soldier and the Chimera," by Abel Rubi. This was splendidly declaimed by Mlle Madeleine Roch, star tragedienne of the famous company, and the popular comedian, Fresney. The powerful poetical language of Abel Rubi, as revealed in "Boadicea," also pleased the critical audience.

JEWISH GUILD'S FINAL MEET

The season's final meeting of the Jewish Theatrical Guild will be held Tuesday night (June 21) at the Bijou theatre on West 45th street. Among the speakers will be William Fox and Al Jolson.

MOSCOW "HABIMA" COMPANY

Paris, June 4.
The Moscow Jewish Theatre, which left Russia last month for a tour of Europe and the United States, is due here June 15. It will give performances at the Apollo, direction of Nahoum Zelnach.

SACHS IN AGAIN!

London, June 4.
As an aftermath to the demise of J. L. Sachs production here of "The Blue Kitten," a story that may be the invention of the local wag, says eight men were seated around a table discussing the Sachs theatrical managerial activities. They all confessed to having lost money in various Sachs ventures. One remarked legal action should be taken; whereupon another said it was a good idea, but they must consider the question of expense involved in employing legal talent.

A third volunteered to contribute \$250 and a fourth another \$250 and a fifth \$500. Just then the door opened and Sachs entered, catching the last remark about a contribution of \$500. "Well," said Sachs, thinking it was another theatrical investment syndicate, "If it is as good as that, I will put up \$250."

PARIS

By ED. G. KENDREW

Paris, June 5.
Jane Cowi dropped off from the Mauretania and came to Paris accompanied by a member of her company, Mrs. W. H. Knapp, to witness a performance of "La Riposte" at the Theatre de Paris. She left for London to open in her new play, "Easy Virtue," at the Duke of York.

Walter Damrosch, conductor, was given the Order of Isabella, Catholica by the Spanish monarch, Alfonso, after directing a concert in Madrid. He passed through Paris last week on his way back to America.

A revue by Andre Lang and Jean Bastia (who commenced such team work at the Odeon this season), will be produced by Mme. Madeline Carlier at the Daunou next Christmas, with Max Dearly as star.

Edmee Favart will be the vedette of the opera "Le Diable a Paris," by F. de Croisset and R. de Fiers, music by Marcel Lattes, to be produced (Continued on page 54)

LONDON NOTES

London, June 4.
Ever since Laddie Cliff and H. B. Hedley, two of the "Co-Optimists" originals, left that show a couple of years ago they have become almost inseparable. Whether it was vaudeville or cabaret that Cliff worked, it was always with Hedley at the piano.

Only recently, after the termination of "The Blue Kitten," Roy Royston and Bobby Howes, both members of that show, conceived the idea of framing a vaudeville act. They approached Hedley to join, but Hedley did not want to leave Cliff—and the same goes for Cliff. The result was that Dennis Cowles was lured into the combination. Then Cliff was asked to arrange the act. After a few rehearsals someone suggested the best way for everyone's satisfaction would be to have Cliff come into it. Cliff fell and, of course, took Hedley with him.

Now the due has become a quintet, consisting of Cliff, Royston, Howes, Hedley and Cowles. And instead of giving a 15-minute show it will consume about an hour. They open June 7 in Aberdeen and go to Glasgow, after which the act comes to town, probably at the Coliseum and Victoria Palace.

After the failure of "The Snow Man" and the brief revival of "Fata Morgana" (his only success in this country) Tom Douglas' next venture will be in films. He will play opposite Betty Balfour in "Blink" (Continued on page 32)

Americans Abroad

Paris, June 4.
In Paris: H. W. Brennan (Boston Symphony orchestra), Jane Cowi and Mrs. W. H. Knapp, Percy Marks, novelist; Edna Ferber, Grace Fisher, Josephine Ogden (of "Vogue"), Webb Miller (United Press), C. Cullough Drake (Chicago), Ganna Walska, Pearl White, Marguerite Zender, Morris Gest, Ashton Stevens, William Lee (New York), E. P. Barnett (N. Y. Sun), C. E. Russell, writer; Lydie and Molly Dorey (dancers), Hope Hampton, Louise Groody, Mr. and Mrs. H. H. Frazer, Adelle Blood, Catherine Dale Owen, Mrs. Anna S. Topper (sister of Archie Selwyn), Jacob Kessler, Mme. Peroux Williams.

WHAT LONDON LOOKS LIKE

By HANNEN SWAFFER

London, June 4.
In some respects, "Hearts and Diamonds" is one of the most remarkable musical comedies ever seen in London. Madame Louise Edvina, who is a Canadian, came to London 20 years ago. After a brave struggle upwards, she created a sensation in Charpentier's opera, "Louise." Now, although middle-aged, from that point of view, Mme. Edvina has made her debut as a leading lady in a musical comedy. Quite frankly, and with no fuss or attempt to evade the issue, she has sunk to musical comedy—to make money.

I applaud her effort. Few women with rich friends in high circles would have condescended.

Is "The Orloff" a Jewel?

It was in Vienna, two years ago, that Edvina found "The Orloff," the musicked story of a Russian grand duke, who has the Czar's famous diamond in his pocket, although he is now a mechanic, because of the revolution.

Soon after, she found a real romance. She heard a young Russian diplomat sing. He had never been on the stage before. Indeed, a month before he had been working in the Ministry of Agriculture at Bucharest. She brought him—and the play—to London, and, after struggles and rows over the production, produced it as "Hearts and Diamonds."

The cynical would call it a weird mixture of Komisarjevsky and Max Dearly with Eddie Dolly waving the towels; but it is the most original production of its kind I have seen.

Futurist Musical Play

There is a Futurist workshop, in the first scene, and a chorus of 10 stenographers, who are made to look plain! It does not start with a busy chorus; almost immediately, the Russian tenor walks on and sings, and with such a strange accent that when, at the end, he made a speech of thanks, some said it was Rumanian and some said it was French.

Edvina comes on, at first, in an ordinary walking costume, not trying to look beautiful, or anything like that. Originalities of this kind strike one at every turn. Lupino Lane nearly falls off a high stool, and then quite falls over himself.

During the first interval, many people were cynical; but I found in it much cause for belief that, if a producer like Komisarjevsky were given more opportunities by musical producers, he would develop something. The production must have cost anything from \$50,000 to \$75,000, a lot for us.

I heard, beforehand, that Edvina, true to grand opera tradition, would sing only four times a week. Possibly, with this in mind, she had an understudy of great singing ability. Indeed, the understudy went on on the second night—and beat Edvina.

George Metaxa, the Rumanian tenor, was more fortunate than the Portuguese tenor in "The Good Old Days" and the so-called Turkish tenor who appeared in "Love's Awakening." Both those flopped.

One of your managers should seize on to Metaxa soon. If you called him an Irishman, he'd bring down Tammany Hall.

Arthur Prince's Fruitless Try

I feel sorry for Arthur Prince, the ventriloquist, who staged "Ourselves," first of all with great secrecy, concealing even his own name, and hiding all the names of the artists, saying "The show's the thing." When I pointed out that people wanted to know who the artists were, Prince changed his plans, and put all the names outside the theatre. That didn't help. The ventriloquist had chosen too many dummies.

On the first night, it was soon seen the show was not the thing. Prince did his usual ventriloquism with success, and some brilliant whistling; and there was some beautiful scenery; but the material was pitiful.

They called in Herbert Mason, the producer, for counsel. They sent for sketches, and they got to work on doing things that should have been done before the curtain went up.

There was a sketch by H. C. G. Stevens called "Reprieved," with the result that the last words on the program were "Reprieved" by H. C. G. Stevens. I hope it will be. Next day they asked Stevens to write some more sketches.

Fattest Actor's Thin Time

Oscar Asche's bankruptcy did not surprise his friends. For years Asche has been open-handed, free, almost stupid in his generosity. When richer managers held back, he gave \$5,000 to the Green Room benevolent fund. He found jobs for any old Bensonian, or anyone who had worked with him for free; and he was kindly to a fault.

Then his Australian tour failed, an American manager owed him \$35,000 and he grew so fat that there was not room in many plays for his 350 pounds of flesh.

Asche's acting as Maldonado in "Iris," and Petruchio in "The Taming" (Continued on page 3)

SAILINGS

June 23 (New York to London)
Eddie Darling, Mr. and Mrs. Bert Errol (Aquitania).
June 22 (Paris to New York)
Arch Selwyn and family (Leviathan).
June 19 (New York to London)
Hazel Harrington, Thos. J. Ryan (Pennland).
June 18 (New York to Paris)
Richard Rodgers, Lorenz Hart (Duillo).
June 17 (New York to Berlin)
Mr. and Mrs. Chas. McGood (Westphalia).
June 16 (New York to London)
Most and Newell (Pres. Roosevelt).
June 12 (London to New York)
Maurice Goodman, Madge Bellamy (Berengaria).
June 12 (New York to London)
Robert L. Stickney (Leviathan).
June 12 (New York to London)
Meyer Golden, Robert L. Stickney (Leviathan).
June 10 (New York to Berlin)
Zella Sisters (Hamburg).
June 20 (London to New York)
Clay Loftus (Republic).
June 12 (New York to London)
Edna Wallace Hopper, Josef Hoffman (Homerik).
June 18 (New York to London)
Arthur Benary (Toscana).
June 16 (New York to Paris)
Mrs. Jack Lait (Pres. Roosevelt).
June 30 (New York to London)
Irving Aaronson, Christine Aaronson, Phil Saxe, Harold Sellers, "Red", Stasify, Jimmy Morgan, Commanders' band (Mauretania).
June 11 (New York to London),

Emanuel Cohen (Majestic).
June 12 (New York to London),
Stuart Fox (Veendam).
June 22 (London to New York),
Marcus Loew and family (Leviathan).
June 19 (London to New York)
Leon Errol (Mauretania).

Touring Troupes Hit By Lack of Coal

London, June 4.
As a result of the coal strike and the consequent curtailment of train service, the cheap fare concession granted to touring companies has been abolished. This means an additional 25 per cent to travelling expenses and great hardship for cheap companies and plays with large casts.

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JANE COWL WALKS INTO LONDON HEARTS IN "EASY VIRTUE'S" HIT

Noel Coward's Story Liked Least of All—Mrs. Patrick Campbell at Head of All Star Cast in New Comedy Called *Clever Idea*

London, June 15. Noel Coward's "Easy Virtue" had a triumphant entry into the Duke of York's with Jane Cowl in the leading role. An exclusive and friendly audience rapturously received the play and especially Miss Cowl despite her evident nervousness. Speeches by Coward, Miss Cowl and Basil Dean were followed by more curtain calls. The newspapers acclaimed Miss Cowl's acting and Dean's production but declared the writing to be a thin work. "What Might Happen" A clever idea sprouting an insufficient plot, and consequently just missing, explains "What Might Happen" which opened at the Savoy. This comedy is an extravagant satire on the British aristocracy, a group of whom become tenants on a large estate which they formerly owned but now possessed by a Cockney war profiteer. Brilliant acting by practically a star company, headed by Mrs. Patrick Campbell, was of great import. Although it has a chance here, the piece is utterly unsuited for America.

"Big Parade" Publicity Worth \$8,000,000—Loew

London, June 15. Marcus Loew and family will sail from here on the *Leviathan* June 22. It is Mr. Loew's opinion the publicity caused by British agitation against "The Big Parade" will increase that picture's American receipts \$3,000,000. Loew insists that he would not present an anti-British film anywhere.

ANDERSON IN PARIS

London, June 15. John Murray Anderson is going to Paris for the purpose of staging several numbers at the Moulin Rouge. He will not return to America until September.

Fairbanks in Paris.

Paris, June 15. Paris is currently entertaining Douglas Fairbanks, Mary Pickford and their adopted daughter.

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Cheaper Abroad

Shore resort business in Atlantic City and other Jersey coast places is generally off, the slump being ascribed to the European migration. The pleasure-seekers are all Europe-bound, sailing reservations being booked solid for over a month in advance. Economically, the Atlantic City "wise mob" figures that it costs almost as much for a stay at the \$16 a day Atlantic City hotels as a few weeks abroad, hence the preference for crossing the Atlantic.

ELSIE JANIS CANCELS

Will Not Play 3d Week at Vic Palace—Too Much Smoke

London, June 15. Elsie Janis will not appear at the Victoria Palace next week having canceled her engagement on the claim that cigarette and cigar smoke is further injuring her already affected throat. The management gives out this explanation, but in other quarters it is believed that Miss Janis cannot draw at this house for three consecutive weeks, as her material is not new. Herbert Williams and Co. will replace Miss Janis and Will Mahoney is to make his London debut at this theatre next week.

IDA RUBENSTEIN PUT ON "ORPHEE"—NOT OVER

Another Musical Produced in Paris Is "Helene"—Mme. Madeleine Presented

Paris, June 15. Two more spring openings here with nothing startling in either. For the special performances of Ida Rubenstein's "Orphee," by Roger Ducasse, was produced at the local opera, with Chereau the sponsor. It made but a slight impression. There is a short lyrical section in this mimodrama version of "Orphee," sung by Madlen, Cambon and the Meses. Lalande and Marillet. Likewise is a snatch of dancing arranged by Leo Staats. Mme. Rubenstein is credited with having footed the bills as well as claiming the leads. The second premiere was that of "Helene" (renamed from "Les Fantasties d'Heleen") at the Daunou. Mme. Madeleine makes this presentation, an operetta version of F. Nozler's "Retour d'Helene" created some time ago at the Edouard VII. It is a mythological work and was fairly well received. Mme. Carlier plays Helen of Troy, supported by Berley, Robert Arnoux and Suzy Wincker. Offenbach's "Belle Helene" is preferable.

Dollys in Guitry Comedy?

Paris, June 15. The Dolly Sisters may do a comedy by Sacha Guitry at the Theatre Varietes next season. A previous report had the girls returning to America for pictures in the fall. London will see Guitry and his wife, Yvonne Printemps, for three weeks beginning June 21. Guitry is taking a Mozart operetta across the Channel for the venture at the Gaiety.

Jarrow's Wife Dies

London, June 15. Jarrow, the card manipulator, left the Holborn Empire (vaudeville) abruptly last week because of the death of his wife. A cable from Berlin informed the magician that his wife had succumbed to cancer. He immediately entrained.

Irving Marks in Hospital

London, June 15. Irving Marks is in the American Hospital here as a result of a fractured shoulder sustained in a fall.

HIGHBROWS ENTHUSE OVER RUSSIAN BALLET

But Lack of Personalities and Too Much Futurism Dilutes Performance

London, June 15. Diaghileff's Russian Ballet drew the most fashionable audience assembled here in years last night (Monday) at His Majesty's. The gathering eclipsed the opera for selective brilliance. A splendid orchestra, conducted by Goossens, accompanied the ballet, but the foreign troupe lacks dominating dancing personalities. Stravsky's new ballet, "Les Noces," is a merry ode to futuristic bunk, although the high-brows waxed ecstatic over it.

MINSTRELS A "BUST"

London, June 15. The colored minstrels at the Maskelynes theatre became a "bust" yesterday afternoon (Monday) when the management announced to a waiting audience that money would be refunded. It was additionally stated that the theatre would not open until July 19 when an ordinary magic program will be offered.

2 London Cabarets Tiring of "Shows"

London, June 15. Two local cabarets will cease to offer nightly entertainment. The Metropole (hotel) will permanently close its cabaret in August, and the Cavour is also abandoning its floor show as an attraction.

Robt. Armstrong Marries

London, June 15. Robert Armstrong, playing the prize-fighter in "Is Zat So?" walked to the altar June 12 with Ethel Jones. Armstrong has left the show and will honeymoon in Paris for a week with his bride. He will resume playing June 21.

Openings at Paris Music Hall

Paris, June 15. Perot and Taylor, dancers, and Barney Meely opened at the Champs Elysees Music Hall (vaudeville) Friday.

Glyder-Weldon Marriage

London, June 15. Hilda Glyder and Harry Weldon were married here today (Tuesday). Weldon was previously married but a divorce was obtained last winter.

Frederick Harrison Dead

London, June 15. Frederick Harrison, 72, died last Saturday (June 12) of heart failure. He had been the lessee of the Haymarket theatre for 30 years.

Cortez and Peggy Leave Revue

London, June 15. Cortez and Peggy have left the Cochran revue at the Pavilion with White and Manning replacing.

Pat Malone Ends Connection

London, June 15. Pat Malone's directorship of Grossmith and Malone, Ltd., terminated May 31.

Leon Errol Coming Back

London, June 15. Leon Errol is vacationing in town but sails from Cherbourg on the Mauretania next Saturday, June 19.

LONDON AS IT LOOKS

(Continued from page 2)

of the Shrew," was sheer genius; his Hadj in "Kismet" was remarkable. Now, Asche has a cooking stove of his own invention which, if properly managed, would bring him in another fortune. He has cooked me lunch, himself, with this.

Author's Fees for Charity

Margaret Bennerman does not seem to have re-established herself with "Engaged"; but "Our Dogs," a short play which follows it, shows the kindly intentions of Alfred Savoir, the French author, who has given the fees to the Green Room Club for its charities. Savoir, who wrote "Bluebeard's Eighth Wife," and "The Grand Duchess and the Waiter," has written a new play, in which Miss Bennerman will star next autumn. It is hard for her to live up to "Our Betters."

Where the Critics Go Round

We have an institution in London called the Critics' Circle. I don't think I shall ever join it, now. My friend, John Parker, the editor of "Who's Who in the Theatre," asked me to the annual dinner, the other day; but then he is a kindly man, as anyone who has to examine the birth certificates of actresses must be. Parker's journeys to Somerset House, to make sure what century our leading ladies were born in, are famous in the theatre. Lady—always complains to me he is 10 years wrong! No fewer than 18 speeches last Sunday night, when the critics dined. John Parker, the honorary secretary, sat next to me, and timed them all, wondering, half way through whether the speeches would ever stop. As no fewer than four actresses—Melba—were down to respond, he nearly gave up counting; but, fortunately, Marie Tempest, Irene Vanbrugh, Fay Compton and Olga Lindo spoke, on an average, only two and a half minutes each. So we got through before throwing-out time.

Words—Words—Words

E. A. Baughan, Ashley Dukes, St. John Ervine and Sir Alfred Robbins were four critics who spoke; none of them said anything. The Earl of Cromer, who is Lord Chamberlain, read a long speech; but it was as dull as expected or suspected. Ervine usually stirs up trouble, as I do, at a dinner; but, this time, he was so flattered that even his wife looked glum. Leon Quartermaine, who is Fay Compton's husband in private life, expressed a rather fatuous desire that more playwrights should be critics; he was referring to the fact that Ashley Dukes and St. John Ervine were both. Little does he know that nearly every dramatic critic in London writes plays all day. Hubert Griffith, Peter Page, Chance Newton, James Agate, Harris Deane, W. A. Darlington, William Pollock, Herbert Farjeon and Malcolm Watson are all critics, and all playwrights, of some kind or another.

O'Casey the "Wobbly"

Sean O'Casey, who belongs to the Independent Workers of the World, did not put on dress clothes for the occasion, because he never wears them. He made a speech, saying there should be no private property in the theatre. His own private property in "The Plough and the Stars," by the way, does not amount to much. It was hailed as a work of genius, but is not a success. Like all Irishmen who come to London, he loves it, and he is returning to Dublin, in a day or two, to say so. When I remarked that the only Irishmen who did not like us, nowadays, were the Irish-Americans, he replied, "What do they know about Ireland, anyway?"

The Old Fair-Ground "Blood"

In the old days of the fair grounds, the most famous drama in England was "Maria Martin, or The Murder in the Red Barn." It used to be played in the days of "Pepper's Ghost." I came across established actors rehearsing it yesterday in readiness for a charity show Sunday. Sam Livesey, who is playing Richard Bennett's part in "They Knew What They Wanted"—Alan Parsons, who has seen both productions tells me that Livesey's performance beats Bennett's and that Tallulah Bankhead is cleverer than Pauline Lord's—was telling me he acted in this play in his father's fit-up show, over 40 years ago. He was then a boy of ten or so. These Sunday night shows are a puzzle in London. No less than three last Sunday, when, as the critics were all dining, there were no critics to go. One of them, by C. K. Munro, who has just had two plays produced on the same day in New York, is called "The Mountain," and deals with a general strike. When played a second time, on Monday afternoon, it started at two o'clock and went on until 6:45, so late that "The Great Lover" thought he could not do any great loving that night. There were 40 speaking parts—all male—and they all do it for love!

Pauper's Fees for Broadcasting

Billy Bennett is the latest vaudeville artist to protest against the meanness of the broadcasting management. They offered him \$75 for a 20-minute show, promising, too, that he would have a lot of cheap publicity. "I got more publicity, last week, out of the royal music-hall performance," he said, "than any broadcasting could do for me. Now I want to go in and capitalize it." Too long have stage performers failed to realize that, if they are playing for 3,000,000 people, they are entitled, in my opinion, to one farthing each per person. That would work out, for a single turn, at \$15,625 which, as every artist will agree, is fair pay for 20 minutes.

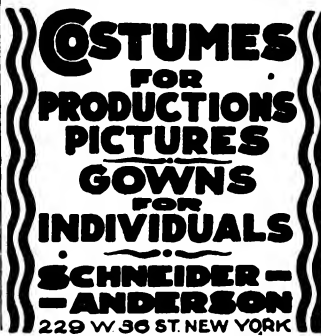
LADY DIANA PAID FACE LIFTING CLAIM

Her Chicago Attorneys Settle Dr. Shireson's Bill—Denial at First by Mother

Chicago, June 15. Face lifting operations were actually performed on Lady Diana Manners by Dr. Henry Shireson during her appearance here in "The Miracle." Lady Diana and her mother denied that any surgical work had been performed by the doctor on the actress when Shireson presented his claim for payment, and were still calling his story of the operations absurd when sailing for England. Last week, Kirkland, Patterson & Fleming, attorneys for Lady Diana, negotiated with Attorney Patrick H. O'Donnell, for Shireson, and payment of the \$1,000 bill was made.

REVIVAL GETS OVER

London, June 15. Somerset Maugham's "Caroline," which failed in 1916, has been revived at the Playhouse, and successfully. The play's reception is mainly attributable to its stupendous cast.



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"BLACKJACKING" PRESS AGENTS COMPLAINED OF TO WILL HAYS

Film Trade Pressmen Surprise "Czar" with Tales of Tactics—Publicity for Advertising, or Else—Hays After Names for Action

Will H. Hays is to take up the matter of "blackjacking" film press agents with the members of his association, following a complaint that was made to him by several of the trade paper editors at a luncheon which General Hays tendered to the trade press at the Union League Club yesterday (Tuesday).

The president of the Associated Motion Picture Producers and Distributors of America seemed amazed when informed the picture press agents were utilizing their advertising appropriations as a "blackjack" to compel the trade papers to print their publicity matter.

A specific instance which is said to have occurred yesterday morning in the office of one trade publication was of a press agent for a news reel company bringing advertising copy into the office and insisting that the publication print an attack on another news reel company because of the advertising.

Several instances of trade papers penalized by press agents and advertising managers because they did not publish the trade publicity sent to them in the manner which the press agent thought it should be handled, were cited.

General Hays stated that he would take the matter up with his board of directors at their next meeting and have the matter fully discussed. He invited the trade press to inform him privately as to which press agents and advertising managers were the particular offenders in the "blackjacking."

LLOYD WILLIS DIES

Lloyd Willis, 48, acting as special home office representative for the Warner Bros. for almost a year, died June 12 at his home in New York at 370 Riverside drive. Willis' death was due to septic poisoning resulting from an operation performed May 30. With him at the time of his death were his wife and nine-year-old son. The remains accompanied by his wife and son and Sam Morris, general manager of distribution, were moved to Church Creek, Maryland, Willis' birthplace, and interred in the family plot. His mother, 81, also survives.

Willis graduated to the picture industry from the newspaper ranks. He was on the staff of the New York "Herald" at one time and joined the Fox organization as a film salesman. After that he was with the National Theatres for a time and then entered the ranks of the Selznick forces.

After the forming of the old National Association of the M. P. Industry Willis became assistant to Frederick Elliott, who was at its head. When it disbanded and the present Hays association formed, he was with it for a time and last year was one of the promoters of the Greater Movie Season.

Last year Mr. Willis joined the Warner Bros. and represented them in a sales capacity in the western territory transferring from that post to the home office.

LEHRMAN DIRECTING JESSEL

Los Angeles, June 15. Henry Lehrman will direct George Jessel in "Private Izzy Murphy" instead of Charles ("Chuck") Reisner. Reisner is cutting "The Better Ole," recently finished by Syd Chaplin, and it will take him about three weeks to complete the work.

Jessel arrived here last week with production on his picture to begin about June 24.

SUMMER SUBSCRIPTION

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\$1.75—3 Months

Send remittance with name and address

UNHAPPY ENDING BEST LIKED IN "SOLDIER"

Finale Changed in Los Angeles at Figueroa—Director Wants It Universal

Los Angeles, June 15. After the first few days, the ending of "The Unknown Soldier," which was held over, playing two weeks at the Figueroa, was changed from a happy finish to one that was more like the title.

In the version first played, the hero returns as the girl is about to go through a mythical marriage with the soldier who has not returned. She stands at the altar by herself and the ceremony takes place with the doughboy appearing just in the nick of time.

The second ending has all allusion to the final return of the soldier cut out, leaving the girl alone.

This is the fadeout originally intended, according to Renaud Hoffman, the director who has been fighting to have it screened in that manner. He won out here and wants to give the same final to the picture wherever it is played.

According to theatre officials, the patrons like the second and unhappy ending best.

\$5,000 Damage Suit as M-G-M African 'Invasion'

Cape Town, May 13. The recent much boomed and intended invasion of South Africa by Metro-Goldwyn-Mayer had its sequel in the Supreme Court here when H. Berrington Blew applied for and obtained an order attaching films of the defendant and was allowed to sue the company for \$5,000 damages on breach of contract.

According to the story Blew, who toured over here with the films, "The Life of David Livingstone" and "Zeebrugge," became acquainted with Harry M. Bernstein, from New York, authorized agent for M-G-M. In February. It was the intention of opening competition to African Theatres, Ltd., who monopolize the film industry in this district.

It is said that a verbal agreement was reached whereby Blew would tour the country with "The Merry Widow" and share in the profits; it was also agreed that other films should be handled in this manner. Subsequently Blew booked halls and incurred the customary expenses for opening in this city.

It was then that Bernstein notified Blew he had changed his plans and on March 19 left by steamer.

In his court plea, Blew asked that jurisdiction be founded to attach the following films now lying in a warehouse, being "The Merry Widow," "Rancola," "The Navigator," "Ben-Hur," a Jackie Coogan feature and a Norma Shearer picture.

The judge granted the order asked and also allowed Blew to sue M-G-M. by edictal citation for the \$5,000 alleged as damages for breach of contract.

Lefty Flynn Moving Over

Los Angeles, June 15. Upon completion of "The Wild Bull of the Pampas," Lefty Flynn will leave Harry Garsson's management and sign a contract with F. B. O.

H. M. Warner Remaining East

Los Angeles, June 15. Harry M. Warner, due back here from New York June 19, has postponed his trip and will not leave the Eastern metropolis until July 15.

Warner is making preparations for the premiere of "Don Juan" at Warner's, New York.



BUSTER KEATON
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Der größte Lachstern der Szene

ERNO RAPEE
JAZZ - SYMPHONIKER
mit einem Orchester
aus Berlin

This week on the stage of the Ufa Palast conducting his "Jazz Symphonikera"—a Continental sensation. Of this most successful jazz orchestra, which Rapee himself selected and trained, the Berlin Morgenpost wrote: "Erno Rapee played with his Jazz Symphonikera with enchanting verve. The audience roared with enthusiasm."

And the Nachtausgabe: "He plays with his musicians like a hypnotizer—rhythmic hypnotism. That's what Rapee achieves, to let the rhythm act like the spell of the hypnotizer."

MYSTERY ATTACHED TO UNOFFICIAL BUREAU

Congressman Rainey Centers Attention on Bureau of Commercial Economics

Washington, June 15. The Bureau of Commercial Economics, not in any way a Government bureau in spite of its name, received considerable publicity when Congressman Rainey, of Illinois inserted a speech in the Record extolling the official sounding bureau.

Other Congressmen, however, though not going in the official record of the House proceedings, have and are voicing their protests against the showing of foreign films in this country by this particular organization, many of the films, it being stated, containing foreign propaganda.

There is in Washington a series of confidential reports from the Canadian Government wherein that Government was much displeased with the methods of the "bureau" and especially as to its right to advertise it was co-operating with that Government in the distribution of motion picture films.

Considerable mystery attaches to this "bureau" and its real function. An attempt was made last year in connection with the Wardman Park Hotel for the use of the little theatre in that hotel for the showing of pictures.

The report from the Canadian Government sets forth that in October, 1924, 18 films were obtained through Sir Robert Borden under an agreement to furnish distribution figures. These figures were never forthcoming. In January, 1925, the Canadian officials demanded the return of the films.

Replying, Randolph Boggs, according to letters appended to the report, the head of the organization stated that upon the receipt of a check to cover cost of six shipping cans and 18 vault cans the films would be returned.

Demanding the films again, but without the check they were returned in two lots, eight at once and the remaining 10 six months later.

Canada's Question
Later Mr. Boggs is reported as again writing in "connection with a delicate matter" to Hon. T. A. Low, in charge of motion pictures for the Canadian Government. Mr. Low in replying to this letter said:

"Recently I had drawn to my attention a question of the propriety of your organization using on its letter head the phrase 'co-operating and allied with the Dominion of Canada.' Would you kindly let me know on what basis of understanding or by virtue of what undertaking this statement is used on your letter head?"

There has also been some difficulty between Mr. Boggs and the Department of Commerce here. It is stated. Officials of the department, however, refused to discuss this phase.

Director Tires of Waiting—Switches

Los Angeles, June 15. Harry D'Arraste, a French director, got tired of waiting four months to direct a picture for Metro-Goldwyn, so he obtained his release and has signed with Famous Players.

STANLEY FURNISHING 15 WEEKS FOR ATTRACTIONS NEXT SEASON

Houses Added During Summer—All Booked by Acme Exchange—Unnecessary to Give Routes in Advance—Plenty of "Names" and Attractions

INFORMED OF SUICIDE PROBE—LOVE COOLS

R. S. Savage Scratched Wrists Over Clara Bow—Chum Says Kisses Made Sore Lips

Los Angeles, June 15. Robert S. Savage, former Yale football star, who attempted suicide when Clara Bow, screen actress, refused to marry him, lost his ardor when informed at the General Hospital he would have to face insanity proceedings. A California state law requires the sanity of any person who attempts suicide to be investigated.

Savage said he had put on an old suit of clothes, sterilized his razor and then scratched his wrists. Instead of letting the blood splash upon the photograph of Miss Bow, as he had stated at first, he was forced to squeeze it out of his wrists and rub it on the photo according to his new declaration.

Miss Bow, when questioned about Savage's statement that he would win her yet, said: "That's the stuff they cook apples for."

The State Lunacy Commission examined Savage later and pronounced him sane.

Gus Patterson, Savage's chum, testified that Clara kissed Savage so violently at one time his lips were sore for two days.

Prohibition Out—Hays

None of the producers, directors or title writers in the picture industry is to be permitted to suggest that there is anything but a neutral attitude existing in motion pictures in regard to the prohibition question.

That is one of the messages Will H. Hays is going to carry to the picture makers on the west coast when he departs for Los Angeles Friday.

The picture industry, according to Hays, has troubles enough of its own, and it should not take sides one way or the other in the wet and dry fight. The obvious puns and wise cracks anent prohibition in titles are to be barred from the screen, to make certain that neither side can accuse the film industry of spreading propaganda for or against.

Hays is to remain on the coast several weeks. While in Los Angeles he will attend the convention of the National Editorial Association, to be held the first week in July. The semi-annual meeting of the west coast division of the A. M. P. P. D. A. will be held and matters pertaining to the industry will be straightened out at that time.

Before leaving Hays held a meeting with the trade press editors and advocated that the meetings be made a monthly affair, at which the newspapermen might discuss the general welfare of the industry with him.

U AND THE NORTHWEST

Portland, Ore., June 15. Universal is rumored to be acquiring several theatres located in Dallas, Ore., Kelso, Wash., and Corvallis, Ore.

The report claims that they have taken options on properties in these towns and that they will be added to the theatres already controlled by Universal.

Rowland at Studios' Opening

Los Angeles, June 15. Richard Rowland, general manager of First National, is expected here June 22, to be present at the formal opening of the new studios in Burbank.

Two companies are scheduled to begin work there that day.

The Stanley Company (combined circuit) will have 15 weeks lined up for acts and presentations by September, booking through Jack McKeon of the Acme Exchange, New York, according to present plans.

The circuit will play presentations with acts and pictures in several of their straight picture houses. Those added to the seven or more weeks now playing presentations and acts will represent the 15 weeks bookings.

The Metropolitan, Washington, is being readied for presentations and pictures and a large stage will be built in the former straight picture house.

In addition two new Stanley houses are to be erected in Philadelphia. One, a 4,600-seater, will be at 20th street and Market, and a 4,000-seater at 21st street and Market.

The circuit is lining up "names" and "attractions" but no routes for next season have been issued, due to the liberal supply available of stage material.

O'NEILL AS PUBLICITY CHIEF AT F. B. O.

Joseph Jefferson O'Neill, formerly star reporter of the morning "World" and for several years attached to the staff of Will H. Hays immediately after the organization of the A.M.P.P.D.A. first as assistant to Hays and more lately as special representative, has been appointed to the post of chief of publicity of the F. B. O.

Joe O'Neill started operations at F. B. O. Monday, relieving Edward McNamee of the publicity work, the latter having been first assigned to the task of sales promotion and later having had the publicity added.

Increased activities of the sales promotion division and its added importance to the organization due to the rapid growth of F. B. O. in the past few months made it necessary that McNamee devote his full time to that work.

Hy Daab, who has charge of advertising and exploitation of the F. B. O. product will continue at the helm in that division.

Advances Rudolph

William K. Rudolph has been appointed general supervisor of exploitation for Fox by James H. Grainger. Charles P. Cohen, present manager of the exploitation department, will continue in that capacity and co-operate with Rudolph.

The Fox organization intends placing from 25 to 30 high-powered exploitation men in the field for the coming season, so that exhibitors will obtain a greater measure of service with their playing of the Fox attractions. The exploitation men in the field will have their headquarters in the various Fox exchanges in the key cities of the country.

FRED BEETSON DUE EAST

Los Angeles, June 15. Fred W. Beetson, secretary of the Association of Motion Picture Producers, leaves here next week for New York, to transact some personal business.

He will return July 6, in time to take care of the arrangements for the entertainment of the National Editorial Association, guests of the Producers during their stay here.

COSTUMES FOR HIRE

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SUBSIDIZED TRADE PRESS

N. L. Nathanson of Canada "Soliciting" Advertisements for "Canadian Film Digest," Claimed by "Exhibitors Trade Review" as Its Property—Mrs. Ray Lewis Continued in Charge of Canadian Trade Weekly—\$100,000 Conspiracy Suit Against Nathanson by Mrs. Lewis Simultaneously "Adjusted"—"To-Day" Rumored to Receive Ad Soliciting Assistance From M-G-M Executive

ANOTHER EXPOSE

A trend on the part of various producers and distributors to "bank-roll" trade papers for control is becoming so marked it is thought about time to reveal subsidizing conditions existing in the picture trade-paper publication field.

At present in New York are two film trade publications reported under the thumb of the producing and distributing end of the industry. One is being carried on through the financing of a picture producer associated with one of the larger producing and distributing organizations, while the other was lately purchased by a distributor in a neighboring country and combined with a New York publication.

It has been well known that the majority of the out-and-out trade papers in the picture business were in the past operated on a quid-pro-quo basis—so much for so much. Advertising was the medium through which all things editorial were created or censored.

None of the straightaway picture publications ever said anything adverse about the product of any of their big advertisers. One paper, rather than pan the picture product of its advertisers, it was said, and still wanting to play fair to a limited extent with the exhibitors who were subscribers, discontinued the reviewing of films.

"Putting Up Coin"

Only of recent development is this idea of "putting up the coin" to operate papers devoted to the trade on the part of the producers and distributors. If the actual owners of the papers acknowledged their ownership the idea might be closed to criticism, but the scheme of remaining in the dark and letting figurehead editors conduct the papers as owners is misleading and practicing deception, which is an injustice to the exhibitors—readers of these publications, few in number as the exhibitors may be.

During the last 10 days two instances of the mighty hand of the producer and distributor working in the background and exercising and mailed fiat were brought to light in New York.

"Canadian Film Digest"

The first was through a letter sent broadcast to producers and distributors who are selling their product in Canada either through their own exchanges or through the various film distributing channels controlled by N. L. Nathanson. Nathanson advised producers in New York that the "Canadian Film Digest," heretofore conducted by Mrs. Ray Lewis, was an "indispensable publication for anyone wanting to do business in Canada. He advised and suggested their taking a certain amount of advertising weekly in the paper for a year. The amount "suggested" was anywhere from one to two pages a week.

That led to an investigation. It was discovered that although the "Exhibitors Trade Review" announced in its columns some time ago it had purchased the "Canadian Digest," it was N. L. Nathanson who was understood to have become interested in the publication and retained Mrs. Lewis as the editress under a salary, working out an arrangement with the "Trade (Continued on page 12)

DAYLIGHT SAVING OFF AT BINGHAMTON, N. Y.

Binghamton, N. Y., June 15. Daylight saving time is out in this town.

The Common Council has halted it as a result of combined efforts of theatrical and factory interests.

"King of Kings" as De Mille's Biblical Play

Los Angeles, June 15. Cecil B. De Mille will direct a picture based on the life of Christ, titled "The King of Kings." Jeanie MacPherson, Denison Clift and Jack Jungmeyer are working on the script.

Roy Pomeroy is to assist in making the miracle episode, as he did in "Ten Commandments."

Gertrude Lawrence, of "Charlot's Revue," was chosen to play "Mary Magdalene" in the production.

Green Directing Two Important Fox Films

Los Angeles, June 15. Alfred E. Green, ace of the First National directors, has signed a contract with Fox to direct "The Auctioneer," and "Is Zat So?"

Both of these pictures are to be made this year.

Green at the conclusion of his contract has an offer from one of the larger producing companies to head his own production unit if he chooses to make pictures for them.

Stallings Tinting "Glory"

Los Angeles, June 15. Laurence Stallings, author of "White Price Glory," will title the screen version, now in the making by Fox.

Mr. Stallings looked over some of the "rushes" of the picture at the Fox studios. He readily agreed to assume the titling work when suggested to him, it is said.

McCormick-Moore Rift Denied

Los Angeles, June 15. There is no rift between Colleen Moore and John McCormick, as has been reported in the east. It is believed here that a discharged employee started the rumor.

Mr. McCormick and his wife have been inseparable since their marriage and both are indignant at such a report.

SALACIOUS LIMIT

Los Angeles, June 15. The California, San Francisco, in getting out its newspaper advertising for "Silence," the DeMille picture, seems to have gotten away from the standard of legitimate salacious advertising set down by the Hays organization. One of the ads in bold face carried a line—"The Love Letter That Ruined a Man's Life"—with an arrow pointing to the letter which read:

"My Dear Jim:

"I have just come from the doctor. Phil Powers took me there, but of course, he does not know. I only told him I wasn't feeling well. He waited outside, then took me home.

"Jim, you cannot leave me now—it is not me alone that is going to suffer. I told you I'd give you up, but, Jim, I cannot do it. My heart is just crying for you."

It is said that the Hays organization will take measures to see that this offense is not repeated by the management of the California, which is a Public house.

Warners Fill Road Show Syd Chaplin's Nine Reeler

Los Angeles, June 15. Syd Chaplin's "The Better 'Ole" will be released in nine reels by Warner Brothers. It is to be road showed.

The Warners figure the picture as the best Chaplin has turned out and assert it will get as good value at \$1.65 as Charlie Chaplin's "Gold Rush."

JUANITA HANSEN'S RETURN

Los Angeles, June 15. Juanita Hansen is returning to motion pictures here this week. She leaves immediately for Alaska, where she will appear in the featured role of "Aurora," a story written by Francis Akin, former professor of psychology at the University of California.

An independent company is making the picture.

Operating On Lubitch

Los Angeles, June 15. Ernst Lubitch will be taken to a local hospital for an operation today, as he has suffered for some time with kidney trouble. His condition is serious.

75 LOSING HOUSES IN CALIF. MAY CLOSE FOR SUMMER OR FOR GOOD

State Over-Seated—Losses Run from \$200 to \$5,000 Weekly, According to Size of Theatres—Business Way Off—Conditions Growing Worse

'WON'T SELL'—LAEMMLE

Los Angeles, June 15. With business conditions in the picture houses through California getting worse instead of better, it is understood that by July at least 75 houses in the state will be closed; some for the summer and others indefinitely.

Theatre men realize this state is over-seated heavily, and that with the dearth of business the houses easily feel the effects.

They claim that some of the smaller houses which only seat from 600 to 800 are losing anywhere from \$200 to \$500 a week, while houses in the 1,500-seat class and over are losing from \$1,000 to \$3,000 a week.

With a few among the larger houses where \$5,000 has been the "red ink" figure for some time.

Larry Semon Directing

Los Angeles, June 15. Larry Semon, starring in his own comedies for the past 10 years, will shift to the other side of the camera, having been engaged to direct comedies for Mack Sennett.

County's Injunct. Against 'Sunday' Shows Dissolved

Charlton, Ia., June 15. Judge E. S. Wells has dissolved an injunction against two local picture houses which halted their Sunday shows. The county attorney sought the injunction on the ground of violation of the statute forbidding unnecessary Sunday labor.

Judge Wells in giving his ruling said:

"To my mind there can be no doubt that the operation of moving picture shows is a violation of the criminal statute. The violation of a criminal statute in the absence of express legislative enactment is triable as a law action and to a jury at the election of the defendant.

"Equity, being a civil remedy, cannot take jurisdiction of the violation of the criminal statute in the absence of express legislative authority so to do. No property rights are involved here in that the plaintiff has a speedy remedy at law if the penalty imposed by the statutes is inadequate to deter the defendants from violating the law. That is a question for the legislature and not for a court under the pleadings and the law as I view it."

J.-V. H. Closing Aug. 1

Portland, Ore., June 15. The Jensen-Von Herborg deal with North American Theatres is now expected to be closed August 1, with North American paying \$100,000 in addition to the option price.

Three bankers from St. Louis have been brought on to help finance the deal.

Stockholders in the Jensen circuit are expected to receive 30 percent of the stock of the new corporation, which will be capitalized for \$3,000,000.

Hal Horne will have general supervision when the deal is finally consummated.

"ASSISTANT HERO"

A picture firm executive recently received a letter from a film struck boy desirous of entering the movies.

"I would like, the boy's letter read, "to be an assistant hero."

U. A. JOINING HAYS'

United Artists, which is, with Pathe, the only important film company not allied with the Hays' organization, is expected to join shortly.

F. B. O., another outsider, joined the Hays' group recently after the acquisition of that firm by Joseph Kennedy.

Lillian Rich Secures Release from DeMille

Los Angeles, June 15. Lillian Rich and Cecil B. De Mille, who held a contract on her services, have parted as actress and producer. Miss Rich became dissatisfied when loaned to other companies, only working in one De Mille picture in 14 months. She also did not like the kind of pictures assigned to her. Another contention was the smallness of her salary check, she declared.

The producer engaged Miss Rich at the time she played in "The Golden Bed." She declares she took a cut in salary in order to work under the direction of De Mille. Since then she has not appeared in one picture De Mille directed.

The producer-director released Miss Rich from her contract, although his present option on her services does not end until October.

Another Film Rep

Mike Mindlin, legit producer, has taken tenancy of the Playhouse on 5th avenue, New York, for a film rep policy similar to that in vogue at the Cameo.

The Playhouse seats 284.

This theatre was originally planned for a little theatre regime.



RUBY BLAINE

An accomplished screen artiste and looked upon as a future screen luminary through her natural ability and exceptional screen appearance, Ruby Blaine is about to start in her next picture "The Great Gatsby" for Famous Players at its Long Island studios.

Miss Blaine's last picture making was in "Fine Manners" (F. P.), but recently completed.

FORUM
THEATRE BEAUTIFUL
LOS ANGELES

STARTING SAT.
JUNE 19

**CECIL B.
De MILLE**

Presents
The Rupert Julian
Production

"SILENCE"

WITH H. B. WARNER,
VERA REYNOLDS
and
RAYMOND HATTON

On the Stage
Ted Henkel
and His Orchestra

JUNIOR STARS IN PERSON STILL HELD DOWN CHICAGO TO \$38,000

Oriental with Paul Ash, Jumping Pacemaker at \$46,750—"Beau Brummel" Dug Up for Orchestra Hall Got \$7,000—McVickers, \$15,000

Chicago, June 15. Paramount's junior stars didn't start much around the loop last week. The Chicago figured \$38,000 with the precocious youngsters in person and on the screen in "Fascinating Youth." Very little exploitation went with the unique presentation. A few 24-sheets were scattered at wide intervals about this large village. Publicity is what an event of this sort requires.

"The Volga Boatman," in its third week at the Orpheum, was down to \$9,500. The picture has not displayed the box office kick expected here. "Kiki," at the Roosevelt, also in its third week, around \$13,000. Probably one more week for this Norma Talmadge film.

The box office queue at the Oriental continues to extend around the corner onto Dearborn street on several occasions during the day. All possibility of judging the value of a picture played in conjunction with Paul Ash has long since ceased to exist. Last week it was Charles Ray in "Paris." Tally was \$46,750. The John Barrymore picture, "Beau Brummel," resurrected for a week at Orchestra hall, grossed \$7,000, pretty good for location and revival. The Randolph took a shade over \$4,000, with the week broken up with three changes. "The Still Alarm" is a sample of what the Randolph calls a "revival."

Estimates for Last Week
Chicago—"Fascinating Youth" (F. P.) (4,100; 50-75). Future "greats" gumshoed in. Lack of publicity. \$38,000.

McVickers—"Sporting Lover" (F. N.) (2,400; 60). Picture rated bad, making it tougher for house having hard time trying to break even. Around \$15,000.

Monroe—"Tony Runs Wild" (Fox, 2d week) (975; 50). Holdover for Tom Mix and horse. \$4,100.

Orchestra Hall—"Beau Brummel" (revival). \$7,000; grinding at 50c.

Oriental—"Paris" (M-G-M) (2,900; 35-60-75). No let-up in pace of new house made into a gold mine by Paul Ash, wizard of box office alchemy. \$46,750.

Orpheum—"The Volga Boatman" (P. D. C., 3d week) (775; 75). Boost in admission scale should have helped more. \$9,500 last week; fair.

Roosevelt—"Kiki" (F. N.) (1,400; 50-75; 3d week). \$12,000-\$13,000.

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\$7,500 PROVIDENCE'S TOP

Victory and Strand Do It—New Negri Film, \$6,000 at Majestic

Providence, June 15. (Drawing Population, 300,000)

Business fell off last week, dragging grosses down to average or slightly lower levels. Good weather on the whole is given as the reason for the dullness.

A few more weeks before the Sunday movies bow to summer weather is the estimate conceded by local managers.

"Ella Cinders" at the Strand, was hooked up with the comic strip of that name published by a local paper, and did good business for the house.

Estimates for Last Week

Victory (1,950; 15-40) "Siberia" (Fox). Generally conceded a success with "Paris" (M. G.) as the filler, \$7,500.

Strand (2,200; 15-40) "Ella Cinders" (1st Nat'l). Brought applause and business although "Dice Woman" weakened bill; \$7,500.

Rialto (1,448; 15-40) "Ransom's Folly" (1st Nat'l) and "Speed Limit" (Gotham). Didn't make a big drawing card; \$4,700 regarded as ordinary.

Majestic (2,500; 10-40) "Good and Naughty." Newest Negri for Paramount well liked and, with "Social Highwayman" as second feature, got \$6,000.

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Leatrice Joy's Settlement

Los Angeles, June 15. Leatrice Joy, picture actress, obtained a final divorce decree from John (Jack) C. Gilbert, picture star in superior court. Under the terms of a property settlement made in August, 1924, at the time of the interlocutory decree, Gilbert is to pay Miss Joy \$15,000 in weekly payments of \$300.

An allowance of \$50 a week is to be made for Leatrice Joy, 2nd, daughter of the pair, until she is 18.

RECKLESS GIRL, \$10,000, BEAT OTHER "LADYS"

3 Kinds of 'Girls' on Films in Washington Last Week—All Liked

Washington, June 15. (Estimated (White) Population, 380,000)

Washington picture theatre patrons had three different kinds of girls to select from last week: "Reckless Lady" at the Metropolitan; "Lucky Lady" at the Palace and "Palm Beach Girl" at the Columbia. All got fair notice considering, but the "reckless" one got the most money.

Estimates for Last Week
Columbia—"Bebe Daniels in 'The Palm Beach Girl'" (F. P.) (1,332; 35-50). No particular excitement, though increasing gross possibly \$1,500 above past few weeks. About \$8,000.

Metropolitan—"Reckless Lady" (1st N.) (1,542; 35-50). Assisted by the Oklahomians, orchestra; got top money. \$12,000.

Palace—"Lucky Lady" (F. P.) (2,432; 35-50). Well liked, though not getting more than usual. \$8,000. Rialto—Reginald Denny in "Rolling Home" (U) and presentation. (1,978; 35-50). Denny's following constantly increasing. Made single personal appearance. Gross good for this house. \$7,600.

This Week
Columbia, "Say It Again"; Metropolitan, "Volga Boatman" (repeat); Palace, "Lovey Mary"; Rialto, "Oh! What a Nurse." (Copyright, 1926, by Variety, Inc.)

Balto's 1st Hot Weather Reflected by Films' Grosses

Baltimore, June 15. First summer heat reached town around mid-week and slowed up the box office trade at most of the houses. The Century led with "The Bat" and the up-town Parkway got a good week with "Stella Dallas." Elsewhere business was off.

Estimates for Last Week
Century—"The Bat" (2,000; 30-65). Started with rush. Good week at about \$16,500.

Rivoli—"Wilderness Woman" (2,300; 35-65). With no bright star picture proved just average at the b. o. \$10,000.

New—"California Straight Ahead" (1,800; 25-50). Denny's return after considerable absence failed to tax b. o. Film failed to click as expected. About \$8,500.

Warner-Metropolitan—"Pleasure Buyers" (1,300; 25-50). Irene Rich, house favorite, consequently offset to weather. \$7,000.

Hippodrome—"Don Q, Son of Zorro," and vaude. (3,300; 25-50). Fairbanks film; draw satisfactory. Around \$9,500.

Parkway—"Stella Dallas" (1,400; 25-50). Drawing power again demonstrated when, after week's lay-off, moved up from downtown Century and boosted business at this uptown box office in what would otherwise have been an off week. About \$4,250.

Garden—"A Man Foursquare" and vaude. (3,000; 25-50). Buck Jones bucked warm weather and came through with satisfactory week. \$9,500.

This Week
Rivoli, "Sweet Daddies"; Century, "Paris"; New, "The Shamrock Handicap"; Warner-Metropolitan, "Other Women's Husbands"; Hippodrome, "Silence"; Parkway, "The Outsider"; Garden, "The Still Alarm." (Copyright, 1926, by Variety, Inc.)

'Volga Boatman's' Quick Return at Met., Mich.

Washington, June 15. "The Volga Boatman" is back at the Metropolitan (Stanley-Crandell) for the current week.

This is the first time in the history of the down town first run houses that a return date for a feature has been put across within a period of three weeks.

NEWMAN'S BIRTHDAY GOOD FOR \$13,800 WEEK

Mainstreet Lagged Behind at \$12,000—Fox Theatre Rumor

Kansas City, June 15. The Newman celebrated its seventh birthday last week, and for the first time in its history the birthday stage presentation did not bear the "Made in K. C." label.

Bebe Daniels in "The Palm Beach Girl," was on the screen and proved one of the best liked pictures the house has had in some time. As in previous years the Newman Symphonic orchestra, this year under the direction of Jacques Blumberg, rendered the "William Tell" overture, which opened the house and which has been the selection used on each birthday program. An original birthday song, with references to pictures played in the past, was Earl Thurston's feature on the organ. It proved a hit at every performance.

The principal bit of gossip was the report, from what is considered reliable sources, that the Fox interests had closed their deal for the location at Thirteenth and Grand avenue. With the new Loew-Midland, and its more than 4,000 seats, going up at Thirteenth and Main, and with the Garden and Missouri standing idle, it is claimed that the town is already overseeded.

Estimates for Last Week

Mainstreet—"The Wilderness Woman" (1st N.) (3,200; 25-50-60). Acts as usual. Hot weather kept many on front porches. \$12,000.

Royal—"Paris" (M. G.) (920; 35-50). Joan Crawford, a "home town" girl, strongly featured; Royal Synopators in new offering, with Peggy Beatty, second prize winner in the Journal-Post-Public Charleston contest; business just average. \$4,400.

Liberty—"Rolling Home" (U.) (1,000; 35-50). Reginald Denny visitor in city last week and name strongly played up. \$7,100.

Newman—"The Palm Beach Girl" (F. P.) (1,980; 25-40-50-60). Gus Edwards "Kidds in Kandyland" stage presentation; Newman's seventh birthday act; picture and revue seemed to hit. \$13,800.

The Pantages offered "Sandy" on the screen with Wren Talbert and his Chocolate Friends topping a six act vaudeville bill. The picture at the Globe was "The Tough Guy," and the stage offering, by the Bridge Players, was "Let It Rain." (Copyright, 1926, by Variety, Inc.)

TOO HOT

Besides Average Pictures—But State, New Orleans, Did \$16,400

New Orleans, June 15.

Extremely hot weather and only average films played havoc with the picture business last week, most of the houses registering light grosses.

In direct contrast to all of the others was Richard Dix in "Let's Get Married," which smashed through to \$16,400 at the State. Particularly disappointing was "The Greater Glory," a June Mathis production, at the Strand. A trio of old-timers in youthful roles was a detracting factor. The feature had so many other lapses as to make it almost hopeless. It played to the worst business in months. "The Torrent" seemed somewhat out of season at the Liberty, failing to whet the appetite of the fans.

Estimates for Last Week
State (3,600; 60)—"Let's Get Married." Attracted interest, doing \$16,400.

Strand (2,300; 75)—"The Greater Glory." Well by the wayside; only \$4,100.

Liberty (1,800; 50)—"The Far Cry." Did not do much; in seven days, \$3,800.

Tuder (800; 40)—"The Rainmaker." Average release. Grossed \$1,900.

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Waxman with Warners

A. P. Waxman has left First National and joined the Warner Bros. staff to take charge of the management and publicity of their road shows.

The first two productions he will handle are John Barrymore in "Don Juan" and Sydney Chaplin in "The Better Ole." Both are scheduled for Broadway runs at a \$2 scale. One may possibly go into the Warner theatre and the other to a legitimate house.

Waxman handled "Stella Dallas," "The Lost World" and "Quo Vadis" since leaving Martin Beck, for whom he press-agented "Madam Pompadour" and the Martin Beck theatre opening.

L. A. BIZ SO BAD STATE'S \$22,000 THOUGHT EXCELLENT; MET \$18,500

Expect Another Month of Poor Receipts—"Old Army Game" Off at Met.—Forum's Double Bill, \$10,200 and Will Repeat—Criterion \$2,300

ACTOR FEATURED IN 2 FILMS RAISES RUMPUS

"Volga Boatman" and "Eve's Leaves," Both P. D. C.'s, Finally Adjusted

Portland, Ore., June 15. Two P. D. C. features, "Volga Boatman" and "Eve's Leaves," came near being canceled after booked for the Liberty and Columbia, opposition first-run houses.

It happened when the Columbia (Universal) contracted for an indefinite run for the "Boatman," scheduled to open June 12, and the Liberty, on a half-hour's notice booking in "Eve's Leaves" for same date, in conjunction with Weidoeft's Band.

The angle arose when Marshall Taylor, manager of the Columbia, objected to the latter booking on the grounds that William Boyd, featured in both productions, would lessen the box office receipts for the De Mille special should both pictures be shown on the same date.

Taylor, previous to the Liberty booking, had had a big advertising and publicity campaign mapped out, plugging Boyd, but threatened to either cancel or run the feature at some other time rather than have the opposition put one over on him.

After much persuasion by Harry Percy, local branch manager for P. D. C., Taylor consented to exhibit "The Volga Boatman" on the set date, providing the Liberty would eliminate giving Boyd extensive billing. This incident was immediately patched up with Paul Noble, Liberty manager, who stated that his stage attraction would be plugged rather than the feature.

Unusually warm weather put a dent into the grosses of the local picture emporiums last week. The Columbia seemed to be the only reliable bet, with "The Devil's Circus," while the big Liberty, showing "Ella Cinders," found the weather interfering.

"Grass" at the People's sailed along at fair speed starting the week better than has been the case at this house for many weeks. The Majestic could not hit the gross of the previous week, with "Paris." This feature had no "names" to draw, and together with unfavorable weather sunk low. The Rivoli staged a "Taka Chance Week" which netted the house a fair week's income.

Estimates for Last Week
Liberty—"Ella Cinders" (F. N.) (2,200—35-50). Colleen Moore could not counteract heat. House drifted to slump. Satisfactory at \$3,300.

Rivoli—"Taka Chance Week" 1,210—35-50. Mystery week good stunt by Manager Welder. Surprises included Pola Negri's "Good and Naughty" and Liborius Hauptmann's orchestra and stage features. Pola Negri considered "out" with local exhibs but with well-rounded extra attractions came through at fair clip. \$7,600.

Majestic—"Paris" (M-G.) (1,000—35-50). Could not connect. Box office receipts way off. \$4,800.

Columbia—"Devil's Circus." (M-G.) (822—35-50). Norma Shearer surefire in this town. Good week. \$5,900.

People's—"Grass." (F. P.) (936—30-45). Nothing big. House is slated to close around July 1; reason, to remodel front. \$2,200.

Blue Mouse—"Little Irish Girl." (Warners) (850—25). At two-bit top people bought this picture. Delores Costello proved good card. \$2,700.

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TRYING OUT "CHINA" FILM

San Francisco, June 15. Isaac O. Upham, former stationer here, who recently returned from China bringing with him a number of reels of picture film taken on his travels, has prepared a feature which he calls "Pieces of China." He describes it as a "motion picture adventure in the land of the dragon." Upham has engaged the Capitol theatre and will show the film.

The picture was cut and titled here and Upham "borrowed" Walter Anthony from Universal to write the captions.

Los Angeles, June 15. (Drawing Population, 1,350,000)

Despite numerous conventions and tourists coming in, trade in the first run houses continued as slow as during the preceding few weeks. Weather conditions have been favorable to theatre going, but the belief out here is that this section will have to face another month of poor business in the film houses before there is a marked increase.

The Metropolitan seemed to be the worst off of all houses. It is said to have gone close to \$8,000 in the red on the week with W. C. Fields' "The Old Army Game." Presentations in this house apparently mean nothing as regards the box office. Although Eddie Peabody, has done very well here since his opening week, trade, instead of increasing, has dropped off. The thought is that another type of presentation, similar to that done by Sid Grauman in this house, will be necessary to again build up.

Loew's State, playing "Ransom's Folly," beat the Metropolitan around \$3,000 on the week, albeit the picture did not particularly impress.

At the Million Dollar extra advertising space was used for the third week of "Kiki," but the punch was not in the propaganda, and the result was that trade dropped around \$4,000 below the second week.

Grauman's Egyptian, with the twin bill of "Sparrows" and "The Black Pirate," picked up early in the week and played to a fairly strong finish. "The Volga Boatman" seems to be "in" at the Carthay Circle, trade increasing week by week. This one may be good for at least a three months' run here.

At the Forum a double bill of two Warner films, "Pleasure Buyers" and "Hogan's Alley," proved a good attraction, and warranted the house booking another Warner double bill this week. "The Unknown Soldier," in its second and final week at the Figueroa, made a very good showing, but at the Criterion business was way off with "The Far Cry," this house hitting below \$2,500.

Estimates for Last Week

Grauman's Egyptian—"Sparrows," "Black Pirate" (U. A.) (1,800; 50-\$1.50). Early part of week ahead of week before; gradual pick up brought gross around \$18,500.

Carthay Circle—"Volga Boatman" (P. D. C.) (1,600; 50-\$1.50). Fourth week showed steady improvement; gross aggregating \$16,500.

Metropolitan—"Old Army Game" (F. P. L.) (3,595; 25-65). Dubious week with \$18,500 about all that could be gotten.

Loew's State—"Ransom's Folly" (F. N.). (2,300; 25-\$1). Under present business conditions \$22,000; excellent week.

Million Dollar—"Kiki" (U. A.). (2,200; 25-35). Third week was just so-so; totaled \$12,400.

Forum—"Pleasure Buyers" "Hogan's Alley" (Warners). (1,800; 25-75). Double bills no novelty for this town, but this combination drew \$10,200.

Criterion—"A Far Cry" (F. N.). (1,600; 25-35). Just couldn't pull them in; \$2,300.

Figueroa—"The Unknown Soldier" (P. D. C.). (1,650; 25-75). Second and final week very good at \$7,000.

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BOSTON BIZ FAIR

But "Big Parade" Still Holds Up Despite Long Run

Boston, June 15. With another week to go business at the "Big Parade," at the Majestic theatre for many weeks, now continues to show strength, with the gross for last week in the vicinity of \$10,000.

Business around town was fair in the picture houses last week.

Estimates for Last Week

Metropolitan (4,000; 50-65). With "The Rainmaker" (F. P.); house did \$37,500 with Cantor Rosenblatt as the added attraction.

State (4,000; 50). Good business with "The Penalty"; gross \$14,500. Fenway (1,000; 50). Double bill, "Old Loves and New" and "A Poor Girl's Romance"; house did about \$7,000 in week.

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CAPITOL STOOD OUT LAST WEEK WITH \$56,612—STRAND, \$28,270

"Aloma," 4th Week, \$24,400—Lubitsch's "Marriage Circle" as Revival at Warner's, \$16,443—"Variety" Opening June 27 at Rialto for Run

Broadway in general last week failed to show anything startling in box office receipts, with the exception of "The Volga Boatman," at the Capitol, doing enough business to hold over. The figures showed \$56,612.90 on the week.

The Strand, runner-up for top money, played to \$28,270, with "Ella Cinders" and a revue with Ukelele Ike featured as a holdover stage attraction.

At the Rivoli, Richard Dix in "Say It Again" drew \$25,075, while the Rialto, with Gilda Gray and "Aloma of the South Seas," fourth week, ran up \$24,400, making a total for the run thus far \$126,000 even. Gilda has this week and next to continue at the house, with the UFA production "Variety" scheduled to follow in for a run commencing June 27.

Reginald Denny in "Rolling Home" at the Colony in its first week played to \$23,732.65. At Warner's a revival of Lubitsch's "The Marriage Circle" got \$16,443, indicating the picture has possibilities as a release.

Another release on the street was "Outside the Law" at the little Cameo for a week to \$4,518.65, after having had four weeks at the Colony.

"The Big Parade" naturally led the trio of M-G-M productions holding forth in run houses. The returns at the Astor last week were \$19,443, about \$1,260 under the previous week.

At the Embassy, "Ben-Hur" played to \$8,705.50, and "Mare Nostrum," at the Criterion, got \$7,402.40.

Estimates for Last Week

Astor—"The Big Parade" (M-G-M) (1,120; \$11.10-\$2.20) (30th week). Business dropped off a little here although matinees first part of week still had line a half block long. Last week, without holiday, business was off about \$1,200 against the week before, showed \$19,443.

Cameo—"Outside the Law" (U) (549; 50-75). After four weeks at the Colony, where it did better than \$20,000 weekly, this eight-year-old picture came down to the little Cameo and got \$4,520, which was not showing particular strength in the little house.

Capitol—"The Volga Boatman" (P. D. C.) (5,450; \$5-\$1.85). The first Cecil B. DeMille special to be turned out for distribution through P. D. C. got a corking boxoffice break here last week when it rolled up \$56,612, and was held over for the current week.

Colony—"Rolling Home" (U) (1,120; 50-75) (2d week). Reginald Denny feature hit fairly well last week and got \$23,735. Remains this week and may stay longer.

Criterion—"Mare Nostrum" (M-G-M) (808; \$1.10-\$2.20) (17th week). Business dropped off about \$1,000 last week, with 16 performances as against 17 the previous week; receipts were \$7,400.

Embassy—"Ben-Hur" (M-G-M) (596; \$1.10-\$2.20) (25th week). Just about an even break last week as against the week before for the most gigantic ancient spectacle ever filmed. Played to \$8,705 on the week.

Rialto—"Aloma of the South Seas" (F. P.-L.) (1,960; 35-50-75-99) (5th week). Gilda Gray on stage and screen still knocking off far better than average business at this house; last week \$24,400, bringing total for four weeks to \$126,000; average of \$31,500 a week.

Rivoli—"Say It Again" (F. P.-L.) (2,200; 35-50-75-99). Richard Dix showed boxoffice drag of considerable proportion last week; pulled \$25,075.

Strand—"Ella Cinders" (F. N.) (2,900; 35-50-75). Colleen Moore in a picture based on a cartoon comedy strip managed to do \$28,270; revue, with Ukelele Ike, held over for a second week, was off the best.

Warner's—"The Marriage Circle" (Warner Bros.) (5,150; 50-75). Brought back as a release here last week and pulled remarkable week's business, getting \$16,443, which would make it appear as though the picture would be a pretty good bet around the country again.

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Hetrick Conferring on Coast

Los Angeles, June 15. E. H. Hetrick is here for 10 days conferring with W. R. Hearst and others over the Cosmopolitan's production of "The Haunted Mill," with Marion Davies. It is an adapted title from "The Red Mill" and will be made by Metro-Goldwyn-Mayer.

'HUR' TOPS ITS FORREST GROSSES AT ALDINE

Fox Hits \$20,000 Two Weeks Running—Stanley \$25,000—Karlton \$2,750 and Stanton \$11,000

Philadelphia, June 15.

The most important thing in town is that "Ben-Hur," after seven weeks at the Forrest ranging from fair to good, has begun with a bang at the Aldine, which housed "The Big Parade" for its long local run. A big advertising campaign was used to announce the switch in houses and as soon as it moved people who had thought it would run all summer at the Forrest hurried to see it at the Aldine, probably anxious about the length of the stay. There was also a natural reaction from Shriners' Week, and this helped the big M-G special.

At the Stanley, Norma Shearer in "The Devil's Circus," aided by a presentation act billed as "The Student Prince Male Chorus," drew better than \$25,000. It is interesting that Miss Shearer is one of the few younger stars whose pictures are admitted to the Stanley, and her box office record here has always been good.

At the Fox the picture was "Whispering Smith," and the stage acts included Bailey and Barnum, local favorites; Neville Fieson and Ann Greenway. With the cool weather the house did around \$20,000 and made it the second week in a row it reached that figure.

At the Karlton was "Sweet Daddies," generally liked but with no drawing power, so that it took word-of-mouth advertising to get its theme and comedy talked about. At the Arcadia the second and last week of "The Palm Beach Girl" showed up fairly well.

Estimates for Last Week

Stanley (4,000; 35-50-75)—"The Devil's Circus" (M-G). With Norma Shearer, and the Student Prince Male Chorus as an added starter, showed about \$25,000; good enough in hot weather.

Stanton (1,700; 35-50-75)—"The Blind Goddess" (F. P.). Got help from favorable comment over its first week's gross and about \$11,000 claimed.

Aldine (1,500; \$1.65)—"Ben-Hur" (M-G). Got benefit of special ad campaign last week and jumped over its Forrest grosses; \$15,000 and prospects rosy for two months.

Fox (3,000; 99)—"Whispering Smith" (P. D. C.). Far above usual film average at this house; stage shows of Bailey and Barnum, plus Fieson and Greenway, boosted intake to \$20,000; second week straight figure has been reached.

Arcadia (800; 50)—"The Palm Beach Girl" (F. P.). 2d week. Did pretty well for final week, about \$2,500 being the estimate.

Karlton (1,100; 50)—"Sweet Daddies" (F. N.). Picture liked better than some this little house has had recently; drew \$2,700; film is on "Cohens and Kellys" theme, but pussyfooted into town and had to wait to build.

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Miss Friedman, Film Extra, Kills Self in Despair

Los Angeles, June 15.

Mrs. Catto Blich, 33, film extra, died from an overdose of veronal in her Hollywood apartment June 8. Despondency because she could not get roles in pictures was given as the reason for the suicide.

Mrs. Blich, the wife of a sea captain, was known in picture circles as Helen Friedman.

Trying "Boiled" Bills

Chicago, June 15.

The Illini theatre, Sterling, Ill., playing vaudeville, will experiment with dramatic stock in tabloid form after the fashion successful this season in Elgin and Aurora.

Standard bills will be boiled down to an hour's running time and offered in conjunction with the feature picture.

BUFFALO SPOTTY BUT \$27,500 LEADS TOWN

Shea House's "Take-a-Chance" Week Tops—Hipp \$18,000—Loew's \$14,000

Buffalo, June 15. Business at picture box offices was spotty last week. The Buffalo turned in a good week with one of the best shows the house has had since opening. Business has been on the up grade here for the past fortnight.

Vincent Lopez at the Hipp has not lived up to expectations with no reason apparent or attributable. There are four shows a day, with the boys working hard, but there does not seem to be much excitement at the box office, despite favorable comment on the act.

Estimates for Last Week

Buffalo—(3,600; 30-40-60). "Take-a-Chance Week." Held up remarkably here all week, although gross at least \$1,000 under preceding week; show got by on sheer merit with the town talking about excellence of offerings; "Dancing Mothers" the feature film good for heavy feminine draw and the Cambria presentation ranked with best; \$27,500.

Hipp—(2,400; 50). "Reckless Lady" and Vincent Lopez. Lopez occupied most of limelight on bill, second week of his engagement, running about neck and neck with first; act brought splendid comment all over town with Lopez himself getting loads of additional publicity through special tie-ups; no reason apparent why house is not doing capacity, but fans probably lean toward the type of hokum band act, formerly used here by Landry; \$18,000.

Loew's—(3,400; 35-50). "Clothes Make the Pirate." Jeffries and Sharkey and vaudeville. Picture a dead loss with vaudeville responsible for the better part of the draw; Jeffries and Sharkey act broke in here last week, but did not get properly under way until week-end; rest of card fair; \$14,000.

Lafayette—(3,400; 35-50). "Money Talks" and vaudeville. Slightly on down grade here; house countered to the Buffalo's "Take-a-Chance" publicity with "You never take a chance here—there is always a good show"; estimated under \$15,000.

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Pass Up Long Runs at Million Dollar for Films

Los Angeles, June 15.

First National is said not to want any more long-run engagements for their Colleen Moore products at the Million Dollar. The concern figures that, with these pictures playing Loew's State, a Moore stronghold, it can get around \$30,000 on the week, which allows them far better rental.

Colleen Moore's "Ella Cinders" opens at Loew's State the middle of July.

NEW FILMS—FRISCO, LAST WEEK 'WEST' \$22,000—'DADDIES' \$20,000

"Aloma" Did Fairly at \$11,000—"Silence," Another, Quite Good to \$11,500—Fine Weather Break—"Sweet Daddies" Draws Flappers

San Francisco, June 15.

Beginning with Sunday last week weather was made to order for picture business. A line-up of features more or less appealing practically all of the houses enjoyed a better than average gross.

The Granada, with "Born to the West," got away to a big lead and held up steadily, easily coping the gross honors. The Warfield, with "Sweet Daddies," hit a good stride Saturday and Sunday, and held up to well over the average here. The title was a good seller to the younger generation, and the picture stood up well.

At the Imperial they shoved in a program subject, but billed it heavily. It was "Aloma of the South Seas," with Gilda Gray. Heavy plugging of her name and the Broadway and South Sea angles helped. While the gross wasn't heavy it was better than might have been expected, and evidently profitable, for the feature more than likely didn't cost a whole lot. "The Volga Boatman," at the St.

STIFF UNEXPECTED TAXATION SPRUNG ON N. B. EXHIBITORS

Dominion Government Attempting to Double Tax Receipts of Last Year—20c Per Seat Annual Tax Imposed on Theatres in Towns of Over 7,500

MINNEAPOLIS EXPECTS WORST SUMMER IN YRS.

"Cinders," \$10,500 at State Not Considered Good—\$5,300 Trails Field

Minneapolis, June 15.

Business along the local rialto is beginning to get back into what the managers now regard as a normal stride for these bad times. In other words, box office takings are very much on the diminuendo.

Local showmen have resigned themselves to one of the worst summers in years. Another temporary adverse factor is the coming June 21 primary election. Pleasant weather has brought outdoor evening campaign meetings in its wake and these are doing their bit to keep the populace away from the show houses.

Colleen Moore is one of local movie fans' greatest favorites, and "Ella Cinders" was regarded as a highly pleasing picture. In view of these facts, the State takings last week could not be regarded as good. They simply reflected the bad conditions.

Estimates for Last Week

State—(2,040; 50). "Ella Cinders" (F. N.) and Erik Bye, Norwegian baritone. Colleen Moore one of best of feminine box office bets here. \$10,500. In normal times would have done much better.

Strand—(1,277; 50). "The Bat" (U.). 2d week. This well liked picture did fair fortnight's business. \$4,000.

Lytic—(1,200; 35). "Lucky Lady" (F. P.). Ordinary picture; negligible returns; \$900.

Aster—(896; 25). "Shamrock Handicap" (Fox). Those who saw this offering apparently enjoyed it, but were few in number; \$8,000.

Hennepin-Orpheum—(2,852; 50-99). "Rocking Moon" (P. D. C.) and vaudeville. Picture mediocre, but vaudeville pleasing. Good showmanship boosted gross to \$15,000.

Pantages—(1,564; 50). "Hell Bent for Heaven" (Warner) and vaudeville. Picture and vaudeville well received, but not strong enough to buck bad conditions; \$5,300.

Seventh Street—(1,480; 50). "Alias Mary Flynn" (F. B. O.) and vaudeville. All things considered, did pretty well at \$5,500.

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St. John, N. B., June 15.

Taxation and more taxation is the condition confronting the picture industry in this section of Canada. Two new methods of taxation are now effective. One scheme for raising money was a surprise attack, the exhibitors, exchange men, etc., being unaware of the impending wallop. Under the new set of laws an exhibitor in a city of over 7,500 population must pay 20c. per seat annually as a license. In cities between 3,000 and 7,500 he must pay 15c. per seat. Between 1,500 and 3,000, 10c. In villages of 1,500 or under, 5c. per seat. In all centers where not more than three performances are given weekly, the fee shall be 50 per cent of the sum for the six days.

In addition to this license, under the same set of laws, every film exchange must pay \$250 yearly. For each reel of film submitted to the New Brunswick Board of Censors the exchanges must pay an added fee of \$1.50. For every additional 100 feet or fraction thereof the cost will be 15c. In submitting an appeal from a decision of the censorship body, \$5 per reel must be paid. A tax of \$5 has been placed on all projection machines. Operators of the machines must pay \$2 annually and apprentices \$1.

In another announcement the amusement tax on tickets between 25 and 35c. has been increased to 3c. On tickets between 35 and 40c. the tax will be 4c. Between 40 and 50c. will be taxed 5c.

The tax has been made 10 per cent starting at the 35c. scale. The tax on tickets up to and including 25c. will remain at 1c.

The aim of the provincial government is to double the receipts from taxation of amusement houses, exchanges, etc., over last year.

The license law, instead of a flat sum as heretofore—viz., \$150—will adversely affect the larger exhibitors. The increase in the ticket taxes, starting at 35c., will also affect the larger theatres.

Among the local picture houses last week the highlight was "The Cohens and the Kellys."

Estimates for Last Week

Imperial (1,600; 25-35)—Legit production for 7-8. "Cohens and Kellys" (U.). 9-10, one of best comedy pictures in many years, stimulating business considerably; 11-12, "Combat," \$3,800. Fair.

Unique (550; 25)—First half, "The Monster" (M-G-M); last half, "The Escape" (U.). \$1,000. Average.

Queen Sq. (900; 25)—7-8, "Girl from Montmartre" (1st N). Increase in business not attributed to draw of picture but to legit production in Imperial same dates; 9-10, "Hell's Four Hundred" (Fox); 11-12, "The Shamrock Handicap" (Fox). \$900. Average.

Palace (550; 20)—"Irish Luck" (F. P.). 7-8; "Lord Jim" (F. P.). 9-10; "Spook Ranch" (U.). 11-12. \$500. Gaiety (500; 20)—"The Knockout" (1st Nat.). 7-8; "Irish Luck" (F. P.). 9-10; "Lord Jim" (F. P.). 11-12. \$1,200.

Opera House (1,200; 35-35)—"Prince of Wales' Tour of Africa and South America," produced by the British Admiralty, full week. Independently handled film being booked into legit as well as picture houses in Canada, via road tour. (Copyright, 1926, by Variety, Inc.)

"Rollin' Home," \$13,500; Local Boy Pulls \$16,000

Milwaukee, June 15. The slump in business throughout the middle west is still fighting shy of Milwaukee.

Estimates for Last Week

Alhambra—"Rollin' Home." (3,000; 50). Reggie Denny growing to be favorite here. With fine supplementary program; close to \$13,500.

Garden—"Volga Boatman." (1,000; 50). First trial as first run house with De Mille feature proved winner. Held over. Close to \$7,000.

Merrill—"Partners Again." (1,200; 25-50). Plugging by Hearst paper in tie-up stunt aided, but picture did not hit as expected. Approximately \$4,800.

Strand—"Wet Paint." (1,200; 25-50). Good advertising and name of stars hit well as Raymond Griffith is well liked here. Around \$5,500.

Wisconsin—"Tramp, Tramp, Tramp." (3,500; 50-60). Sissie and Blake added in putting over program, together with fact Harry Langdon is Milwaukee boy showed this house head and shoulders above rest, clicking at around \$16,000. (Copyright, 1926, by Variety, Inc.)

12,000,000 FEET OF FILM INCREASE INDICATED IN EXPORTS FOR YEAR

181,720,606 Feet Sent Across in First 10 Months—Imports Hold About Same as Previous Year—Countries and Importations by Feet

Variety Bureau,
Washington, June 15.

Though recording a drop during the preceding month the exports of motion picture films again show a decided increase for April of the current year as against that same month in 1925, according to statistics compiled by the Department of Commerce.

The increase for April is close to 2,000,000 feet in the positives, a total of 19,821,626 feet having been exported in that month, as compared with 17,952,647 in the same month in 1925.

With ten months of the fiscal year of the government having elapsed 181,720,606 feet are the total footage of films to be sent to the foreign market, as against 171,272,104 for the preceding fiscal year, thus indicating that a new high figure will undoubtedly be set up for the current year.

Exporters are continuing to hold down the declared value of these films, a drop being recorded for the 10 months of 1925-26. The declared values totaled \$5,507,009, as compared with \$5,559,934 in the ten months of 1924-25.

For the current year the various classifications by country disclose each has received an increase footage of American-made film with the exception of the United Kingdom, where a drop from \$5,800,000 feet in the 10 months of 1924-25 to 14,000,000 for the like period in 1925-26 is disclosed.

By Countries

Exports in footage for the 10 months of the current year, July 1, 1925, through April 30, 1926, are as follows:

Denmark, 2,797,000; France, 12,688,000; Germany, 5,561,000; Spain, 8,838,000; Sweden, 4,221,000; United Kingdom, 14,017,000; other Europe, 15,701,000; Canada, 19,309,000; Central America, 2,318,000; Mexico, 6,977,000; British West Indies, 5,493,000; Cuba, 5,862,000; Argentina, 17,443,000; Brazil, 9,351,000; Chile, 8,978,000; other South America, 6,480,000; British India, Malaya (Straits Settlements), and Ceylon, 5,758,000; China, 2,011,000; Dutch East Indies, 2,612,000; Japan, 7,163,000; Philippine Islands, 2,586,000; Australia, 20,122,000; New Zealand, 4,464,000; British South Africa, 2,995,000; other countries, 4,979,000.

On the 10 months' period of the current year a drop of 385,000 feet is recorded in the negatives exported while the unexposed film for the same period disclose an increase of 18,000,000. For the negatives the current 10 months total 7,012,000 feet, as compared with 7,397,000 last year, while on the unexposed films the footage for 1925-26 reached 57,144,694, as compared with 59,610,756 last year.

Imports of foreign-made productions continue to slide downward, although to a degree holding their own. The current year imports of positives has reached 3,356,000, as compared with 3,891,000. Negatives dropped from 1,966,000 feet, as imported last year, to 1,251,000 feet for the current year. A corresponding decrease is shown also for the 10 months in the unexposed film, the footage in this class dropping from 236,705,000 feet in the 10 months of 1924-25 to 226,829,000 feet in the like period of 1925-26.

PATENTED ILLUMINATION

Los Angeles, June 15.

Roger Nauman, technician at the California Studios, has applied for a patent on a new method of illuminating picture sets. He uses a radio tube, installed in the interior of the camera, which he claims, gives startling screen effects at a great saving of power.

Nauman will read a paper on his invention before the American Society of Cinematographers and the Society of Motion Picture Engineers.

Saturday Openings

The Rivoli, New York, switching of its opening date hereafter to Saturday, starting June 26, indicates a general trend for a Saturday opening.

The variance of opening days, varying from Saturday to Monday as in Philadelphia where Sunday shows are taboo, has been the bane of picture house acts and agents, creating consecutive booking difficulties. Other Publix houses will operate on a similar opening day schedule.

Publix Presentations Set Until the End of July

John Murray Anderson is to return from his vacation about July 15. He will immediately plunge into readying three Publix Theatres presentations, with the first to be shown in New York Aug. 7, the second two weeks later, and the third Sept. 4.

Anderson's contract with Publix is for five years. It provides that the producer have a 10 weeks' vacation yearly. It was immediately after Anderson started on his leave this summer that reports were broadcast he had severed his connection with the Publix organization.

The scheduled presentations for the Publix circuit beginning next week and continuing until the end of July, as far as set, are June 20, "Spanish Nights," staged by Paul Osgood; June 26, "Circus Week," a Frank Cambria offering, who will also stage "The Enchanted Garden" coming in the week after.

The first Ned Wayburn presentation is due July 10 and will be entitled "Love Tales." Nat Finston will have the revue presented the following week, but which is as yet untitled, while for the week of July 24 the "Bathing Revue," a Paul Osgood production, will open.

For the weeks of July 31, Aug. 14-28, no attractions are as yet scheduled.

ARTIGUE'S SUITS

Los Angeles, June 15.

Pierre Artigue, who says he is the inventor of the shadowgraph, used extensively in pictures, entered suits involving \$2,600,000 in Federal Court against Famous Players-Lasky, Warner Brothers, Universal, and Metro-Goldwyn-Mayer from whom he asks \$400,000 each, and Fox Motion-Picture Company, Fox Film Corporation, First National Productions, and First National Pictures, from whom he desires \$250,000 each.

Artigue alleges he obtained patent on the shadowgraph April 16, 1919. The suits follow earlier ones filed against other companies in which the plaintiff demanded an accounting in each case. He also asked for injunctions, prohibiting the companies named from using the shadowgraph.

Miriam S. De Milo and R. B. Wells Found Dead

Los Angeles, June 15.

Miriam Simmons de Milo, former stage beauty known as the "Modern Venus" and R. B. Wells, her husband, were found shot to death in the man's residence in Venice, June 12. One gun was responsible for the deaths, police declare. They have been unable to determine if a double suicide or murder and suicide had taken place.

The couple figured in local courts frequently in the past few months because of marital difficulties.

HAYS' 104 BEST SELLERS IN LAST SEASON'S FILMS

Will H. Referred to Them in Speech—List From Office

In a recent public address, Will H. Hays, referred to the 104 best paying pictures of last season. A list in his office gives:

"Ten Commandments" (F. P.); "North of 36" (F. P.); "Charley's Aunt" (P. D. C.); "Thundering Herd" (F. P.); "Covered Wagon" (F. P.); "Freshman" (Pathe); "Abraham Lincoln" (1st Natl.); "Sally" (1st Natl.); "Riders of the Purple Sage" (Fox); "Hunchback of Notre Dame" (U.); "Rainbow Trail"; "Seahawk" (1st Natl.); "When a Man's a Man" (Principal); "Lost World" (1st Natl.); "America" (U. A.); "Thief of Bagdad" (U. A.); "Girl of Limberlost" (F. B. O.); "Peter Pan" (F. P.); "Hot Water" (Pathe); "Pony Express" (F. P.); "Black Cyclone" (Pathe); "Bandit's Baby"; "Light of Western Stars"; "Classmates" (1st Natl.); "Girl Shy" (Pathe); "Find Your Man"; "Broken Laws"; "Wanderer of Wasteland" (F. P.); "Deadwood Coach" (Fox); "Son of His Father"; "Last of Duane's" (Fox); "The Alaskan" (F. P.); "King of Wild Horses" (Pathe); "Iron Horse" (Fox); "Tracked in Snow Country"; "Lighthouse by Sea" (Warner's); "Mine With Iron Door" (Principal); "Wild Horse Mesa" (F. P.); "Call of the Canyon"; "Teeth"; "Heritage of Desert"; "Border Legion"; "Janice Meredith" (M. G.); "So Big" (1st Natl.); "Code of West"; "Wild Bull's Lair"; "Thundering Hoofs"; "Dixie Handicap" (Fox); "Feet of Clay" (F. P.); "Oh, You Tony" (Fox); "Captain Blood" (Vita-graph); "Sundown" (1st Natl.); "Birth of Nation" (U. A.); "Silent Accuser"; "White Fang"; "White Sister" (1st Natl.); "Riding Kid from Powder River"; "California Straight Ahead" (U.); "Robin Hood" (U. A.); "Where North Begins"; "Great Divide" (Metro.); "Keeper of Bees" (F. B. O.); "To the Last Man"; "Oh, Doctor" (U.); "Desert Flower" (1st Natl.); "I'll Show You the Town" (U.); "Baree, Son of Kazan" (Vita.); "Little Annie Rooney" (U. A.); "Safety Last" (Pathe); "Chickie" (1st Natl.); "Golden Bed" (F. P.); "Gold Rush" (U. A.); "Tess of Storm Country" (U. A.); "That Devil Quemado" (P. D. C.); "The Unholy Three" (M. G. M.); "Humming Bird" (F. P.); "Lucky Devil" (F. P.); "The Navigator" (Metro.); "Quo Vadis" (1st Natl.); "Sinners in Heaven"; "Drusilla With Million" (F. B. O.); "Dorothy Vernon of Haddon Hall" (U. A.); "Recreation of Brian Kent" (Principal); "He Who Gets Slapped" (Metro.); "Why Worry" (Pathe); "Dick Turpin" (Fox); "Her Sister From Paris" (1st Natl.); "Perfect Flapper"; "Graustark" (1st Natl.); "Limited Mail"; "Sporting Youth"; "Scaramouche" (Metro.); "Code of Wilderness"; "Lightnin'" (Fox); "Midnight Express"; "Never Twain Shall Meet" (Metro.); "Shooting of Dan McGrew" (Metro.); "Little Old New York" (Metro.); "Love Master"; "Merry Widow" (Metro.); "The Midshipman" (Metro.).

Cooneys' Next Two Chi's Biggest Independents

Chicago, June 15.

Lew West, booking for the National Theatres corporation, will add two new theatres to his book, each playing a full week. The Avalon, 4,000 seats, will open in August. It is at 79th and Stony Island avenue. The Paradise, 4,500 seats, at Crawford and Washington avenues, will probably open in September.

Both will be of the modern deluxe picture house style. Vaudeville presentations are to be featured in conjunction with pictures. The addition of these two theatres makes Cooney brothers a formidable contestant for the largest independent theatre circuit honors in Chicago.

Emanuel Cohen Inspecting Abroad Emanuel Cohen, for 11 years editor of Pathe News, left June 11 for Europe, to be gone indefinitely on an inspection of the Pathe camera shooters in England, France, Germany and other foreign ports.

Duplication of Acts' Agents

Many instances are being reported of more than one agent alleging to represent an act or acts. Picture house booking offices, along with exhibitors, should demand written authority from agents that they do not personally know to be thoroughly reliable.

As a rule but one agent is actually authorized to represent the act and that agent is the only one certain of actual delivery. The others are "gambling." The second or third agent or so might be able to deliver if talking the act into a booking the agent had in prospect. More often the unauthorized agent can only deliver through co-operating with the authorized agent.

Duplication in agents was the bane of vaudeville in its early days of "names." It is apt to develop as badly against picture house interests unless checked. Not only does it work against the theatre but also the acts. Agents who carry on this kind of agenting appear to be perfectly satisfied with the reputation of mistrust they are erecting.

Confusion

Unauthorized agents create a confusion of salary, dates and everything that generally goes with wrongful booking attempts. The salary confusion leads to mistrust by the booking office, exhibitor and authorized agent, even to the act itself. It is lowering the standing and standard of picture house agents in the estimation of those they must do business with.

The present condition may be insignificant in comparison with the condition the start of next season will see, with its probable horde of picture agents.

It might be as well for booking offices and exhibitors booking stage attractions to require that agents submitting acts file a written authorization. That would also stop acts from accepting one agent and telling another they will take an engagement if booked, thereby placing at least two agents to work for them. Each of the agents may have had a different understanding with the act.

NEWARK DEAL

Stanley-Fabian After Stern Neighborhood Circuit

Newark, N. J., June 15.

A big new picture house deal is under way here. The Stanley company, which recently combined with the Fabians and took over control of a large chain of residential houses, is dickering to get a larger holding in the Fabian houses and to buy 51 percent interest in the Stern chain.

This is the only large independent interest in this vicinity and comprises eight houses now in operation mostly large and all residential or suburban. Stern has a number of others under construction and one or two dark.

It is understood that there has been some hitch in the negotiations with Stern. If the deal is consummated, as it presumably will be, the only important independent exhibitor in Newark will be the group controlling the Capitol, the 1,250-seat house in the center of the city.

Adams' is really an independent but it is tied up with Pantages.

O. Rathbone Owes \$9,399

Ouida Rathbone, who recently married Basil Rathbone, the English legit actor now on this side, and is better known as Ouida Bergere, scenario writer, modestly describes herself as a "housewife" in the voluntary bankruptcy petition filed in the Federal District Court. Mrs. Rathbone, also known as Ouida Fitzmaurice when she was Mrs. George Fitzmaurice, wife of the picture director, gives her address as 420 East 50th street and her debts at \$9,399.10, consisting wholly of tradesmen's bills and similar charges.

Assets are none excepting \$150 claimed as exempt as personal wearing apparel.

Esther Ralston in Ziegfeld Film Los Angeles, June 15.

Esther Ralston leaves here today for New York, where she will play the leading role in "Glorifying the American Girl," which will be Florenz Ziegfeld's first production for Famous-Players. It will be made at the Astoria studios.

LITHO COS. TIGHTEN UP; INDEPENDENTS IN PANIC

Formerly Had C.O.D. Privilege for Paper—"Stuck" by Smaller Film Makers

Independent producers in the habit of State righting their product have been thrown in a temporary state of panic through the tightening up of litho companies against their previous gambling proclivities in outfitting productions with paper "on the cuff." A boost in rates and a cash on the table have replaced the former schedule.

Under former arrangements the litho companies would go ahead with the paper on each production with producers giving only the C. O. D. privileges. Under this arrangement it was agreed that after six months of such distribution and collections the producer was to make up the deficit, if any, with the lithographer.

Recently three of the biggest concerns were "stuck" with a great deal of paper ordered out of New York and still on the shelf because of the inability of the producer to move his product with the State righters. The producer suffered also and consequently couldn't pay.

A conference was held last week between representatives of Morgan, Qtis and Ritchie lithographing companies and a blanket arrangement set under which all three will operate for independents from now on. The new schedule calls for an advance of 60 per cent, on all orders with the remainder to be paid within four months. In addition the pictorial rate was jumped from 7 to 10c a sheet.

With this new arrangement on and the trio of concerns involved handling practically all of this class of work smaller independent producers will now have to angle close and figure in paper as an additional preliminary expense which, with the amount of productions, will create an item not to be sneezed at.

1st Nat'l's New Publicity Head

Los Angeles, June 15. Harry D. Wilson has been relieved as head of First National's publicity department.

George Bradley, formerly motion picture editor of the New York Morning "Telegraph," is his successor.

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"SUNDAY" SHOWS GO TO TEST FOR ENTIRE STATE OF KANSAS

**Ministerial Alliance Responsible for 11 Warrants for
as Many Kansas City (Kan.) Theatres—Expected
Fight to Finish Over Sunday Problem**

Kansas City, June 15. Warrants for the arrest of the proprietors of 11 theatres in Kansas City, Kan., were issued last week by County Attorney Harry Hayward. They were sworn to by a committee of ministers from the Ministerial Alliance of that city, who attended Sunday performances in the various theatres.

This is the first real action taken in what promises to be a fight to the finish, and which may open the theatres of the state Sunday.

For years Kansas City, Kan., and

one or two other cities in Kansas have been the only ones where theatres even attempted to open on the Sabbath.

Situated as it is, practically a part of Kansas City, Mo., there has been but little opposition to the theatres running on Sunday on the Kansas side until recently, when the Ministerial Alliance got busy on the matter.

Through their attorney, Henry E. Dean, the picture men declared they had no defense, under the law, except that the theatres were no

worse than any other institution that violated the Sunday closing law.

Several years ago a fight was prosecuted in the Kansas courts under the same statute against 50 grocers in Kansas City, Kan., for keeping their stores open Sunday mornings. They were convicted in the County Court, but the case was reversed in the Supreme Court. On this account Attorney Hayward says he will not issue warrants for grocers, but would issue warrants if complaints were made for other Sunday violations, even if it reached choir singers and organists.

The theatres for whose managers the warrants were issued are the Electric, Gauntier, Princess, Rosedale, Tenth Street, Pershing, Osage, Kansas, Art and Empire.

Managers who were in town appeared in court, pleaded not guilty, and deposited bond for their preliminary trial next week.

The affair has caused unusual interest all over the state.

Elaine Allen, world's champion woman sprinter, was engaged to appear in "The College Flirt," starring Bebe Daniels for F. P.-L.

'Gag' Man's New Title

Los Angeles, June 15. James Madison, publisher of "Madison's Budget," is now a comedy constructor (apparently a highbrow title for gag man) for Fox.

TWO MORE IN WORCESTER

Worcester, Mass., June 15. Two film theatres, costing a total of more than \$1,500,000, will be built here by the Worcester Olympia company, Elmer R. Daniels, member of the company, announced. He is manager of the Olympia Theatre. The company now is building a 2,200-seat house. The other house will seat 1,800.

Fred Hamlin Leaves Strand

Fred Hamlin, press agent of the Strand, New York, has resigned. No successor yet appointed.

At Warner's, New York, Ottalie Mark is press agent, succeeding George Gerhard, formerly "Evening World" dramatic critic.

Eyton, Due on Coast, Causes Speculation

Los Angeles, June 15. Charlie Eyton, former general manager of the Famous Players-Lasky West Coast Studios, is due here Thursday from New York.

There is speculation as to whether or not Eyton will resume his old job as manager of the Coast studios. Variety's information says Eyton, under the new production policy, does not care to take over the position.

Eyton has just returned from Europe, where he made a survey of conditions for F. P.-L. regarding the advisability of building studios for production there. It is understood if Eyton desires he can have the European job as production head, but on account of the illness of his wife (known on the screen abroad as Kathryn Williams) it is likely that Eyton, who is independently wealthy, may resign from F. P.-L. and permanently reside in Hollywood, where he has a home.

The contract of Carmel Myers, with M-G-M has been renewed for another year.

If you have this one booked you are sitting pretty!



Because it's there forty ways at the box office. A sheer delight to exhibitor and public. Fast and breezy entertainment that's headed for a clean-up. Just a sample of the bigger-profit hits that you will get from WARNER BROS. this summer.

WARNER BROTHERS' PRODUCTIONS

Seena Owen's Daughter
 Los Angeles, June 15.
 Patricia Walsh, 8-year-old daughter of Seena Owen, broke into the daily papers with a story on the loss of her pet Pekingese.
 This is the first time that the public was informed that Miss Owen had a daughter.

LASKY GOES WEST

Jesse L. Lasky departed for the Coast yesterday after having prolonged his stay in New York several days longer than originally planned in order that he might see the finished D. W. Griffith production "The Sorrows of Satan" and Herbert Brenon's "Beau Geste," which was in 40 reels when the director brought it East, but which has been cut to 15 reels at the present time.

JACK KING

and

GEORGE BEATTY

THE LAUGHING HIT

Playing Balaban & Katz

Wonder Theatres

This Week (June 14)

SENATE, CHICAGO



KING and BEATTY

AMUSEMENT STOCK QUOTATIONS

Famous Players touched a new high last week when the common shares topped 127. This week there was some reaction and they returned to around 123. Yesterday the board voted the usual quarterly dividend of \$2 a share.

In the main last week's trading showed an advance in amusement shares all along the line. The trading was heaviest in P. P. shares more than 60,000 changing hands. The table for the week showed:

	Sales	High	Low	Close	Change
Eastman Kodak	1,700	110 1/4	109 3/4	110 1/4	+ 1/4
Famous Players-Lasky	61,100	127 1/4	125 3/4	127 1/4	+ 1/4
Do. preferred	300	12 1/4	12 1/4	12 1/4	0
First National Pictures	100	100	100	100	0
Fox Films A.	2,500	6 1/4	6 1/4	6 1/4	0
Loew's Incorporated	10,700	39	38	38 3/4	+ 1/4
Metro-Goldwyn	7,200	23	22 3/4	22 3/4	- 1/4
Motion Picture Exp. Corp.	2,100	23 3/4	23 3/4	23 3/4	0
Orpheum Circuit	1,100	30	29 1/4	29 1/4	- 1/4
Pathe Exchange A.	7,000	5 1/4	5 1/4	5 1/4	0
Shubert Theatres	7,800	6 1/4	6 1/4	6 1/4	0
Universal Pictures	200	6 1/4	6 1/4	6 1/4	0
Warner Bros. Pictures A.	4,400	11 1/4	11 1/4	11 1/4	0

CURB

	Sales	High	Low	Close	Change
American Seating Co.	90	30 1/4	30 1/4	30 1/4	- 1/4
Balaban & Katz certificates	1,600	7 1/4	7 1/4	7 1/4	0
Fox Theatres A.	1,100	24	23 3/4	23 3/4	- 1/4
Film Inspection	2,800	6	5	5 1/4	+ 1/4
Trans-Lux Screen	4,800	7 1/4	6 3/4	6 3/4	- 1/4
Universal Pictures	1,100	8 1/4	8 1/4	8 1/4	0
Warner Bros. Pictures	100	8	8	8	0

Yesterday's trading showed considerable reaction as against last week's prices, but the Fox Theatres shares went over the 25 mark which was the issuing price, on the day and then dropped back to that figure. The majority of other stocks that were traded in remained fairly firm. The transactions for the day were:

	Sales	High	Low	Close	Change
Eastman Kodak	100	110 1/4	109 3/4	110 1/4	+ 1/4
Famous Players-Lasky	5,600	127 1/4	125 3/4	127 1/4	+ 1/4
Do. rights	200	5 1/4	5 1/4	5 1/4	0
First National Pictures	100	97 1/4	97 1/4	97 1/4	0
Fox Films A.	2,000	6 1/4	6 1/4	6 1/4	0
Loew's Incorporated	1,400	38 3/4	37 3/4	38 3/4	+ 1/4
Metro-Goldwyn	109	23	23	23	0
Motion Picture Exp. Corp.	200	23 3/4	23 3/4	23 3/4	0
Orpheum Circuit	900	30	29 1/4	29 1/4	- 1/4
Pathe Exchange A.	2,000	5 1/4	5 1/4	5 1/4	0
Shubert Theatres	900	6 1/4	6 1/4	6 1/4	0

CURB

	Sales	High	Low	Close	Change
Balaban & Katz certificates	100	23 1/4	23 1/4	23 1/4	0
Fox Theatres A.	1,500	24 1/4	24 1/4	24 1/4	0
Trans-Lux Screen	900	7	6 3/4	6 3/4	- 1/4
Universal Pictures	100	8 1/4	8 1/4	8 1/4	0

R. G. McCurdys Remarry

Los Angeles, June 15.
 Roland G. McCurdy, press agent for an Ontario, Calif. theatre, formerly with the Universal and M. G.-M. exchanges here, was re-married to his former wife, Roa McCurdy, in Hollywood, June 8.

Geraldine and Dorothy McCurdy, daughters, were present, while William A. Selter and Laura La Plante, who are engaged to be married, "stood up" with the pair.

Corliss Palmer's Name

Los Angeles, June 15.
 According to reports, Corliss Palmer, Eugene V. Brewster's protégé, who was sub-leased under Metro-Goldwyn contract to Hal Roach for a two-reel comedy, will not use the Palmer name on the screen.

Instead, it is understood the Roach people have been asked to give her the professional name of Corliss Buckingham.

N. Y. to L. A.

William de Mille.
 Edward W. Rowland.
 Mr. and Mrs. Edward W. Rowland, Jr.
 J. Boyce Smith, Jr.
 Walter Meyers.

Paul Kohner Visiting Home

Los Angeles, June 15.

Paul Kohner, Universal casting director, will leave here June 18 for New York where he will join Carl Laemmle, who sails for Germany June 23.

The chief reason for Kohner's trip abroad is to visit his father, publisher of some foreign magazines, seriously ill in Germany.

Tom Reed, publicity director for Universal, will make the trip with Laemmle also.

L. A. TO N. Y.

Herbert Blache
 Helen Brodick
 Mr. and Mrs. Emmett Flynn
 Cleve Moore
 Richard Dix
 Mrs. Will Rogers
 Jimmy and Mary Rogers
 Mrs. Wallace Reid
 Constance Talmadge
 Hector Turnbull
 Milton Hoffman
 Howard Greer (F.P.-L.)
 George Sydney
 Esther Ralston
 Ed Hill
 Barbara Bennett
 James Dent
 Jacob Wilk.

Fanchon of Fanchon and Marco, Los Angeles stage producers, will produce a big dance spectacle episode in "The Fire Brigade," which Will Nigh is directing for M-G-M.

Put old man gloom back into the Mothballs

Here Comes ~
GENE TUNNEY

A real money star in a **Patheserial**



CY LANDRY

THAT SENSATIONAL COMEDY DANCER

Now Playing BALABAN & KATZ THEATRES

A POSITIVE SHOW STOPPER

A TRIBUTE FROM ART KAHN

CY LANDRY



THIS WEEK—
UPTOWN THEATRE
CHICAGO

NEXT WEEK—
TIVOLI THEATRE
CHICAGO

DIRECTION

WILLIAM MORRIS

Art Kahn Orchestra

Chicago, June 11, 1926.

Mr. Cy Landry,
 McVickers Theater,
 Chicago, Ill.

Dear Mr. Landry:—I want to take this opportunity to tell you that you are the greatest comedy dancer that has ever appeared in any of my presentations.

It is a pleasure to tell you that you were a sensation at both the SENATE and HARDING theatres and I am sure that you will repeat your marvelous success wherever you appear.

Would like to have you get in touch with me regarding a future engagement.

Very truly yours,

Art Kahn

SUBSIDIZED TRADE PRESS

(Continued from page 5)

Review" for an affiliation, according to report.

The motive on the part of Nathanson was to bring about the discontinuance of a suit for conspiracy and \$100,000, brought against him by Mrs. Lewis, who alleged that the Canadian distributor of films and theatre owner had entered into a conspiracy with producers and distributors of picture in this country to prevent her from obtaining advertising support for her paper.

"The Trade Review" editorship was taken over some while ago by Fred J. McConnell, formerly associated with Universal, and Carl Laemmle. There have been rumors to the effect that Laemmle was behind McConnell.

A phase of the "Canadian Digest" and "Trade Review" situation is that Universal operates its own exchanges in Canada against Nathanson's Regal Films. With the now reported Nathanson-owned paper in affiliation with the "Trade Review" the editors will have to do a lot of fence straddling to keep both sides satisfied, unless Nathanson and Laemmle have reached an agreement over the territorial proposition.

At any rate the Famous Players people who are Nathanson's partner not only in the exchanges but also in the Canadian theatres which he operates, gave the Universal a contract for all of the Balaban and Katz houses (74) for the U product for the coming season within the last few days.

Fred J. McConnell, editor of the "Trade Review" stated positively N. L. Nathanson had no interest whatsoever in the "Canadian Film Digest" and that the "Trade Review" is the sole owner of the publication offering to display the contract for the purchase of the paper.

McConnell's explanation of the solicitation of advertising for the publication on Nathanson's part is that Nathanson owed the paper something because of the treatment that he had accorded the publication in the past.

Motion Pictures Today

The other instance of a publication being producer-dominated is that of "Motion Pictures Today," inaugurated as an independent paper for and by the independents in the producing and distributing field, conducted by Arthur James and Merritt Crawford.

When starting it carried vitriolic attacks against Adolph Zukor, Mar-

cus Loew, Will H. Hays and practically everyone connected with the Hays organization. At that time its principal advertising support were two independent organizations which have since passed into bankruptcy.

Several weeks ago both of the editors are reported to have made overtures to various people in an effort to obtain \$10,000 that would enable them to carry on in publishing their paper. Several approaches turned down the proposition. They were principally people identified with the newspaper profession who had later gone into the picture industry in various capacities.

An angle coming to light last week said certain producers getting dates from the Loew theatres were informed it would be a good idea to take some advertising space in "Today" as it might expedite their future bookings with the Loew circuit.

It is known that one advertising

representative of a producing firm held a conference with one of the editors and closed for advertising space, with the implied suggestion that it wouldn't hurt him with the Loew Circuit for bookings in the future.

Who is "Interested"

Who of the Loew executives is so intensely interested in the "Today" publication is unknown. Marcus Loew was not in the country at the moment. But Louis B. Mayer was then in the east, and it is known a friendship exists between he and Arthur James, but Mayer may not be the Metro-Goldwyn-Mayer man.

It might be that someone is pulling a straight "bluff" on the whole proposition, but as against that is the fact that M-G-M has started advertising in "Today," the first of the larger producing distributing firms to "come across."

It is but recently that Metro-Goldwyn-Mayer was uncovered by Variety as in a "deal" with Eugene V. Brewster, publisher of several fan film magazines.

This is one of several exposes Variety has made and will make in connection with trade paper journalism for the screen or stage; also extending it to daily newspaper work associated with the reviewing of pictures or reporting news matters on the picture industry.

Next week will be "Daily Paper Reviewers and How They Graft."

Ship, in Picture, Burned on "Location"

Los Angeles, June 15.

Reports from Matzatlan (Mexico) state that the "Fortuna," commanded by W. O. Clover of San Pedro (Cal.), and chartered by Mack Sennett for an undersea photographic expedition in Frallies Bay, Lower California, burned to the water's edge.

Glen De Vol, representing the Sennett studios; Billy Williams and Lee Davis, cameramen, and Captain Clover were in charge of the expedition, and had been operating in the deep waters of the Pacific for four weeks, shooting several thousand feet of negative showing the biggest deep water fish alive. A battle between a swordfish, giant tuna and a shark was one of the last scenes taken before the fire.

A new sub-sea camera lens was perfected for the trip. The exposed negative and photographic equipment were saved.

According to studio officials, the fire would only delay the picture slightly. A cast is being assembled to play in the above-water scenes of the picture.

Inter-Ocean Allow \$3,500 Default

Norton V. Ritchey has taken judgment on a \$3,500 note against the Inter-Ocean Film Corporation and the Davis Distributing Division, Inc. dated January 15 and maturing in three months.

Judgment went by default following non-payment of the note.

MARK STRAND BROADWAY AT 47TH ST.
JOHNNY HINES
in "THE BROWN DERBY"
TED LEWIS & His Merry Musical Clowns
Strand Symphony Orchestra.

LOEW'S STATE & METROPOLITAN B'y & 45th St. Brooklyn
"THE RAINMAKER"
With ERNEST TORRENCE
VAUDEVILLE
At the State—FRISCO

CAPITOL BROADWAY AT 51st STREET
First Time at Pop. Prices
THE VOLGA BOATMAN
CECIL B. DeMILLE'S Prod.
CAPITOL GRAND ORCHESTRA
World's Largest Theatre Cooling Plant

Universal's Greater Movie List

1 has

QBIG stars—BIG plays and novels—BIG directors—BIG exploitation themes—

QTWenty-Eight Scintillating Universal Jewels which Carl Laemmle has packed and crammed with all of mighty Universal's boundless resources—

QNo wonder it's in the air—
Universal Way Out Ahead!

Everything

SPEED AND—

BUSTER (BROWN) MAZZOLA

Featured Dancer with
Boris Petroff's Publix Presentation, "Charleston Revue"

This Week (June 13), Rivoli, New York, with Entire Circuit to Follow.

Direction BENJAMIN DAVID

The First Motion Pictures of the North Pole

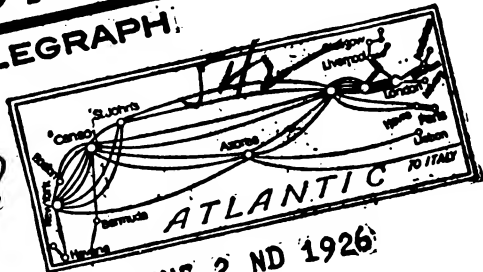
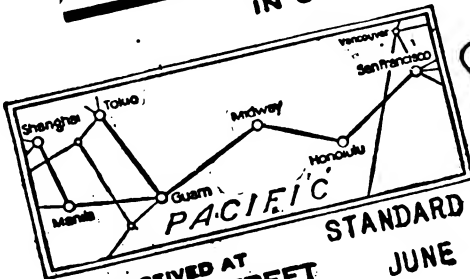
With Lieut. Commander Byrd, U.S.N.

in AMERICA'S POLAR TRIUMPH

A Two Reel Special

COMMERCIAL CABLES

IN CONNECTION WITH POSTAL TELEGRAPH



JUNE 2 ND 1926

RECEIVED AT
20 BROAD STREET
TEL. HANOVER 1140

LA6 1459

LONDON 83 1230PM

PATHE NY

THE ONLY MOTION PICTURES TAKEN ON MY FLIGHT FROM SPITSBERGEN TO THE NORTH POLE ARE SOLELY AND EXCLUSIVELY PART OF MY OFFICIAL MOTION PICTURE RECORD FOR RELEASE BY PATHE STOP THESE PICTURES WERE TAKEN FROM MY FOKKER AIRPLANE JOSEPHINE DORD AND INCLUDE SCENES ON THE SEVEN HUNDRED AND FIFTY MILE FLIGHT TO THE POLE AS WELL AS THE FIRST MOTION PICTURES OF THE NORTH POLE ITSELF STOP NO ONE ELSE HAS OR CAN HAVE ANY PICTURES WHATSOEVER OF THIS FLIGHT

BYRD

NO ONE ELSE HAS OR CAN HAVE ANY PICTURES WHATSOEVER OF THIS FLIGHT - BYRD -



Pathe
Distributors



BERLIN

By C. HOOPER TRASK

Berlin, June 4. The Ufa announces only four films for next season—a terrific comedown from its former production plans. Of these two will be made in conjunction with Famous Players-Metro. A series of less important films is also announced, but just how many will actually be produced is nowhere stated. To keep

its theatres supplied with pictures it is making contracts with numerous minor German firms for German-made features. The Ufa is also trying to sell its big plant at Tempelhof on which it formerly made most of its built exteriors. All these things seem to be signifying in one direction, namely, that the Ufa is steadily losing

ground as international film competition.

Alexander Grau, production manager of the Ufa, stated officially that the production plans would be lighter this year. As an excuse for this he claimed that the Ufa was accepting films from smaller firms to fill out their program because out of pure kindheartedness they wanted to be of service to the German picture industry. These struggling young firms needed support and the Ufa was going to supply it, he said. The system under which these films would be produced would give the Ufa interest in the scenario and

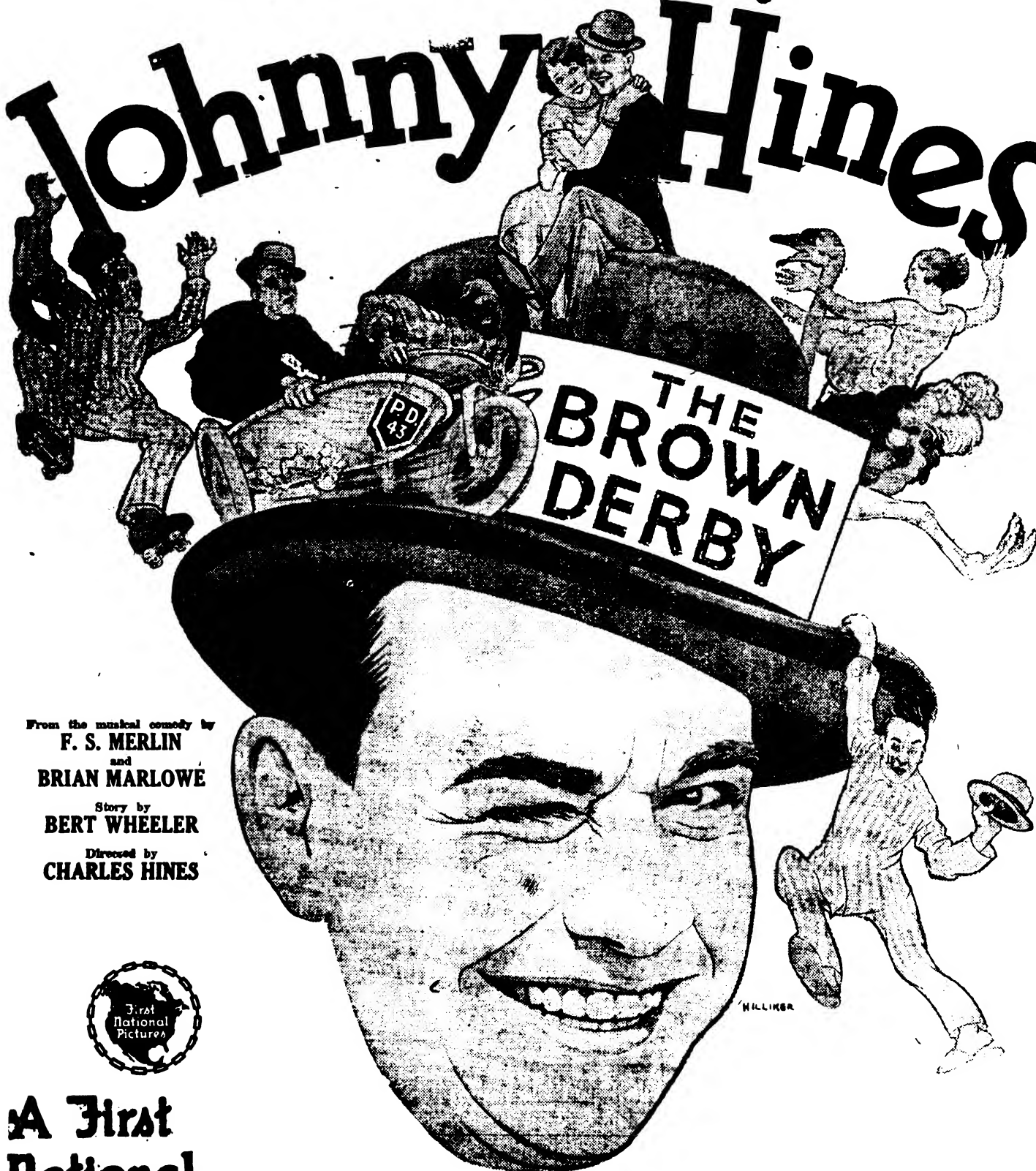
casting. Also the various firms would exchange players and even make use of each others sets, thus making a considerable cut in their expenses.

Furthermore, the fact that the Ufa has a lot of films on hand which it has not yet released makes it impossible for them to take on too many new productions. The specials "Faust" and "Metropolis," which were planned for release this season, have taken much more time than originally intended, so these will come out on next year's program.

It is no secret that the Ufa is trying to get rid of their studio and plant at Tempelhof. At one time a deal was practically closed with Ford, who wanted to use it as an assembling plant. Though this deal fell through, several others are under consideration and a final decision will probably be made within the next month or two. This leaves the Ufa's only their plant at Neubabelsberg. They will retain this because the property is situated way outside of Berlin and the rental is reasonable. They are planning to build a big new studio there which will be ready in the fall.

All Broadway's shouting— C. C. BURR "Hattaboy!" Presents—

Johnny Hines



From the musical comedy by
F. S. MERLIN
and
BRIAN MARLOWE
Story by
BERT WHEELER
Directed by
CHARLES HINES



**A First
National
Picture**

**DOING THE BIGGEST BUSINESS
ON BROADWAY--AT THE STRAND!**

LITERATI

"Sunday Leader" Suspends

The "Sunday Leader," New York's Sunday newspaper suspended publication this week. Last Sunday's edition did not reach the press as per schedule and the staff of 15 report salaries unpaid for the past week.

Some talk of reviving it this week was scouted by the former employees. The paper had commanded no attention.

The "Sunday Leader" had functioned for eight weeks prior to missing last Sunday's publication. It was originally founded by Rol Tolleson, owner of "Running Horse" tout sheet (recently consolidating with the "Morning Telegraph") and Robert Murray. A holding company known as the Tolmur Publishing Company was the given sponsor. The printing was done at 23 Howard street with the executive offices at 1441 Broadway, occupying the same offices as "Zit's Weekly."

An inside on arrangements has it

that Zit was declared in for use of his office and advertising staff to solicit business for the "Sunday Leader." Also use of Zit's regular "staff" on news stuff.

"Reformed" Tabs

Universal "socking" of daily tabloids by standard size newspapers and other publications, especially the tabs of New York, have gotten beneath the skins of the ones attacked. The attacks take in the policies, news, make-up and "stories."

Most resentment seems to hover around the New York "Daily News," the daddy of the tabs, now reformed, so the "News" bunch claims. A reformed tab may be something like a reformed drunkard, a nuisance around other drunks. "The News" is now "conservative" and doesn't like the methods or practices of its competitors.

As "The News" "reformed" four years after it started and when having 800,000 circulation, it might be patient enough to give the other tabs a similar length of time, circulation and chance.

"The News" may try to forget but it can't deny that it was the original "dirt digger" of the tabs. Nor does it mind a little "conservative" "dirt" even now.

Young Hearst in Charge

The second executive to leave the New York Hearst employ is Moses Annenberg, who came east five years ago to become director of circulation for the Hearst newspaper and magazine properties, and subsequently became president of the New York "Daily Mirror." Joseph Moore, who has held nearly as high position as Annenberg, resigned from the Hearst employ about a month ago.

The leaving of the two moguls from the Hearst organization in New York is seen as the work of George Hearst, oldest son of the publisher, whom his father declared he is now training to succeed him. George Hearst, made publisher of the "Mirror," found Annenberg in the way of his complete authority. A rupture is believed to have followed.

Annenberg, of the family of the same name which is a leader in circulation activities for newspapers throughout the country, may return to Milwaukee, where he was active for a long time before coming to New York.

The Supreme Court has ruled that "there is not a semblance of a cause of action" against Boni & Liveright, Inc., book publishers, by Frank J. Cummings who is trying to tie up the royalties due George F. Hummel, novelist. Cummings has a \$538.66 judgment against Hummel and proceeded against the author's publishers, with the court ruling such suit was improper.

INSIDE STUFF ON PICTURES

The President of the United States goes to church in a motion picture theatre. That's news. Under that same classification should be placed the fact that the visit of President and Mrs. Coolidge on Sunday last was the first such in the history of the nation.

Should a piece of plaster suddenly inject itself into the picture by falling from a niche in the wall where a cooling plant outlet was being installed, that event makes the entire happening take on front page significance, particularly in view of the fact that falling plaster had been the cause of the closing of the regular Presidential place of worship.

Add to that the fact that an A. P. man was one of but three persons who saw the plaster fall, it being but the size of a half dollar—according to the report—then a scoop is landed.

Lawrence Beatus, manager of Loew's Palace, Washington, where all of this happened, calls it "a tough break." Beatus having extolled that cooling plant to the skies only to have it turn so grossly against him.

The manager, though, has one consolation, if the front page stories mentioning the theatre are discounted, the canaries in the lobby of the house sang their heads off when the choir of 50 voices was rendering the church music, and the singing of the birds appealed mightily to Mrs. Coolidge.

Incidentally, the Presidential party was seated in the seventh row on the left of the center aisle, while the treacherous bit of plaster is reported to have fallen in the upper right hand box, approximately 150 feet away.

Services on the coming Sunday are to be held in the Washington Auditorium.

What are said to be too shrewd business tactics by Paul Kohner, casting director for Universal, caused Eerie Von Stroheim to ignore an opportunity to use Jean Hersholt in his current production for F. P. L., "The Wedding March."

About three months ago Von Stroheim approached Kohner and asked if he could borrow Hersholt for his picture. He stated he wanted to use the actor eight weeks. Kohner is said to have quoted Von Stroheim a price of \$2,000 a week. However, when the producer-director-actor was ready to close for the Universal star, Kohner is said to have tilted the salary to \$2,500. A little later, when Von Stroheim had given the matter thought and agreed to pay the price, it is said Kohner stepped to the front and inquired how long it would be before Hersholt was to be used. Von Stroheim replied about four weeks and Kohner countered that Von Stroheim should pay \$1,000 a week for the four weeks Hersholt was waiting and then guarantee eight weeks work at \$2,500.

It was then that Von Stroheim, who is said to care little about money when producing, told Kohner the deal was off.

The current report is that Universal officials are perturbed over Kohner letting a sure \$1,500 a week slip for eight weeks.

Eugene V. Brewster seems to be interested in the subject of "How Some Girls Get Ahead in the Movies." He has assigned one of his fan magazine special writers to visit the Hollywood studios and get a story on what were the reasons that Colleen Moore, Norma Shearer, Dolores Costello and Clara Bow became overnight sensations.

A special writer may find the most interesting story in Miss Shearer. She and her sister were turned down by Fox before they actually entered pictures, when Sam Kingston (then with Fox—now with Ziegfeld), had secured the approval of both girls to a contract for five years starting at \$50 weekly. Previously the young women had been posing before the camera in exhibits. They looked favorable and when suggested to Kingston, he okayed both girls with a recommendation that Fox sign them.

Later Norma went with Metro and her sister, upon their mother's advice, left the picture field in the Shearer family alone to Norma.

Col. George Seavers, examiner for the State Corporation Commission, was scheduled to give a talk before the Pan-Pacific Club on his experiences in foreign possessions of the U. S., where he has served. Someone thought it would be a good idea if he brought along some films, showing actual scenes. Seavers wrote the War Department, asking for a film or two from the educational reels the government made.

First a long box arrived, containing seven reels. Two days later another big box came, and still later a case arrived, bringing the total up to around 25 reels of film—or about enough to put Seavers in the lecturing business for good.

The ex-soldier began shooting wires to Washington, asking that they discontinue film service for two reasons, first, because he has more than enough film for his little chat before his club, and second, because they have been sending the heavy boxes "express collect."

Another "big head" will probably put a young motion picture house sensation on Chicago's dusty streets within a short time. This youngster, out of high school, became a meteoric success some time ago in a loop picture house. Then he made a coast tour at a pretty good salary. Back in Chicago his "come back" so unnerved him he took unto himself a press agent, business manager and personal manager. Then he decided that rehearsals were not for big men like himself and he began to ease down a bit. Protests from the theatre managers only drew snappy cracks from the young sensation.

These theatre managers don't mind having a sensation, but they're getting a little weary of having a problem.

Notwithstanding the suit brought by Anne Nichols against the Universal Pictures Corporation alleging that their "Cohens and Kellys" was an infringement on her "Able's Irish Rose," the flood of films with the Irish-Jewish theme is still flowing and in the next year will be greater than ever.

Universal is preparing a sequel and successor to "Cohens and Kellys" while M. C. Leven, releasing through First National, also has an Irish-

(Continued on page 22)

FOX RE-ENTERS PORTLAND

Arrangements have been made for the re-establishment of a Fox film exchange in Portland, Ore.

Some years ago a condition arose in Portland whereby all of the big picture combines abandoned their local branches, with most covering Portland and adjacent territory via Seattle.

Later when the condition clarified all the companies restored their Seattle exchanges but Fox.

LEW TYLERS WIVES

presented by
J.G. BACHMANN



From the popular novel
By

WALLACE IRWIN

Directed by
HARLEY KNOLES

With

Frank Mayo

Ruth Clifford

Hedda Hopper

Helen Lee Worthing

Lew Brice

Preferred
Pictures

Sole Foreign Distributors
INTER-OCEAN FILM CORP.

PAUL ASH

NOW AT

BALABAN & KATZ

New Oriental Theatre
CHICAGO



Paul Ash
Presentations
Produced by
Louis
McDermott

PAUL ASH

CHARLOTTE DAWN

"THE PERSONALITY GIRL"

NOW AT THE RIVOLI, NEW YORK

Direction LEW M. GOLDBERG

WOODS THEATRE BLDG., CHICAGO, ILL.

LOPEZ SPEAKING---

HELLO, EVERYBODY—

THIS IS OUR THIRD WEEK AT SHEA'S HIPPODROME, BUFFALO, AND THE CRITICS AND PUBLIC ALIKE ARE UNANIMOUS IN THEIR COMMENDATION OF OUR NEW PRESENTATION. WE BROKE THE HOUSE RECORD FOR THE FIRST WEEK IN JUNE AND ARE SWAMPING ALL COMPETITION. LISTEN ON WGR WEDNESDAY NIGHT FOR OUR WEEKLY RADIO CONCERT.

CHEERIO

VINCENT

CASA LOPEZ, 245 West 54th St., New York—BRUNSWICK RECORDS—WILLIAM MORRIS Management—WEAF RADIO ARTISTS

GOOD AND NAUGHTY

Famous Players production, starring Pola Negri. From the play "Naughty Cinderella," by Avery Hopwood, adapted by Pierre Collings. Directed by Malcolm St. Clair. At the Rivoli, New York, week June 13. Running time, 80 minutes.

Germaine Morris.....Pola Negri
Gerald Gray.....Tom Moore
Claire Fenton.....Miss duPont
Bunny West.....Ford Sterling
Thomas Fenton.....Stuart Holmes
Chouchou Rouelle.....Marie Mosquini
"Knockout" Murphy.....Warner Richmond

New York and Florida take the place of Paris and Lido in the picture version of "Naughty Cinderella," with the story much revamped

In certain particulars and Pola Negri in the role originated in this country by Irene Bordoni. As a picture, it does entertain for an hour, especially through the artistry of Ford Sterling who puts laughs into the action.

In a measure Pola gets a chance to act, to do something other than look beautiful. That is in the earlier portion of the picture when she is posing as a slovenly assistant in the interior decorator's shop. Pola does several things here that make her really worth while. There is a repression about her work that proves she is an artiste who when

given the chance can score without clothes. On the whole, "Good and Naughty," which is the picture title of "Naughty Cinderella," is not exactly good or particularly naughty, but it looks like a good box office title.

Pola, as Germaine Morris, is a wealthy girl, crazy about interior decorating. She takes a post as assistant in a firm doing that work. She had heard that the more youthful of the two bosses would not engage a good looking girl because of the flirting propensities of his elder partner, so she appears sloppy and careless, gets the job and falls in

love with the younger of the two men.

He is being pursued by the gad-about wife of a millionaire, and she wants him to go to Florida with her, so invents the excuse necessary by obtaining a commission for them to do over the winter home. On the eve of the departure the husband is shown getting the necessary preliminary papers toward securing a divorce, the name of the correspondent being left blank for the husband to fill in when he locates the "man."

Then comes the scheme on the part of the "assistant" to save the

honor of the firm and likewise one-half of the partnership for herself from the designing blonde. When she appears all togged out for the fray, she is a lovely sight. In the end she straightens out the messed up affairs and wins the man she's after.

This story is all told with an eye for the laughs. It has been handled by Malcolm St. Clair to get the best comedy effect possible in the action, this being heightened by some snappy titles that are just as good on Broadway as they will be in the 4,000 "Trois" of this country that they are directed at.

Pola is great and looks the same. Miss duPont as a type is a splendid foil for the brunet beauty of the star with her blondness, but she is beginning to look gross. Tom Moore showed several flashes where he was really working while in other scenes he did not seem to get over as well as he might have. Ford Sterling really took the picture away from everyone in a scene with him. Stuart Holmes just filled in. Fred.

The Social Highwayman

Warner Brothers production directed by William Beaudine and made from an original story by Daryl Francis Zanuck. John Patrick, Dorothy Devore and Montague Love featured. Warner's New York, June 13. Running time, about 70 minutes.

Jay Walker.....John Patrick
Elise Van Tyl.....Dorothy Devore
Duckett Nelson.....Montague Love
Dr. R. R. Runyon.....Frankie Burke
Editor.....James Gordon
Convict.....Frank Browne

Story an original by Daryl Francis Zanuck. While it isn't much of a story, it has bright moments and carries a fairish plot to a satisfactory conclusion.

Its subtleties are old gags and some very bad, while the absence of a star or a real feature "name" will undoubtedly be reflected at the box offices where this plays week stands.

Not that John Patrick and Dorothy Devore don't perform well enough, for they do, but one can't help but feel that without William Beaudine's direction, "The Social Highwayman" would have been pretty awful. As it stands, it passes muster, despite the hokum and subtleties and rests under the classification of a fair picture.

The plot concerns a cub reporter, Jay Walker, and the fight his paper is making against a city administration whose principal weakness is its inability to round up Duckett Nelson, a highway bandit. Walker, after making two or three bones, is given the assignment of running him in or getting off the paper. He trudges the roads for days in an effort to corral the desperado. The best he can do is to meet Dr. R. R. Runyon, medicine show expert, Duckett in disguise. Walker, seeking to impress the Dr., tells him that he is the bandit and the joke begins to grow. The Dr., to test the phoney Duckett, orders him to do a holdup and show how easy it is. Out he goes, and a frightened young woman whom he meant to rob runs her car into the woods and meets both the fake bandit and the real one.

To fall in with the company, she relates how she once held up Monte Carlo single-handed. She is the niece of the publisher for whom Walker works, but that isn't discovered until later.

The picture's windup has Walker, the real bandit, and another convict fighting atop moving freight cars, while police watch from the side of the road. As the car pulls into a station the bandit is captured, Walker promoted, and the girl kissed.

Montague Love's performance as the bandit is the best thing. Sick.

Wandering Footsteps

Warner production adapted from the novel, "A Wise Son," by Charles Sherman. Directed by Phil Rosen, with Estelle Taylor and Bryant Washburn featured. Made for independent market. At the Arena, New York, as half of a double bill, one day. Running time, 61 minutes.

Helen Maynard.....Estelle Taylor
Tim Payne.....Alec H. Francis
Billy.....Frankie Burke
Hal Whitney.....Bryant Washburn
A Neighbor.....Ethel Wales
The Matron.....Eugenie Besserer

A good story, not especially well adapted, but possessing enough sympathetic interest to hold. As a strictly commercial proposition it must be noted that its cast is hardly of the type to draw trade, for the "names" utilized (with the exception of Alec Francis) are those who

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have slidden down from stardom, rather than those advancing it. The story concerns young Hal Whitney, spendthrift and booze-fighter, who, on a spree, meets a gentlemanly old bum, Tim Payne, whom he legally adopts and then takes on a yachting trip. Once sober, he forgets all about the old fellow.

Meantime, his sweetheart is affronted by the presence of the old man, who looks pretty seedy. She leaves the trip with the boy friends befuddled over her actions. Because the newspapers have made so much of the story—the adoption of an old man by a young one—Hal looks the old fellow up and the conclusion is a reunion.

The real performance is given by Alec B. Francis as the bum, this de-

pendable actor getting much footage and deserving it all. Bryant Washburn serves as the hero, while not so much can be said about Estelle Taylor, for a haughty bearing alienates the audience on her first appearance. The child actor, Frankie Darro, Ethel Wales and Eugenie Besserer have smaller parts and handle them well.

Daily change only.

Sisk.

POWER OF THE WEAK

Jeane J. Goldberg production released by I. E. Chadwick for the independent market. Alice Calhoun starred. No director or author listed. At Loew's New York, June 11, as half of double bill. Running time, about 55 minutes.

Myra.....Alice Calhoun
Raymond.....Carl Miller
The Father.....Spottiswoode Aitken

Weak picture except for its story.

While commonplace and hackneyed, it embodies quite a bit of action and a good fight. Otherwise almost a total loss, inasmuch as Alice Calhoun's part, that of a woman boss in a lumber camp, is ridiculous at all times, the direction even making it more so.

The climax of the story has the woman worried that a certain load of lumber won't be out on time, the reason being that there is plotting within the ranks. A young man is given the blame. She lashes him with a bull-whip.

Then, according to a subtitle, his manhood surged and he was reborn. Immediately he went out after the villain, licked him to a standstill, made himself a big fellow in the eyes of the girl, and from that sequence went into one where the villains blew up a high bridge

over which the lumber-train was passing.

This was badly done in miniature. At Loew's Roof the audience gaped it considerably, just as they did the finish, which had the hero and heroine mushing as logs swept by them in the current of the river.

Even with its action shooting galleries only will even want to consider this.

Sisk.

TWO CAN PLAY

Embassy production released through Associated Exhibitors. Starring Clara Bow. Directed by Nat Ross. At the Stanley, New York, June 4, one day. Running time, 50 minutes.

John A. Hamis.....George Fawcett
Jas. Radley.....Allan Forrest
Dorothy Hamis.....Clara Bow
Robert MacForth.....Wallace MacDonald

A little feature that has a story

with a twist handled in such a manner that the audience is kept in suspense almost to the final fade-out. In that respect the picture is away from the ordinary program release, but it is one of those that had to be handled within a production figure and therefore it qualifies for the better class of daily change houses.

It is the story of a young girl who gets stuck on a society lounge lizard. Her uncle disapproving of the young man's mode of life, decides that he will get someone else to figure in her life and thus thwart the boy he looks upon as a fortune hunter.

The father selects a former aviator and then plans to set the three down on an isolated island where there is only an old sea captain and his wife, so that the girl will have an opportunity to judge between the two men. His plans go astray because the old captain is forced to come to the mainland to take his wife to the hospital, and the trio of young folk are left to their own devices. The result is the inevitable clash between the two men for the girl with the one that was looked upon as the boulder proving himself to be the best.

Clara Bow as the heroine handles herself admirably, while George Fawcett in the earlier scenes gives one of those usual masterly performances of his. The two men, Allan Forrest and Wallace MacDonald, scored, particularly the latter who registered right from the start.

Fred.

ENEMY OF MEN

Waldorf production from story by Douglas Bronston. Directed by Frank Strayer. At Arena, New York, one day (June 10) as half of double bill. Running time, 59 minutes.

Norma Bennett.....Dorothy Revier
Dr. Phil.....Cullen Landis
Tony Caruso.....Cesarre Gravina
John Hurd.....Charles Cary
Robert Hamis.....Leo White
Janet.....Barbara Luddy
Baby Janet.....Virginia Marshall
Miss Ordway.....Margaret Landis

Slow moving and ponderous cinema that borders often enough on the melodramatic to be boring. Seduction, murder and the beautiful working girl. The last named is not unusual in even better pictures than this.

The action seems uninspired with the exception of a few moments by Barbara Luddy, the wronged girl. These moments brought forth some likely talent. Cullen Landis, as a doctor-philanthropist, was badly cast. He is strictly a juvenile, and while his role called for a young man it looked poorly played by the theatrical young Landis.

Dorothy Revier is a fine looking girl.

Direction good. Bad projection spoiled several light moments that would have helped.

THE THRILL HUNTER

Waldorf production presented by Columbia Pictures Corp. Directed by Eugene De Rue and reviewed at the Stanley, New York, June 8, one day. Running time, 55 minutes.

A silly and impossible little picture but at that fairly amusing. The major portion of the plot is concerned with two fellows who drink "Peppo," wallop the tar out of half a city and then go into dreaming about the hunt for the prince of Grecovia.

The embassy is shown, a large country estate, quite a laugh in itself, because all the embassies in the U. S. are in Washington. They don't have throne rooms and a flock of cardinals hanging around to do wedding ceremonies and coronations on order. Here a young man is conscripted to be king of the country and right away they start to crown him. He battles his way out, rescues the girl, saves her father from a few bombs, and goes into a fade-out.

It is fairly amusing because of several chase scenes and other hokum comedy.

Haines gives a nice Harold Lloyd performance. Miss Bennett and Miss McGuire do those things assigned to them with no particular skill.

Filler for the small places. Sisk.

The Broadway Gallant

Richard Talmadge in an F. B. O. production. Story by Frank H. Clark. Directed by Mason Noel. At the Columbus, New York, one day (June 2), as half of double bill. Running time, 54 minutes.

This title was evidently shipped on for no reason. Anyway, "The Broadway Gallant" has nothing to do with the case.

The picture is a usual Richard Talmadge release in the usual double-quick action. Talmadge does some peach jumping, climbing, run-

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Mary of Vassar



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etc.



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Polly of the Circus



JOHN GILBERT
Twelve Miles Out
La Boheme
etc.



MAE MURRAY
Altars of Desire
Show Business
And two others
Titles Later



RAMON NOVARRO
Romance
And One More
Title Later



BUSTER KEATON
Baiting Butler



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CONRAD NAGEL
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FRANK CURRIER
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TWO CADETS

JUVENILE HARMONY SINGERS

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and fighting, and holds the speedy tempo throughout. The kids look to see his antics and relish in them as they did when Doug Fairbanks was leaping all over the screen.

First rate stuff for the youngsters and an okay hour of light entertainment for anyone.

FOREIGN REVIEWS

CRUISER POTEMKIN

Berlin, May 26.

The advances which the Russians have made between this film and the last of their products which has previously been released in foreign countries is nothing short of astounding. Where the "Postmaster," released in Berlin only a few months ago, was still technically unfinished and interesting only in spite of this, "Potemkin" is technically perfection.

One might even go so far as to say that the technical angle is here the most interesting.

The success of the film in Berlin is simply astounding. Profits from Germany can probably be conservatively estimated at not less than 1,000,000 marks. Whether the film will be a real success in America is another question. It is nothing more

or less than undiluted Soviet propaganda, and might even be forbidden by the censor on this ground. Should it be passed it seems doubtful that the average American filmgoer will fall for it, because it is too evidently propaganda, and because it is too artistic.

Its scenario concerns an actual historical incident which has been found by the Soviet government in the czaristic archives. In 1905 the armored cruiser "Potemkin" was lying off Odessa. The crew had been getting inedible rations and finally worm-ridden meat was brought on board. The sailors protested and refused to eat this.

The czaristic commander, true to the principles of his regime, decided at once to make an example. He portioned off 10 of the sailors, had them covered with a sail cloth and ordered the marines to shoot them.

At the crucial moment the leader of the sailors called to the soldiers: "Brothers, whom are you shooting?" After a moment of hesitancy the soldiers lowered their guns and mutiny broke out.

Within a few moments all the officers had either been shot or thrown overboard. In the struggle, however, the leader of the sailors was shot. His body was then brought by the sailors to Odessa and laid out in an open square. The news of the mutiny spread like wildfire through the city and the oppressed citizens, in the hope that the czaristic regime was about to fall, came to pay homage at the bier.

This rejoicing did not last long, as the city officials ordered the Cossack troops to close in on the citizens. Coming from both sides of the big square and stairway leading up the hill they shot down mercilessly all in the way, cripples, old men, women and children.

This was only stopped by the cruiser opening fire on the city hall, where the authorities were ensconced.

The cruiser got news the entire Russian fleet was on its way to subdue them. They decided to go to meet it and die a heroic death in battle. The fleet, however, also sympathized with them and let them pass through its lines without firing a single shot. The "Potemkin" then found refuge in a Roumanian harbor, where it was interned until the end of the Russo-Japanese war.

The direction of S. M. Eisenstein is original and powerful. There are moments in the film which even the

most hardened conservative could not help being thrilled.

At the beginning the building up to the moment when the leader of the sailors cries, "Brothers," is positively nerve racking, and the mutiny comes almost as a relief. The shooting of the citizenry by the Cossacks is harrowing in its individualized realism. Also the inexorable advance of the shooting Cossacks down the steps is interesting from a rhythmic angle.

The climax of the film is the sequence in which the "Potemkin" goes out to meet the fleet. One seems actually to be in the very bowels of the ship, seems to feel the very throbb and pound of the engines, which increases from moment to moment.

Without sentimentality the sailors prepare themselves for the final struggle, the guns are loaded and all are waiting tensely for the first shot from the fleet. It is with a thrill of surprise that the sailors of the fleet answer the "Potemkin" and refuse to shoot on their comrades.

The photography by E. Tisse is fine throughout but occasionally is too "pretty" for the subject. Some night shots of the cruiser are too attractive and would much better fit into a picture of lighter type.

Die Fahrt Ins Abenteuer

Berlin, May 26.

Ossi Oswalda, featured, is a popular German film comedy star, still liked here. In the early days, under the direction of Lubitsch, she did pictures which were quite attractive. Now the hope of becoming an international star for her must be abandoned. Especially so if she goes on producing films like this "Trip Into Adventure." A feeble story, feebly directed by Max Mack. It really does not bear repeating, as it is merely a poor excuse to camouflage a travelogue along the Mediterranean.

Although such well-known players as Willi Fritsch, Agnes Esterhazy and Warwick Ward are in the cast, nothing is made of them.

In short, this is a product suitable only to the daily change houses.

Special notice has been made of it here because it was given as the feature at the Ufa Palast am Zoo, Germany's leading first-run house. This proves better than anything else could that the Germans are no longer in any condition to supply their theatres adequately with class

product, and it looks as if they must accept the American specials.

Trask.

Footsteps of Aztecs

Berlin, May 26.

Interesting as an example of the educational films of which the Ufa is turning out from 20 to 25 yearly. They evidently think this one of their best, as they gave a special performance of it at the Gloria Palast for a Mexican Commission traveling through Europe.

The picture was cranked by a German cameraman and taken under the direction of a German professor, Alfons Goldschmidt.

It does not live up to its title, as only the first 500 feet are taken up with the Aztec culture. Here there are pictures of a few of the still existing Aztec monuments and several feeble attempts to re-

enact some of the characteristic ceremonies of the ancient Aztec life. Then it skips off to a general view of modern Mexico from the business and scenic angle. Although difficult to make such a product seems to hang together; nevertheless, the mixture is a little too chaotic—some main line like a railway or river journey keeps the audience's interest more alive.

The film ends with the screening of a complete bullfight. This is camouflaged by titles which speak of the sport as revolting. That does not alter the fact that it is a gr—some detail is spared, even to the maltreating of the defenseless old horses. This would have to be toned down in America.

Such educational films will unquestionably be difficult for the Ufa to dispose of in America, as they have neither the pictorial photographic beauty nor the sensational novelty that we demand. Trask.

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THE AUCTIONEER THE MONKEY TALKS WHAT PRICE GLORY

FILM HOUSE REVIEWS

RIVOLI (NEW YORK)

New York, June 13.

The box-office wallop at Rivoli this week is a combination of Pola Negri in "Good and Naughty" and the Public presentation entitled "Charleston," with the winners of the Inter-city Charleston Tournament conducted in the Public theatres in 10 cities acting as the ensemble background for six principals. Sunday it looked like the Charleston thing was the draw, as there was capacity during the entire day, and a holdout occurred as early as 6 p. m.

The overture for the week is a medley of Broadway hits, with "Valencia" as the outstanding number and, incidentally, the biggest applause winner. Seven minutes given to it. The Rivoli Movievents was compiled from International and Pathe news weeklies, with the latter having a 3 to 2 advantage in 10 shots.

A soloist in the person of Leonora Cori (New Acts) displayed a remarkable lyric voice with a coloratura quality in the first of her two numbers, first selection being classical and the second a pop ballad. One of the Music Master series of FitzPatrick pictures held the next position in the bill. It was a visualization of the life of Franz Liszt capably done.

But the big applause wallop in the way of a reception was tendered to Henry B. Murtagh, the organist, who is now programmed as "Murtagh." When the introductory trailer was flashed for him the audience immediately began applauding. Murtagh is an organist with a personality that reveals itself in his playing and he has completely won the regular Rivoli audience. Properly exploited and built up for this house, he looks to have the making of a distinct box office asset. This week he is handling three popular numbers and putting them over with a bang.

The "Charleston" presentation runs 20 minutes. It is credited to Boris Petroff as stager, while Rubey Cowan has done special numbers for the production, and they are very snappy. The three professionals, in addition to the Three Crescents, who provide musical diversion by playing sax, cornet, banjos, and finally the accompaniments, are Buster Brown, Charlotte Dawn and Babe Moffet. Brown has the introductory number; Miss Dawn handles two numbers and gets them over very well, while Miss Moffet in an acrobatic classical dancer, the like of which is a distinct novelty. This girl spotted right in any of the big revues would be certain to click. She has class, a fine figure of long, graceful lines, and her manner of handling herself in her work is little short of remarkable.

The winners from the various cities of the country who form the chorus background are: Trinx Jackson, Atlanta; Tois Blust, Dallas; Peggy Dunlap, Memphis; Grace Buttery, Kansas City; Jean Warren, Detroit; Annette Roy, Boston; Marjorie Zent, Buffalo; Dorothy Shirley, St. Louis; Isobel Zehner, Chicago.

"Charleston" is in two parts. The opening discloses a railroad station, where the coming of the "Charleston Special" is awaited. Brown does the station announcer here in song. Then there is an incoming train effect supplied by Max Manne which manages to click through a spot shooting into the audience. Then the 10 girls come on while Miss Dawn sings "The Spirit of the Charleston." The girls are fair Charleston steppers, but far away from being professionals, with possibly one or two exceptions.

The arrival of the girls concludes the first part.

The second part is laid in the Palace in the Kingdom of Charleston. The scene in full stage is done in black and white with the Three Crescents on to open it with their musical routine. A sax and two trumpets are utilized in their playing of the first number offered. They follow this with a sax trio that is a little slow and could be cut. The banjo work and later the ukule accompaniments are in keeping with the speed of the act. Buster Brown as the Jester offers a dance next, and this leads to the advent of the Queen of Charleston (Miss Dawn) with a second number. Then the girls, with Miss New York naturally crowned as the winner for New York's engagement, with each girl to wear the crown in her home town.

In the finale of the act, when the girls go into their real Charleston routines, there is a great chance. There should be an announcement for each girl and the city that she represents. The Queen could easily handle this, and it would be built up along the lines of a "pull out" number, with an opportunity for the audience to express approval of the girls as they conclude. There is one girl who does a few steps of slow motion dancing that gets over.

She and one of the girls that follow her are about the best.

With Charleston all the rage this presentation should be one of the best box office bets that the Public has turned out in its production division.

Fred.

McVICKERS (CHICAGO)

Chicago, June 3.

Mounting grosses over at Paul Ash's old stand indicate that Ralph Williams and his orchestra, successors, have hit. A six months' contract, said to already have signatures affixed, also indicates as much.

It was tough sledding the rotund Williams had following the sensational redhead into a theatre with the same policy, and naturally considered by the ordinary customer as an imitator. Any success Williams may achieve is doubly earned.

Williams, awkwardly constructed and garishly dressed, still has a certain grace about him as he rambles about the stage in front of his 16 musicians. His comedy antics are natural and his showmanship good.

This week the boys might be in Hawaii; they're minus coats and seated on a terrace overlooking an ocean drop. The affair starts off with a Hawaiian dance by seven girls in native straws. They are billed as Jazbo Co-Eeds supporting Ellnor Terry, the song and dance girl. Not much unity in their work, but pulchritude is well represented.

Jack North, banjo-uke songster, has a few jazz numbers for the occasion. Without the orchestra he's very good; accompanied, his music changes to noise. His instrument must have been keyed differently.

Auricle Craven, held over from the previous week, seems to have established herself as a presentation attraction. She is a former cafe girl. Her main bit is a violin solo played while she goes through a high kick and splits routine. Very good. She also sang a few pop numbers.

George Givot is still singing "Peoria." Every week the customers applaud the six-footer until he comes out for a wild rendition of that song, done with much arm waving and leg shaking. His regular routine of comedy numbers is much more restrained than it has been. Mr. Givot, by the way, has developed into an advertising man. As he entered he pulled up a trouser leg and displayed a garter. "Made by —, who also made the trousers," he explained. Later: "Well, Ralph, let's sing a Felt song." If he's not watched he's liable to walk out on the stage reading "True Confessions."

Cy Landry, Hebraic comedy dancer, was a riot with his light footwork. His costume consists of a derby, ill-fitting suit and large shoes; routine is executed with hunched shoulders and stiff arms. An ace-high presentation bet. (New Acts.)

Ellnor Terry has a song routine identical to that of Paul Ash's Peggy Fernier. She even looks like Peggy from a 50c seat. Good stuff, nevertheless.

Williams did no gagging, confining himself to orchestra directing, banjo specialty and introducing the artists. Dressed in an ultra-collegiate striped jacket and extra roomy Oxford bags, Williams lines up in Chicago as second to Ash in the stage band idea. He would be an even greater attraction in a town where there was no Paul Ash.

Mrs. Jesse Crawford's organ slides announced that Flo Ziegfeld was in the theatre with a \$10,000 a week contract looking for a good singer. The customers were then encouraged to do their stuff, with reminders of the contract being flashed at intervals. Wound up with the patrons singing that it was all apple sauce. Took well.

"The Sporting Lover" the feature.

Hai.

RIALTO (WASHINGTON)

Washington, June 10.

Admittedly the weak sister of Washington's four downtown first run houses, those responsible for the conduct of its business end are hard pressed at times to get their show so lined up as to have the outgo below the intake to assure the black figures for Universal headquarters.

The house as far as the management is concerned has had a hectic career. Five have come and four have gone within two and a half years. The house has been spending much in additional advertising and always getting plenty of money when holding an attraction that can draw.

For putting on something for nothing the current bill is the prize winner. The show is opened with Micha Guterson's 15-piece orchestra presenting "Vienna Bon-Bons Waltz," by Strauss, in a splendid manner. What is lacking in numbers is made up in the musicianship of the personnel. Guterson is particularly effective in directing numbers of the "old school."

The always interesting Fox news-reel followed along with an excellently done scenic.

Henri Sokolov, first violinist of the orchestra, was next (programmed feature), and with Mendelssohn's Concerto for the Violin (last movement), this artist playing without the usual "fanfare of trumpets" and very quietly proceeded to score a decidedly good impression.

Two local dancers, Helen Ault and Ted Gerard, affiliated with Father Hurney's St. Patrick's Players, a local amateur organization, were next. Miss Ault's singing was but fair, but when the two youngsters danced a routine they did very well. Mr. Gerard, tall and slender, makes an excellent appearance, is a good dancer, and could be developed.

The film feature was Reginald Denny in "Rolling Home." It registered with the Denny fans hereabouts.

In lining up his two-hour show Guterson spent practically nothing as compared with present-day standards. The usual two-reel comedy was omitted; the solo violinist has to be there anyhow; the vocalist along with the dancers could not have cost over \$250, while the two short subjects and the Universal film in a U house undoubtedly were priced low.

Early indications point to something like an \$8,500 week gross.

Meekins.

WARNERS (NEW YORK)

New York, June 12.

A well balanced bill, running exactly two hours, this week, consists of three short subjects, the overture, two presentation acts and the feature. The latter is "The Social Highwayman," a picture best described as serviceable.

Unlike other houses along Broadway, the overture closes the show, and a news reel, which held one international subject and nine from Pathe, was the opener. Followed No. 6 of the Charleston reels, about like the rest of them—repetitive all the way through. After this Ruth Matlock did a Chinese Charleston in special costume, and against a special drop.

A two-reel comedy, "Shookums' Tooth" (Short Subjects), after which the Cosmopolitan Duo (Presentations) sang to good effect. The feature ran about 70 minutes. The overture served to empty the house, supplanting the organ solo usually reserved for that utilitarian purpose.

Not 25 people in the house at the start of the first full show (2 p. m.) Sunday (a fine summer's day). When it concluded, that number had swollen to probably 100—not many more. A screen announcement was that the Warners are also installing a cooling system to cost \$85,000 and to be ready in a few weeks.

Slak.

TERMINAL (CHICAGO)

Chicago, June 9.

Largest house in town, using presentations on a split week. Also the ace of the Ascher Bros.' string.

Recently a change in stage bands was made. Harry Kogen was replaced by Austin Mack. So far as outward appearance goes there is about as much real difference between Harry Kogen's Synco-Serenaders and Austin Mack's Century Serenaders as there is between two peas in a pod. No visible advantage.

And the time is fast approaching when the house will need some variety in its stage diet. The Albany Park neighborhood will be getting weary, if not already, of the same old formula.

While new talent is used to augment the band, it's the same old specialty stuff over and over. Usually there is a male single, garbed goofily and acting nutty. The first half of last week it was one Hal Gillis.

Usually a male quartet with a peppy song, then drop into a throaty number without the orchestra. The resemblance between one quartet and another is 98 per cent. Last week the Golden Gate Four.

Also usually a few girl dancers from some dancing school. Last week six young chicks from the Merriol Abbott Academy.

This repeated layout must get a bit monotonous even to the non-critical moviegoers.

Cheapness seems to be the keynote of the entertainment at the Terminal. Doubtlessly it is figured that the neighborhood doesn't call for anything better. It may be a penny-wise-pound-foolish policy.

"Eccentric Jazz" was the title given the presentation. The Mack boys revealed some versatility as entertainers, but not overly clever on ensemble playing. Certain instruments seeming to be galloping ahead or lagging behind the tempo. This band, long installed at the Frolics Cafe, is a proven dance orchestra, but somehow doesn't seem half as "hot" on the rostrum. Perhaps there have been changes in the personnel.

Orville Kennie, tenor and permanent, hit as usual. Man and woman. (Continued on page 22)

VAUDEVILLE HOUSE REVIEWS

PALACE (ST. VAUDE)

One "name" on this week's bill, Harry Pilcer (New Acts). Back after two years abroad. He whams up an entertainment score for himself.

Otherwise, the show this week is more or less familiar and reliable vaudeville. Running from 2 until a few minutes of six at the matinee, the Jap act of Keo, Taki and Yoki was dropped and the running order considerably shifted, putting six turns into the first section and three after intermission. Pilcer opened intermission.

The Great Johnson (New Acts) opened the show proper, working dumb and alone in contortions, stuff and getting over. After him came the Carlton Emmy dog act, as funny and amazing as ever. Scored in the deuce, although in the afternoon it was closing intermission. In the tray was Johnny Hyman, known over the Orpheum, but new here, although he played the New York small time a few years back. His chalk-talk act consists of black-board work, the erasing of certain letters to form funny combinations; the use of aliterative phrases, etc.

He gave the Great Sir Joseph Ginsburg a plug by spelling his name out, also a plug for the N. V. A., one for the Palace, another for the Keith-Albee circuit, another for E. F. Albee, but with all the silly plugging stuff he did a likeable act, which, for some of its familiar items, got laughs. Zardo and Valle (New Acts) next, the team consisting of the pianist, Eric Zardo and Mario Valle, baritone.

Fifth, came Russ Brown and Jean Whitaker, who took the customers over for applause with their comedy act, which has laughs packed as tight as sardines. Then Olga Myra (New Acts), who closed intermission strongly with a three-person flash dance turn.

Opening the recess was Pilcer, who appeared with his sister Elsie and Dudley Douglas, plus Carlos Coblan's crack orchestra of 10.

Then Frank Fay, who had introduced the previous turns, doing an act new for this week, his fourth as master of ceremonies for the Palace show. With him worked the two boys and a man announced as a former partner. Despite his lengthy stay, Fay appeared as welcome as a newcomer to the audience.

After Fay came Schlett's Marionettes, as fine as ever—if not better. That "If not better" phrase applies to a marionette acrobat worked on a rope, apparently without strings attached, for the customary stick was placed over, under and on each side of the wooden figure, removed later from the rope, apparently with no strings attached.

It's an illusion and worthy of any man's magic show.

Business healthy, but far from capacity.

Slak.

5TH AVE.

(VAUDE-PICTS)

Maybe the audience at the Fifth Ave. was in a reminiscent haze Monday night or maybe just waiting for the pictures, for they certainly didn't enthuse over any of the turns of the six-act bill, though four were big timers and other two okay as spotted.

The chill was being played heavily for the opening turn, Karl and Erna Kress, until the artist and the dancing girl assistant pulled a Statue of Liberty illuminated water color drawing for the kind applause finish to an otherwise interesting opening turn.

It settled down again like a pall on the first two violin numbers of Paul Sydel, but lifted when he took the fox terrier "Spotty" for a series of paw to hand acrobatics. Spotty proved himself a most unusual balancing canine and brought home the raw meat for his trainer.

Niblo and Spencer (New Acts) from burlesque, assisted by Marty Semon, obliged next with plenty of humor, some of which landed.

Even the sure-fire Mary Haynes, working for every point, got away with four numbers. Her monologue a tour of Europe missed and clicked and to get her song points over she had to pause after each nifty and let it digest. Time was when the Fifth Ave. was rated one of the fleet mobs in vaudeville, but no more. Either the movies have rocked them to sleep or the old-timers have deserted vaudeville for spots further north in the deaf and dumb factories.

Runaway Four were about the only act to really get anywhere, and they had to do their darndest. The comedy of the "dopey" member, all of it academic, was greeted with howls, as were the ground tumbling and pushing around given the same youth. Some ad libbing sounded as though the boys had their doubts about the way they were getting over. However, they were forced to encore twice.

Verna Haworth, assisted by a

male pianist and two clever, graceful dancing boys who do much to put the act over, closed before a flock of shorts, which included the recent Berlenbach-Stribling fiasco, Pathe News and the feature, "Ranson's Folly." Con.

AMERICAN ROOF

(VAUDE-PICTS)

A remarkably good bill for this type of house for the first half. Good business Monday night.

The usual eight-act brace, with the turns better than usual and a well-routined bill. Two strong comedy wallops next to closing in each half. With the first half having an additional corner of comedy, with Charlie Ahearn and Co. spotted in closer. Preceding were Edmunds and Fanchion, while Wilton and Weber (New Acts) held legitimate next to shut.

Selma Bratz and Co. opened with a fast juggling routine that clicked. Miss Bratz handles the object manipulation exclusively, with a male assistant utilized to keep her supplied with juggleable effects.

Ulla and Preston, next, scored with harmony singing. The boys make good appearance, harmonize well and display showmanship in shaping their present routine, climaxing with "Dream of the Big Parade" for a knockout.

Edmunds and Fanchion, mixed team, followed with some lively knockabout comedy, enhanced by Edmunds' wopology and touched off by Miss Fanchion's piquancy. Their routine is the sort of stuff that three-day audiences will eat up.

Charles Ahearn and Co. provided additional comedy in follow-up. Ahearn's misfit support of eight grouped as a hobo band was a howl for opener, with the bubble dance and travesty standing up as well as ever for additional howls. Ahearn worked the roof without scenery, and other trappings, but got over big, nevertheless, which goes to show that it's the material and manipulation that counts.

Fabiano, male mandolinist, did neatly after intermission with instrumental (New Acts), giving way to Mack and Velmar, mixed team, for a routine of comedy lingo credited to Paul Gerard Smith, which Paul must have ground out on one of his "off days." Probably through a desire to play no favorites among released gags, they all were in and so familiar that most of the audience were guessing the answers. Then, too, the finish, wherein both were simultaneously led off by their keeper, flopped from a punch angle, probably because of a disposition on part of the team to permit a stagehand to handle both keeper bits instead of employing an actor. It all but ruined the act. Up to this their repertory was so-so and pleased most.

Hilton and Weber (New Acts) got off to a slow start, with Weber seemingly feeling them out in the early moments, but later lifting up and going after them. Weber's eccentric got them on entrance, but the comic lost them temporarily until Wilton stepped in and speeded tempo, with Weber finally falling into line and working fast and tirelessly from then on. Result, panic, and out-and-out show-stopper.

The Youngers, mixed team, closed with a presentable routine of posing and balancing.

"Brown of Harvard" screen feature.

Edbo.

LOEW'S STATE

(VAUDE-PICTS)

Mr. Joe Frisco is headlining the vaudeville at the State this week, his first entrance as a Loew starter. That "Mr." probably runs with Soph Tucker's "Mme." It's too bad they didn't team for dignity.

With Frisco at the State and Ted Lewis at the Strand, also this week, the Keith-Albee Palace is surrounded by reminders. If the Strand had as many people in it Monday night as the State did, someone who doesn't know everything about vaudeville and in the K-A organization should have taken a look at both to find the answer.

With "The Rainmaker" a notorious weak sister among Famous Players' recently released feature pictures, Frisco had to draw and he did it plenty. Rain helped along Monday evening at show time, but it's more than rain on the first night of the week that crowds the house to the rear seats of the balcony. That's some opey, the State.

Frisco, single, in "one" with a table, chair, hats and cane, talked, "impersonated" and danced. Some of his talk will have to be reduced to measure while he's in the picture houses. No Broadway crowds in them. Frisco is a little deep in much of his stuff for slow thinkers or those unaccustomed to the straight vaudeville brand. In the picture houses, give it to 'em broad.

On dancing and kidding about, Frisco was in soft. His dancing always will carry him, the "Frisco" and the other kinds. He did a "Yiddish Charleston" for his finish proper, and had a kidlet with him repeating with song and dance for

(Continued on page 22)

HARRY PILGER and Co. (12)
 Dancing and Singing
 35 Mins.: Full Stage (Special)
 Palace

Marks Harry Pilger's return to New York. His sister Elsie, Dudley Douglas and Carlos Cobian's orchestra of 10 people are with him.

Opening, Douglas comes before the curtains to introduce the turn, after it goes to full stage and Pilger enters from upstage center in evening clothes and sporting a pink silk lined evening cloak. He sang a number—not so good. But then he got to dancing and made his first exit to applause.

Douglas returned to sing Berlin's "At Peace With the World," which somebody should tip him is a flop number here. Finishing with "Al-ways," he got over and paved the way for Harry and Elsie in a dreamy waltz, which also scored.

Then Harry did an eccentric solo, freakish, it seemed, but heavily applauded. Douglas followed with a comedy song which registered, while Cobian's band got in a specialty, clicking merrily. That outfit is a factor in the success of the act.

Harry and Elsie again for the closer, Brazilian zampa dance, containing much side swaying and many intricate steps. This did the best of anything in the routine and sent the turn off to real applause.

A speech of gratitude, four large floral pieces for Elsie, some clowning in French with Frank Fay and the turn closed.

Pilger could drop the singing, but everything else is okay. On this return he seems safe to return again between foreign engagements.

Although his work is a bit more uneven than that done by other dancers of his type over here, there can be no doubt that he registered at the Palace, and plenty. *Sisk.*

"LA PASTORALE,"
 Russian Ballets

Theatre Sarah Bernhardt, Paris

During the fortnight of the Monte Carlo Russian Ballet troupe at the Theatre Sarah Bernhardt new works of the advanced school were tried out for future international consumption. It is astounding that such puerile efforts should be offered and that there is a paying public for these "cubic" concoctions.

In "La Pastorale," by Boris Kochno, music by George Auric, the latest novelty of the Ballets Russes, is a telegraph messenger tarrying by the riverside. Deciding to take a bath (one explanation why the cables seem delayed in delivery). He leaves his bag on the water edge and mischievous girls hide it. Picture operator with his troupe appear, set up scenery, starting to produce a picture.

The telegraph boy wonders if he is dreaming. He quits his cold bath and dances with the movie star, until the townspeople arrive to claim their telegrams.

Fortunately the girl returns with the bag and the ballet terminates with allegro.

It may be said the score is far above the script. Mile. Donbrovka dances as the cinema actress, with Serge Lifar the messenger boy. Both are fine dancers. Thadee Slavinsky is the picture producer. On the whole this trifle is well presented by Balanchine, the ballet master. *Kendrew.*

COSMOPOLITAN DUO
 Vocal and Instrumental
 8 Mins.: One

Warners, New York (Pct)

This team, composed of Signori Guarneri and Tomasini, appeared in vaudeville with a woman as the Cosmopolitan Trio. Before that, Guarneri, with another partner, played picture houses for a run, using himself and partner as the basis of a tab grand opera.

Here Guarneri and Tomasini, the former baritone and the latter tenor, enter in Neapolitan costume, accompanying themselves on guitars. Guarneri takes to the piano and the two alternate with a medley of grand opera and lighter classical stuff.

Both use much of what has been sung often in the picture houses. In quality of voice each is excellent. The idea of singing a dozen or so well known classics in a medley is also good, but before they get to that it might be well to use some equally good but not so well known numbers.

On the Warners' stage, so tiny an upright piano was used where a grand should have been, the act did well and pleased. With revision and working under more favorable conditions, it should do well all over in the picture houses. *Sisk.*

OLGA MYRA and CO. (3)
 Dancing
 16 Mins.: Full Stage (Special)
 Palace

Olga Myra formerly appeared with a band. In her new turn are but two girl brunet dancers, while a special musical director, Fred Hathaway, is in the pit.

Betsy Rees and Margaret Litchfield dance with Miss Myra, the minor members opening the act with a Columbine-Pierrot dance, lacked scenically by a Venetian Canal drop revealed through a set frame mounted upon a platform.

Miss Rees, a toe dancer, was the Columbine and Miss Litchfield (hair short), the Pierrot.

Opened well and led to a solo waltz by the featured artist, whose forte in this number was high side kicks, helping to send her off well. A special drop backed the frame for this.

For the following number, "The Enchanted Rose Bush," Miss Litchfield was a pensive lover admiring a rose bush, which suddenly opened, disclosing a toe dancer who went into some nice steps to the measures of "La Traviata's" ballet music and ending with the dancer retiring to the bush, the lover resuming the pensive attitude.

Then Miss Myra for a violin solo played as she went through a difficult contortionistic routine on the platform. This was her old specialty and is built up to be the act's feature. A Russian trio dance closed the act. The turn was moved from fourth to closing intermission and scored in that good spot.

In addition to the good work of the principals, especially the featured girl, the costuming is not only handsome and lavish but in excellent taste.

As a dance-flash turn for vaudeville or the big picture houses, this one frames all around. With some speeding it would be a set-up for the cinema palaces, where they appear four-a-day but pay more money than in vaudeville. *Sisk.*

NIBLO and SPENCER (1)
 Comedy Talk and Songs
 16 Mins.: One and Full (Special)
 5th Ave. (V.-P.)

George Niblo and Grace Spencer who headed their own Columbia Burlesque show last season assisted by Marty Semon, Niblo's comedy partner from burlesque, are breaking the jump between seasons in vaudeville.

For their debut they have selected the "fishing" scene from the burlesque, a ridiculous but laughable bit which the two comics row out into the center of a prop ocean to fish. Miss Spencer as a mermaid interrupts the proceedings and cross-fires with the comedians.

Niblo paddles water over Semon every time an occasion presents. While the crossfire is not new it is funny as handled by Niblo, who is an experienced comedian. Semon also handles his share in smooth fashion.

The fishing scene is prologued by a scene in "one" before a special drop of a boat house. Here Niblo and Miss Spencer do the "vamping" bit from burlesque in which the girl as a French charmer pulls laughs by her hot handling of the comic. The "explosive" booze was also used for a laugh as was Niblo's raucous bass tones in a comedy trio number.

The act qualifies for vaudeville from a comedy angle and with a little work will be ready for any of the bills. It should prove a novelty to jaded vaudeville patrons who have been watching a standardized succession of singles and doubles. They liked it here. *Con.*

FABIANO

Musical

15 Mins.: One

American Roof (V.-P.)

If Fabiano had as good a percentage of showman qualities as musically ability he'd be set for the best. As it is his mandolin numbers click but the player is a diamond in the rough which will need considerable polishing to make better grade than the intermediaries.

Although past master of the mandolin and clicking with his five numbers he lacks class and poise that will undoubtedly prove a drawback for the better time.

Fabiano's repertoire runs the gamut of from pop numbers to operatic and classic selections with the latter getting over with this audience as heavy as the more familiar tunes.

More than held his own in No. 5 taking two encores and runner-up for show stopping honors. *Edbs.*

ERIC ZARDO and MARIO VALLE
 Pianist and Baritone
 22 Mins.: Two (Special)
 Palace

Eric Zardo, pianist, has teamed with Mario Valle, operatic baritone. With the exception of a single popular ballad, the turn is strictly operatic in the vocal selections and classical in the pianist's work.

Brimming over with class, it impresses from the first moment.

Zardo opens with the "Toreador Song" from "Carmen," Valle taking up the vocal end and whacking out a successful start. Zardo does a solo on the piano, Paderewski's "Minuet L'Antique," following that heavily applauded rendition with a short encore, Valle again, singing a ballad which fitted his excellent baritone nicely. Another solo from Zardo and then Valle came on for the big number of the act, the "Largo et Factotum" from Rossini's "Barber of Seville."

This solo is difficult for any baritone, with its speed, the demands made upon the phrasing of the singer and its string of "Figaros" near the finale. Withal it is a lifting number, held in high favor everywhere and rendered by Valle pretty much as it should have been done in vaudeville.

Valle, incidentally, appears new to the two-a-day but his modesty and noticeable nervousness seemed to ingratiate him with the audience. *Sisk.*

THE PARODIANS (10)
 Beau Arts Cafe, Atlantic City

Retaining the name which was coined during their New York Parody Club's engagement, the Parodians, under A. B. Salinger's direction, have continued as a demand cake attraction, shifting about to Joe Moss' Club Madrid, Philadelphia, and continuing at Moss' Beau Arts Cafe in Atlantic City.

The whyfore of their popularity is evidenced by such enterprising but none the less important details as being the first and probably the only dance hall at the resort to play the full compliment of the "Scandals" show tunes for dance purposes. "Scandals" opened sensationally at the shore last week, and while "Lucky Day" was the evident plug song, and the only one which dance orchestras were issued by the publishers, the undersigned picks "The Birth of the Blues," "Black Bottom," "Tweet Tweet" and "A Girl Like You" as the big songs despite the grand plug for "This Is My Lucky Day." That is the general consensus and Salinger's scratch orchestration of the tunes, made from lead sheets picked up at the "Scandals" premiere, tends to prove that by public acclaim.

The majority of the dancers probably didn't appreciate the difficulty entailed in presenting the new show tunes, but the manner in which "Black Bottom" and "Birth of the Blues" was received, it left little doubt as to the fruitfulness of the Ray Henderson show score.

Aside from that, the Parodians play their stuff in corking style. Their rhythm possesses that magic "lift" so essential to inspire sluggish cabaret patrons' feet.

With Salinger violin-conducting, are C. Russ Hofmann, Russel D. Carver and Joseph Smith at the reeds; Ormond Downes, drums; George Schwering, piano; Harry Preble, trumpet; Al Pickel, trombone; Harold Stackhouse, tuba; Martin D. Magee, banjo.

Withal an excellent aggregation of dance purveyors. *Abel.*

LULU McCONNEL and Co. (3).
 Comedy Sketch
 13 Mins.: Full Stage
 5th Ave. (V.-P.)

Nothing new about Lulu McConnell on a stage or in this skit. It's the table scene she did in "The Passing Show" of two years back. Aided by Grant Simpson, her husband (and possibly her son) the dialog goes immediately into an argumentative crossfire with the laughs plentiful.

Miss McConnell is an experienced enough comedienne to draw every ounce of power from this vehicle three times a day and for continuance in vaudeville that is what she will have to do. The act is without change and just as funny. Both the hoke and fast patter remain. Simpson and the boy ably foiling their leader.

A second half night audience enjoyed it thoroughly and was generous with its applause. Enough so to stamp it as a likable item on the best of vaude programs. *Sisk.*

TED DONER and HIS IDEA
 Revue with Orchestra
 30 Mins.: Full Stage
 Warfield, San Francisco (Pcts)

As a comedian Ted Doner is a great dancer. But for all that the audience was quite willing to forgive his lack of humor when he started his feet. Also this youthful stepper has a pleasing personality and makes a clean cut appearance with the "Sunkist" girls.

"Ted Doner and His Idea" really was wrapped up and put in his pocket by Walt Roesner, conductor of the Warfield "Super Soloists" when he started to clown with Rosie Valyda. Their stuff was funny and the audience was quick to admit it by demanding more.

Miss Valyda is a buxom lass built along the lines of feminine pulchritude in the days when the "Black Crook" was famous. There is considerable of her; all of it nicely curved and well rounded. She is very easy on the eyes and sings in two voices, one a deep alto (almost a man's baritone) and the other soprano. What's more she sings well in both.

Her solo number got a big hand and then she got into action with Roesner starting out to do a straight away waltz number which quickly took a burlesque turn and the payees began to chuckle, then howl. And to make it all the funnier Roesner really looked as if he were being imposed upon by Miss Valyda and slimmered around with unnecessary violence.

Doner started his portion with some genteel kidding of the girls in the line but it didn't register. Then he stepped aside to let Annie Marie and Gladys Rowe do a clog dance on their toes. They got away to plenty of applause, all deserved.

Doner also did a number or two with "Bobby" Thompson, songs, dances and patter. Two or three ensemble numbers by the girls in line well rendered were interspersed with the Roesner-Miss Valyda clowning winding up the proceedings. For his individual portion Roesner with his orchestra rendered "Tannhauser" and "Say It Again", both excellent.

The staging of the act was above reproach and taken as a whole it got over well.

It's a Fanchon & Marco act. *Rivers.*

WILTON and WEBER
 Talk and Songs
 18 Mins.: One
 American Roof (V.-P.)

Joe Wilton and Rex Weber are from burlesque. Both appeared with Wilton's Columbia Burlesque Circuit show, "The Girls' Club." Wilton is an adequate straight with Weber doing eccentric comedy and wowing particularly with his ventriloquist stuff.

The entire routine has been pieced together with bits from the burlesque show. A duolog on poker with Weber mixing up Wilton's explanation as to how it's played registered for laughs.

Weber worked a bit slow during the early part, despite an evidenced tendency of Wilton to keep the comic on his toes. Later he struck a better tempo and had things his own way from then on.

His impression of a ventriloquist vocalizing is a gem unbeatable by the best of voice throwers. Weber works it straight for the first number, a ballad, and at the close of the act tricks up another number with Wilton seemingly handling the warbling with the latter walking off and Weber winding up as an evidence they had been tricked.

The bit is worked up for genuine show stopper and the routine as is cannot miss as a sure fire next to closer. *Edbs.*

GREAT JOHNSON
 Contortionist
 5 Mins.: Full Stage
 Palace

After making an entrance in "one," Johnson went to full stage and began a series of contortions, working first from the floor, later using a table and another smaller table atop that. He also used a trapeze for some stunt, ending in an iron jaw aplin with his body worked into a knot.

Johnson's advantage over most of his competitors is that his body is normal, his walk being free from any sign of a leg curvature. He is of slight build.

Opening here, he didn't use a ward during the turn, but started the bill off most acceptably. *Sisk.*

TED WEEMS and Orchestra (12)
 Steel Pier, Atlantic City

Ted Weems and his Victor recording orchestra, coming back into the Philadelphia territory where he first won fame as a dance band leader (following an extended stay at the Muehlbach Hotel, Kansas City, which now holds the crack Charley Straight band from Chicago), is the season's "name" attraction at the Steel Pier. This pier is going out for a rep and prestige this season, having contracted for Sousa, Patrick Conway, Creature, Goldman, Thaviu and Vessella for their concert bands for the large casino hall.

In the marine ballroom Weems is stationed and drawing the younger element out from the boardwalk for a session with the compelling Weems' orchestra.

While the acoustics are not quite what they should be because of extensive structural alterations on the pier, Weems' 12 men register handsly, playing 15 to 20 minute dance sets with brief intermissions. Similarly, Young's Million Dollar Pier is economizing on its dance band expenditures, retaining Charlie Fry's band as the solo unit, and not importing an alternate attraction.

Weems is a local product and means considerable in "name" value to the Philly excursionists to the shore resort, as well as to general Pennsylvania because of their collegiate, frat, etc., reputation.

With the leader directing his 11 men, "Dusty" Rhodes, the novelty drummer, and Parker Gibbs, saxophonist, come to attention also with their vocal interludes. Art Weems (his brother) is at the trumpet with Carl Agee ditto; Charles Stenroos, trombone; Dick Conliffe and Thales Taylor completing the reed section; Jack O'Brien and Bob Royce at the pianos; Louis Terman, bass; Morton Parker, banjo.

Saturday (June 12) was the debut night for Weems, as well as Creature and his band, which has Pauline Talma, soprano; Ulisse de Mity, cornetist, and Peter Lewin, xylophonist, as soloists with Creature. The latter has composed "The New Steel Pier" (lyrics by Henry B. Murtagh, the Rivoli, New York, organist), as a characteristic march which was the debut opening number. The Royal Mountain Ash Male Chorus is the vocal extra attraction in addition to the usual pictures, minstrels, etc.

The Weems dance aggregation clicks so well, to the extent it makes one wonder if the marine ballroom's capacity is not capacious enough. The casino hall has considerable more footage, although the "name" concert bands will require all of that, judging from the turn-out for Creature on an unsettled night, while Weems packed 'em in at the dance hall wing. *Abel.*

FOLEY and WELTON
 Comedy and Dances
 15 Mins.: One
 58th St. (V.-P.)

A two-man combination having a ranging routine that was satisfactory most of the way. They are a couple of fellows who thought they met before, just a bit of chatter before going into a comedy lyric about alarm clocks, followed by dancing.

They settled down to cross fire anent baseball. The material is well intended and seemed to register, yet it presumed too much by having one man know nothing about the national pastime.

A solo ballad effort got over moderately, the boys going back into gagging and hoofing which is their racket. The smaller man's comedy stepping is amusing, some bits being suggestive of Hal Sherman's style.

The boys got away well, winding up with "That's Her." *Ibec.*

PRINCETON and WATSON
 "Too Late" (Skit)
 Three (Special Set)
 Loew's State (V.-P.)

Looks like a new skit for Jack Princeton and Lillian Watson. It's "Too Late," written by John G. Connor, a series of cross-fires in a hotel lobby. A cigar counter is to one side and an exit into a "soft drink" emporium through swinging doors on the other.

Miss Watson is the cigar girl with Mr. Princeton, supposedly a traveler, revealed as a "bull" out to catch the girl's husband, just escaped from prison.

As he stabbed the warden on the getaway and killed a couple of guards, the prisoner didn't get away. The others left at the prison also killed him. That left the cigar girl free to marry the warden

when he recovered, although it appeared she greatly disappointed the "bull" as he offered to go with her for a marriage license, although she had stated her immediate mission in departing was to bury her husband. However, the girl seemed so nonchalant through losing but one husband at a time that maybe he was a bad man, though nowadays one can safely go to prison for doing over 25.

In rather an attractive set and with the flip talk, not all original, even the looseness of the story doesn't mean so much. A couple of sags during the running might be plugged up with better, even if also borrowed, gags. The finish does need immediate attention.

Otherwise and on the Loew Circuit, act is cinched.

Mr. Princeton handles slang nicely and easily, while Miss Watson is an excellent straight, also a brunette and petite.

"666 SYCAMORE" (6)
Comedy-Mystery Playlet
15 Mins.; One and a Half to Full (Special)
Majestic, Chicago

A highly entertaining mystery-comedy using two male principles. Act opens in "one and a half" with a special alum neighborhood drop. The comic lead staggers out with a wraith in his hand and explains to his cousin whom he meets that their uncle has just died. Produces a will which designates him as inheritor of a house at 666 Sycamore if he stays in the house one night. Otherwise he loses it to the other fellow. The drunk's cousin explains at length that the house is haunted and that several deaths have occurred there recently. They set out for the house together.

A switch to full with a spotlight reveals three girls, scantily clad, one of whom does a nifty "snake" dance while the other two remain statuesque. At the conclusion of the dance the two men enter and switch on the lights, disclosing the set as a weirdly decorated room in the haunted house. The girls are referred to as ancient statues.

Mystery horseplay follows—floating objects, disappearing people, eerie noises, reaching arms—and the skit proves packed with laughs. The backstage work is done by the three women, who disappear after the entrance of the men, and some fellow who takes a bow with the performers but is not seen previously.

In the comic's attempts to hang himself according to a written suggestion by his uncle, a shower of gold falls upon his head. A strong punch line closes the skit. Fine stuff for any bill. *Hal.*

CLAUDE and CLARENCE STROUD
Dances and Acrobatics
5 Mins.; One
51st St. (V-P.)

Two well appearing, tall boys with an idea bound to put them across.

The Strouds open with a ditty, going at once into a neat but plain duo tap dance. Next comes a waltz tap, the boys suddenly going into hand-to-hand acrobatics. Just a bit additional tapping, the brothers then doing handsprings and somersaults in unison.

These synchronized acrobatics make them different.

The Strouds would serve well between scenes in a revue. *Ibes.*

EVELYN BARGLET
Paintings
10 Mins.; Three
5th Ave. (V-P)

An interesting novelty. The artist uses three easels on which she paints a scene on Riverside Drive, an ante-bellum flapper and a semi-tropical Florida scene.

Patter accompanies all three studies. At times it is indistinguishable because of the necessity of her turning completely on her audience.

The paintings are draped upon a studio showing idea. A sign carries out the illusion. The act is away from the usual crayon and chalk portrait and cartoon sketchers.

It is a novel opener. *Com.*

CY LANDRY
Comedy Dancer
7 Mins.; With Orchestra
McVickers, Chicago

A hunched-shoulder, stiff body comedy dancer with a classy laugh-drawing routine. Landry shows lots of original bits in the eccentric line, and their execution with a perfectly blank expression had the McVickers fares calling for more.

Getup is a Yid derby, hick suit, white socks and elephant shoes. Special music of the trilly order accompanies the stepping.

Riot at McVickers. Very good for any presentation house. *Hal.*

LADY GOLD and CO. (4)
Dances
12 Mins.; Full Stage
G. O. H. (V-P.)

Three men and Lady Gold in a dance production. While all are capable dancers, they did not seem to go smoothly. Probable bad routine. As a result the act flopped in the downtown house.

Lady Gold makes three changes after the first gown. She looked best in the last number, wearing tights. The three men are in formal tux. One does the introductory singing and dances as Lady Gold's Partner in a waltz. His voice is weak but he is good looking and has plenty of stage presence.

The other two men do a short tap and an acrobatic dance.

The last named repeated the turn's only audible applause.

JAMES RYAN and CO. (3)
Comedy Skit
17 Mins.; One (Special)
G. O. H. (V-P.)

James Ryan is the same old James. He does a rube father, using crossed sentences after announcing "deafness," for the bulk of the laughs. Son brings home his bride to pop through being

broke. The familiar actions follow. Ryan closed with a sing-song song, in which he gives advice to both girl and boy on how to live a married life. The audience liked it and Ryan did an encore, repeating the song with a new verse.

More than good for small time but not strong enough to cause thought of big time. Ryan may be but the vehicle isn't.

LEONORA CORI
Lyric Soprano
6 Mins.; One
Rivoli, New York (Pcts)

Leonora Cori has an effective lyric soprano voice with a coloratura quality that she uses in splendid style. Miss Cori is a little girl of fairly slight figure and this makes her voice all the more remarkable, for it is a big voice.

At the Rivoli she is offering two selections. The first is a classical number which affords opportunity to display her control and training and the second pop ballad of a semi-classical nature with mass appeal.

The girl is great for the picture houses and scored impressively with the Rivoli's Sunday audience. *Fred.*

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"GILDED KISSES" (30)
Singing, Dancing, Music
65 Mins.; Full Stage (Special)
Loew's State, Los Angeles

Two "names," Renie Riano and Leon Varara, were on tap at Loew's State last week in Fanchon and Marco's current "Idea," hooked up with the "Examiner" serial story, "Gilded Kisses."

A very effective setting dressed the stage. With a black velvet cyc as the basis, a raised platform, with steps on each side leading to it and a center staircase leading up, was in back of the orchestra which was on stage level. A tall, narrow arch at the rear of the platform offset good backlighting. Long, narrow side panels and center and side drapes of gold, enhanced the set.

Charlie Melson, guest conductor in his last week, opened with the band in "Roses Remind Me." Helene Hughes entered from the arch, singing a special song, "Gilded Kisses." When reaching center stage, the selection was danced and acted. First a girl in Polish costume came down to give Melson a "gilded" kiss before going into a folk-dance, intricate and different. Then a French dance, with accompanying kiss, was performed by another girl. This consisted of a peacock strut. An Oriental skirt dance came next, followed by a Spanish acrobatic dancer. As the final number, a girl in white, with white wig, was the Yankee bestower of a "gilded kiss." She performed a waltz kick dance well.

After some byplay with Melson

getting more kisses, Miss Hughes wound up her number with another chorus.

Leon Vavara was next, pulling some gags with Melson and giving piano interpretations. Not only was his jazz enthusiastically taken, but they also liked his classical numbers well enough to stop the show and bring him back. Vavara's playing clicked while his hand pantomime while massaging the ivories delighted the crowd. He looks like a picture house natural.

Two pairs of girls then danced, the first in a kick routine and the second in a classic toe number. Valerie and Ada, Dorothy Crooker, Arlene Langan and Natalie Harrison were the dancers in the presentation.

Renie Riano, comedienne featured in the act, went over with a bang. She kidded with Melson, gagging on the "gilded kiss" idea. Then into her eccentric dance routine, different from anything here for a long time. She kicked her forehead with either foot at will and proved her billing of "the girl with the india-rubber legs." Miss Riano's comedy was distinctly English which proved a delightful treat to the cash buyers. Her mugging and actions put her over as an excellent pantomimist. She should be a great bet for pictures.

This was Charlie Melson's last week and he was given a big send-off by the regulars.

Production carefully planned and admirably costumed.

HOUSE REVIEWS

(Continued from page 20)

White and Moir, had fine voices but not at ease. It appeared as if they were a team of straight singers suddenly projected in front of a stage band and supposed to carry on cross-fire. After mulling several cues they mutually agreed to drop the conversation and stick to their vocalizing. The impromptu atmosphere of working in front of a band has tripped up more than one recruit from vaudeville, with its set positions and individual time allotments.

This type of entertainment can never stand up for any length of time. The Terminal will find itself in a precarious situation if a little novelty isn't injected into their bills. Novelty is what this reviewer has never seen there. *Loop.*

GRAND CENTRAL

(ST. LOUIS)

St. Louis, June 10.

Saturday night it looked like a mob here. The lobby was jammed and inside the standees were packed tight.

Colleen Moore can take the credit! The customary weekly stage appearance of Gene Rodemich's band was the poorest in months, despite the fact that it was captioned "At College" and saw the boys and the staged dressed "collegiate." Rodemich conducts auditions every Wednesday morning to discover suitable talent for his show. If his selections for the current bill are

broken. The familiar actions follow. Ryan closed with a sing-song song, in which he gives advice to both girl and boy on how to live a married life. The audience liked it and Ryan did an encore, repeating the song with a new verse.

More than good for small time but not strong enough to cause thought of big time. Ryan may be but the vehicle isn't.

Loew's State, Boston

Boston, June 15.

The show this week was hung on the shoulders of Bee Palmer and she certainly had no kick coming on publicity. Apparently orders were out that the sky was the limit, not only because it was her break-in to the presentations, but because she was not known in Boston. Thus Monday night saw a capacity turnout for the late show and the draw was attributed mainly to the star and the heavy space given her by both the Sunday and daily papers. She was given practically no hand on her entrance and her song routine, heralded on the screen as being revolutionary, held two numbers that didn't make the grade with any surplus of steam. Then she shook things up automatically and the male minority in the house went strong for it. Her finale was "Billie Billie," which she put across straight and effectively, going remarkably strong in view of the inexcusable lack of showmanship in the costuming for this beloved number. The logical change from her dancing costume would have been into a black velvet dress covering her ankles and concealing the scarlet attire underneath. This, combined with the removal of her pearls, diamond necklace and rings, would have done effective justice to her natural blonde beauty and would have appropriately accentuated the tradition of the number. In this respect Miss Palmer is operating under the same handicap that would be encountered by Gilda Gray in a family theatre, using material that is wishy on a roof or night club floor, but which reacts against her in this particular house.

Philip Spitalny again ran away with the show, his jazz team featuring Eddie Sanderson, the hottest trumpet yet heard in Boston, and "Stuffy" Gordon, actually stopping the show. The applause ran halfway through the novelty reel.

The supporting bill included Sammy Lewis, the dancer, working between Miss Palmer's routine and Willie Robyn, from the Capitol, New York, planted in the jazz band for a duet with Celia Turill. The radio draw of these two singers seems to be unquestionable, and later in the week they will be given more time. Spitalny for his orchestral overture used "Tannhauser" and got a big hand, as the house knew it was his next to closing week before returning to Cleveland and from there over the entire list of Loew presentation houses as guest conductor.

The feature picture was "Lovey Mary," which held heavy even through the last performance, an unusual thing at this house because Boston is an early-to-bed town and a late last run. Two of the short reels were cut because of the length of the show and the 20 minutes taken by Miss Palmer. One novelty and a "Felix" animated cartoon were the only survivors after the cutting.

All in all, one of the best shows in months at the State. *Libbey.*

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All in all, one of the best shows in months at the State. *Libbey.*

VAUDE REVIEWS

(Continued from page 20)

an encore that sent him away heavy.

One can almost believe after seeing some of Jake Lubin's bills of late that the big time booking men must be on Jake Lubin's pay roll. Jake couldn't be doing better if he picked his own acts out of straight vaudeville. In other words, straight vaudeville, after bungling up straight vaudeville, seems now to be working for its opposition.

Nice bill right through on the State's program. It opened very attractively with a neatly arranged "Ill" song, a Leo Feist arrangement, with special slides and verse set to "Glory Hallelujah" for the story while in between were snatches of the several pop numbers in the Feist catalog. The audience went for this quickly. It's rather a good arrangement, fitting either orchestra or organ, and since Feist must furnish the slides, it's a good inexpensive house opener, fitting as well into a straight picture program.

Reck and Rector, aerial acrobats, following, got a great deal for an opening acrobatic turn. They work well, with the bearer above doing the most to put them over strongly. The couple open in the Continental style of dress and quiet, but finished to as much noise as any other turn received during the evening.

No. 2 held a colored quartet, the 4 Peppers. Each wore the Eddie Cantor brand of glasses and for a colored quartet did like all colored quartets appear to do.

Following were Al Trahan and Vesta Wallace, a two-plant act, and a good one. While the piano comedy of Mr. Trahan's is not hard to recognize, he goes beyond that as a low comedian of quite some versatility, and a logical successor to the late Bert Clark (Clark and Hamilton). At times Mr. Trahan suggests Mr. Clark in style (without following his work in any way). They are in "The Curtain Speech," by Frank Fay, and play it well, particularly the title portion that is the encore. Miss Wallace lines up nicely alongside her partner and the combination is a push over on Loew's or any other time.

If the acoustics of the State are those of other large houses, performers with enunciation or diction need not hesitate. Way back in the balcony nothing was missed, not even the curtain speeches, spoken in customary conversational tones.

Some of the agents can lamp Mr. Trahan. He looks pretty good in his work. Here they can turn their turn into a riot, so much so that one hysterical laughing gent upstairs was suspected of being a plant, but another horse laughter turned up in Frisco's turn, so it just happened to be a couple of cusses who got the real fun in the right places.

After Princeton and Watson (New Acts), another act also well liked, came Frisco. Mr. Joe himself, following two talking turns but taking the breaks and only stuttering twice.

Al Zee and His Entertainers closed the vaudeville. It opened like another acrobatic act. That it was an orchestra only was discovered from the outside billing.

Joseph Jordan's orchestra nicely played the Feist episode.

At the State the top is 55. True—and important. *Bime.*

INSIDE STUFF ON PICTURES

(Continued from page 15)

Jewish theme film called "Sweet Daddies." Metro is preparing a film for feature release with the same theme, while a recent Fox comedy, "Pawnshop Politics," was another "Able" theme.

Miss Nichols has repeatedly turned down record offers for her long run play.

While there may be a condition of over-seating the country, or at least over-theatreing certain communities, such condition is reacting favorably for the picture house bookers. It is creating considerable new "time" for attractions in these neighborhood picture houses, all of which are new and therefore capacious.

The bookers receive letters consistently from new realty concerns operating theatres, theatre managers, et al., requesting that a schedule of acts be submitted for booking.

It is "discovering" quite a number of new outlets accordingly for suitable acts.

Eve Sothern is said to have created a furore playing the gold digger heavy role in "Woman of the Sea." Edna Purviance's first starring vehicle since her return to the screen, produced for Charlie Chaplin by Josef von Sternberg. It is said that Miss Sothern almost carries the picture as the gold digger. This picture will be released by United Artists on their fall program.

The Assistance League, Los Angeles charity organization, has an unusual source of income in the leasing of beautiful homes to motion picture companies for location and exterior scenes. With the league composed mainly of society leaders, their homes are used by the producers and the location fees are turned over to the social service department and day nursery of the league.

While officials of First National were searching for new faces in every section of the country, one began to look around right at home. He found two stenographers in the company's offices good enough to appear before the camera. They were Helen Harris and Margaret Gray.

Someone in authority looked up from his luncheon plate one day and discovered Mildred Myrnie, waitress at the studio restaurant. All three are now working in First National pictures.

"Pictures," the monthly fan magazine published by the Macfadden group, will suspend publication after the September issue. "Movie Monthly," also published by Macfadden, will be continued and remain his only publication of a group of 12 magazines devoted to pictures. The latter is also a fan magazine.

NO "HEADLINERS" FOR K-A-ORPHEUM THROUGH 10-12 ACT QUANTITY BILLS

No Headline Provisions in Orpheum Contracts—Keith-Albee Doesn't Want "Names" Other Than at Palace, New York—Reduced Admissions—Two or More Performances Daily

According to information anent the plans of the Keith-Albee and Orpheum Circuits for next season, "names" and "attractions" will seek bookings from the picture houses, Loew's, Stanley, Pantages and independent vaudeville circuits.

The K-A Circuit will play 10 or 12 acts to a bill at pop prices in several former twice daily stands, according to report, also the Palace, New York, and Palace, Cleveland.

All of the houses concerned in the report, it is believed, except the Palace, New York and Albee, Brooklyn, will cut prices to \$1 top. With the limited capacities, to show a profit at the scale, economy in the matter of bills will have to be practiced.

This will leave about five straight vaudeville houses in a position to play a "name" act and automatically force other "name" acts to seek other bookings after that period.

The Orpheum Circuit is on record as against headline contract clauses for next season. It will "sell the show as a whole" to the public. This means economy will be the key note of the Orpheum bookings and will about close up that source for "names."

Both the Keith and Orpheum big time contracts are reported reading "two shows a day or more."

The K-A booked neighborhood houses will play six acts and a feature picture three or more shows daily, according to the same source.

The Palace, New York, is the only house on the circuit, according to authentic sources, which will continue to play "names" as a necessary part of their regular policy. The others will stress quantity vaudeville and the reduced admissions.

PARTY' HUBBIES' WIVES GOT 'LINE' FROM RAID

Judge Ended Cases of 200 Pinched by Ordering Reduced Bail Forfeited

Los Angeles, June 15. Womenfolk of the 200 men arrested in Los Angeles' "wildest party" staged at Foresters Hall where the raid took place, were in court during the hearing, getting a line on their erring males. Judge Frederickson, despite the pleas of the prosecuting attorney who told of alleged gambling, suggestive songs and lewd dancing, reduced the bail of each from \$100 to \$15, declared the cases off the calendar and told the defendants, including the six girl dancers, to forfeit their bail and call it a close call.

As four clerks worked hard for several hours collecting the bail, each woman collected her wandering hubby as he filed by.

Jacqueline Farnum, Suicide

Los Angeles, June 15. Jacqueline Farnum, 37, vaudeville actress, and wife of Nat Farnum of the West Coast club booking department, shot and killed herself at her home in Los Angeles, June 9.

No reason for the act could be given by Farnum, who said his wife had been hysterical during the day.

The Farnums were in vaudeville together many years. She is survived by Leo Lester, her son by a former marriage, as well as her husband.

SUMMER SUBSCRIPTION

to "VARIETY"
\$1.75—3 Months
Send remittance with name and address

MARILYN MILLER'S PARENTS MAY REMARRY

Met in New York Last Week to See Daughter, Claire, Sail

Caro Miller and his wife, Lita Miller, may yet remarry, it is reported, following the presence of both last week in New York to see their daughter, Claire, sail.

One story says the reunion was engineered by the other daughter, Marilyn, of "Sunny." Called to New York, each parent coincidentally met on the same train, Mrs. Miller coming from Chicago and her former husband catching the train at Cleveland, coming in from Findley, O., where he now makes his home.

The accidental meeting led to a resumption of friendliness. By the time the Millers arrived in New York, Marilyn had engaged suites for them at the Hotel Ambassador, where she lives.

Called on Mutual Friends

Before and after Claire sailed, the Miller parents jointly called on several mutual friends. When hearing the intimation of a remarriage, neither would comment, but admitted the friendly status.

The older Millers were divorced some time ago for incompatibility of temper or similar trivial cause. They had organized and led the Five Columbians, a standard vaudeville turn of its day, which included Marilyn and Claire. Upon Marilyn ascending on the theatrical ladder, the act dissolved. Caro became a company manager, continuing on the road until settling in Findley. Meanwhile Mrs. Miller for the most part has been living with Marilyn.

Claire Miller - McKeon - Montgomery, with her husband, a Boston business man, left last week for a tour of the world. Accompanying them were Mrs. Montgomery's daughter by her former marriage to Jim McKeon, and Mr. Montgomery's son, also by a former marriage.

Betty Delaney's Separation

Chicago, June 15. After delaying five years in filing a suit for a divorce, Betty Delaney, vaudeville actress, secured a separation in Judge Harry A. Lewis' court, also custody of her five-year old daughter, Helen.

Desertion by the husband in 1921, two years after their marriage, was the reason given.

HOLMES' WIFE IN ACT

Florence Ashton Appearing with Husband in New Turn

Harry Holmes, formerly of Holmes and La Vere, will open his new act this week at the Temple, Detroit. In the act with Holmes will be his wife, Florence Ashton Holmes, whom Holmes married recently following a divorce from Florrie La Vere.

After the Holmes-La Vere divorce the couple continued to appear together until last season, when both did "singles."

The latest Mrs. Holmes studied dancing all winter. She will be featured in the new turn.

Holmes and La Vere were a vaudeville act for eight years.

MISS FULLER RECOVERING

Mollie Fuller remains at the St. Elizabeth's Hospital on West 51st street, New York, and will likely be there for some time.

Miss Fuller is slowly recovering from the illness which caused her to take hospital treatment.

The Case of Langdon

The price paid by the Keith-Albee booked houses for the Harry Langdon comedy "Tramp, Tramp, Tramp," is said to be plenty, another concrete illustration of how straight vaudeville lost its former standing. Langdon, a standard vaudeville comedy next-to-closing, was literally forced into pictures by the K-A bookers who constantly differed with him over salary.

"Cut weeks" and the annual battles for a small raise turned his thoughts pictureward. In pictures it is said Langdon will soon be in the \$5,000 weekly salary class. In vaudeville his top salary for three people is reported to have been \$600 weekly.

CRUEL ACTOR-HUSBAND IS REBECCA, SAYS WIFE

Alma Oliver and Medical Hubby Another Chicago Embroiled Marital Pair

Chicago, June 15. Cleta Rebecca, who makes sodas and sundaes in an ice cream parlor here, has started suit for divorce against Alphonse Rebecca, an actor, who was cruel to her she says.

Alphonse, who earns \$85 a week, is agreeable to the freedom proposition. He has given Attorney Ben Ehrlich assurance—in writing—that when the decree is granted he will confer upon the soda-maker a "property settlement" of \$250.

Alma Oliver, said to be an ex-"Follies" girl, is fighting a divorce action filed by her doctor-husband, Henry Oliver. The doctor charges cruelty. The wife retaliated with a cross bill alleging adultery. A controversy over alimony and counsel fees also is involved.

Mrs. Oliver claims that the physician misrepresented when he swore his income was only \$200 a month. She alleges it is in excess of \$5,000 a year. She also claims that if he could afford to give Attorney Charles Erbsstein a retainer of \$1,000 he can afford to provide maintenance for herself and 13-year old daughter and counsel fees for her lawyer (Mr. Ehrlich).

The case is being thrashed out before a referee appointed by Judge Lewis.

Another Secret Marriage In the Whitehurst Group

Baltimore, June 15. While the courts are still debating the claims of the alleged widow of the late C. E. Whitehurst, Elsa Dugent steps up to the judge in city court and claims to be none other than Mrs. C. Edgar Smith, wife of the late treasurer of the Whitehurst Theatre interests.

According to Miss Dugent (or Mrs. Smith), the marriage took place in New Castle, Del., in 1912. There was a minister present and not just a lone prayer book as in the Whitehurst ceremony. Also according to Miss Dugent (or Mrs. Smith) secrecy was maintained to "avoid undesirable explanations to their families."

The plaintiff was a stenographer. Smith, like Whitehurst, died apparently a bachelor, leaving an estate of over \$100,000.

"Skeets" Gallagher's Divorce Suit—Undefended

Trial of Richard "Skeets" Gallagher's divorce suit against Mrs. Irene Gallagher comes up today (Wednesday) in the Supreme Court.

Pat Somerset, Edith Day's husband, is named as co-respondent. Mrs. Gallagher is not defending the action. She is on the coast, as is Somerset, who is in pictures.

PEGGY UDELL BACK HOME FOR ANOTHER CHAPTER

Young Woman Has Been Busy Since 5, on and Off the Stage

Milwaukee, June 15. Another chapter is about to be written in the tempestuous history of the life of 21-year-old Peggy Unerth, known professionally as Peggy Udell, whose charges against B. P. Fineman, general manager of F. B. O., last November annoyed the Los Angeles movie colony.

Peggy is back in Milwaukee, the home of her parents, her father being one of the few veterinarians left in those parts. According to the Unerth family, Peggy is resting, but her lawyers say Peggy is back to end her divorce suit, brought two years ago against Jimmy Conzelman, professional song writer and football star.

Conzelman was named in a divorce suit brought by Peggy when Jimmy departed for parts unknown. Their infant daughter was born shortly after. Then Peggy went to Hollywood for a movie career.

After pigeonholing, the suit has now been dragged forth and will be heard in Milwaukee Circuit Court on June 17 when Peggy will again ask to be made a free and unmarried actress.

Peggy's history is well known to (Continued on page 36)

Jack Joyce Bankrupt; Includes Alimony Claims

To rid himself of his alimony obligations to his ex-wife, Doris Leslie (Hall), and for other financial sums due her parents, Frederick and Rosa Reynolds, also of 602 West 167th street, monopede dancer, Jack Joyce (in private life Harry Hall), 308 West 58th street, went into voluntary bankruptcy last week.

Joyce's creditors are for advertising: \$750 alleged due his present attorney, Elliott L. Perkins, 36 West 44th street; unknown amounts due Anton Siegel and Herman F. Spellman, his former lawyers; as well as \$972.50 due Miss Leslie (Leslie Twine), formerly in the cabarets, and \$2,207.50 due her parents.

Joyce has no assets other than personal wearing apparel, two trunks and a motion picture trailer which he claims are exempt.

THE FAKIR AS ACT

Rahman Bey, the Fakir, at the Selwyn, New York, closes tonight (Wednesday) and may play several of the picture houses.

Al H. Woods at first opposed the fakir's appearance outside of a legitimate theatre, but withdrew his opposition and consented to Hermine Shione's offering him for vaudeville or picture houses.

In vaudeville he would be confined to the mind reading and hypnotic bits, eliminating the burial alive because of its length and the piercing of the flesh with daggers because of reactions from a vaudeville or picture house audience.

The Woods office this week had some idea of the fakir doing his "Buried Alive" bit in some large theatre or amphitheatre.

Christie Not Drug Addict

Al Christie (Lloyd and Christie) is around again. Several weeks ago Christie is reported to have requested a night's lodging at the West 47th street police station.

Magistrate Augustus Dryer notified the N. V. A. Club, and Christie was taken to a local hotel and cared for until he was able to be about.

It was erroneously reported in Variety that Christie had admitted he was a drug addict and gave himself up, requesting he be allowed to take a cure.

Rosen-Singer Dissolve

Matty Rosen and Johnny Singer have dissolved their vaudeville agency partnership. Rosen has joined the staff of Arthur Horowitz.

Singer is maintaining the former Rosen-Singer offices handling bookings for Pantages and independent circuits.

PRIEST - ACTOR'S PLAY PIRACY ARREST

Rev. Father Goodwin Held in \$2,000 Bail—Used "Gertie's Garter"

The vaudeville activities of the Rev. Father Phillip A. Goodwin, priest of the American Catholic Church, who had been heading his own sketch, "The Double Cross," on the Loew circuit, were halted last week when the actor-clergyman was arrested on a federal warrant demanding his return to Los Angeles to answer a charge of play piracy. He was held in \$2,000 bail pending extradition.

The play piracy charges are being prosecuted by the Century Play Company of New York. It charges the Rev. Goodwin with having given unauthorized performances of "Getting Gertie's Garter" in California. The play brokers admit having been in negotiation with the clergyman regarding coast rights to the piece, but nothing was closed on it, although performances were given and royalties withheld.

Father Goodwin, who had been an actor prior to becoming a priest of the American Catholic Church, came to New York with special dispensation from Bishop Gregory of Los Angeles to appear in vaudeville in "The Double Cross" with accrued profits to be utilized as a nucleus for a new parish church which Father Goodwin was to found in Los Angeles.

The act played at Loew's American, New York, three weeks ago. It is understood that the Loew Circuit withheld further time because of complaints from Catholic patrons against the idea of a priest being in vaudeville.

As previously reported in Variety Father Goodwin was not of the Roman Catholic Church, yet his billing as an "American Catholic priest" was confusing to many unaware of the American Catholic creed.

F. D. Galloway Under Arrest for Murder

Los Angeles, June 15. Frederick D. Galloway, son of Emil R. Galloway, editor of the Santa Cruz (Calif.) "Weekly Herald" and former vaudeville actor, has been taken back to San Jose as the murderer of Andrew Pashute.

While police were searching for the man who hit Pashute over the head with an automobile crank, Galloway was singing and playing a mandolin along the boardwalk at Ocean Park, passing the hat to pay for his meals.

It is said that Galloway quarreled with Pashute and slugged him because he wanted to play Pashute's ukulele. That was in May.

Galloway did not know that the man was dead until arrested.

Betty Kramer's Alimony Demands in Separation

Betty Kramer, professionally Stephanie Kovak, a Russian dancer in vaudeville, last with the Duke Yellman show unit under Maurice Fulcher's direction on a southern tour, is asking \$250 a week alimony and \$1,000 counsel fees from Alan Kramer, costumer and designer, in a suit for separation alleging cruelty.

Miss Novak's six-year old child has been placed in the maternal grandmother's custody by court order, pending further adjudication.

DOROTHY RAE

Featured in
"GAY PAREE"
Exclusive Management
Ed Davidow & Rufus LeMaire
1600 Broadway, New York

FURTHER LOEW-K-A. BREACH WITH LOEW'S KEENEY BUY

"Gentleman's Agreement" on Territory Scrapped?—
K-A. Started New Theatre on 86th—Loew's Pos-
session of Keeney's Houses July 17 Next

The deal for the Keeney houses, Keeney's Bedford and Bay Ridge, has been closed by the Loew circuit. Loew's will take over the houses July 17 with the policy to be determined upon the return July 1 of Marcus Loew from Europe.

The acquisition of the Keeney houses, two of which are slated to play vaudeville and pictures, is construed as another widening of the breach between Loew and the Keith-Albee interests. All three houses are in proximity to K-A. booked houses.

The scrapping of the former "gentleman's territorial agreement" between Loew and K-A, apparently forgotten when K-A. began building on 86th street, is being confirmed more drastically each day.

DROPS VAUDE FOR FILMS AND PRESENTATIONS

Buffalo House Will Change
Policy Next Fall—Special
Pictures Coming In

Buffalo, June 15.

The Lafayette Square, independent vaudeville and pictures, will have a try at a straight feature picture and presentation policy in the fall, according to rumors current here. Hitherto, the house has emphasized its vaudeville offerings, paying heavy salaries for the acts it was able to use but adhering to a set weekly maximum for picture rentals.

According to the present story, the Lafayette has brought several super features at high figures for fall showing. The character of these offerings will necessarily entail the scrapping of the house's vaudeville policy during their runs.

JUGGLING AN ACT

How Association Worked It—Sun-Diamond's Clear Claim

Chicago, June 15.

The Gus Sun-Billy Diamond circuit has a claim against the V. M. P. A. and the W. V. M. A. (Association).

Gertrude Avery and Boys, after signing a contract to play one of the Sun theatres, pleaded sickness and refused to appear the date. They were later found appearing at the Lincoln Hippodrome for the Ass'n.

The Sun-Diamond office brought this to the attention of the V. M. P. A., and the act was forced to sign a new contract. But the day before the act was to play the second date a wire was received by Billy Diamond stating that Gertrude Avery and Boys had disbanded.

Two days later they were found playing the Majestic theatre, another Ass'n house.

3 AUTOS IN 2 WEEKS

Three automobiles in two weeks fell to the lot of "Ukulele Ike" Cliff Edwards when at the Strand, New York, the past fortnight. It started with Edwards' Packard being stolen from in front of the theatre, following which "Ike" acquired a Chrysler and then decided later in the week to trade it for a Stutz.

The uke specialist is at the Strand, Brooklyn, next week (June 19).

COLLINS AND HART AT \$750

Collins and Hart next week for their first picture house date are at Fox's, Philadelphia, booked by Arthur S. Lyons.

The team is getting \$750 a week as against their \$450 vaudeville figure.

Rosen in Horowitz's Office

Matty Rosen, independent vaudeville agent, has joined the staff of Arthur Horowitz's Agency.

Advise Advertising as Guide for Managers

A bugbear of the picture house show business remains in that bookers and exhibitors still are guilty of total ignorance as regards certain standard acts. These agents who have gained the confidence of booking executives are able to place talent on their say-so with the agent naturally chary about having his judgment jarred through questionable talent. But for the main, bookers do not care to take the agent's word for an act's merits wherein lies the difficulty of consummating bookings.

The agents for that reason urge acts to exploit themselves through advertising, the printer's ink message to the picture house managers and bookers having a magical effect in conveying the merits of an hitherto unknown name.

Harold Walsh, 18, Taken As Dressing Room Thief

Lieutenant John Griffith, commander of the detectives of the West 47th street station, congratulated Detectives John Walsh and Charles Dugan in the capture of Harold Walsh, 18, theatre usher, of 68 West 83d street. The latter has been sought, according to Lieutenant Griffith, for almost a month of incessant search in connection with robbing of dressing rooms of actors.

The sleuths captured Walsh at 47th street and Broadway after they had "tailed" him for several days. Walsh, a dapper youth, is quoted by the detectives as admitting robbing several actors in shows in the Square. When arrested Walsh had many pawn tickets calling for articles that had been pledged.

Before Magistrate Joseph E. Corrigan in West Side Court he pleaded not guilty to the charge of petty larceny and waived examination. The court held the usher in high bail for trial in Special Sessions. The detectives stated to newspaper men that Walsh ejaculated as he was being led to the prison van: "Well, I'm glad it's over. I couldn't sleep for two weeks, my conscience bothered me so."

Walsh was arrested on the complaint of Percy Launder, 119 West 45th street. Launder is appearing in the act of Allan White's Collegians. The act had been at Loew's State. Launder's dressing room was entered at the theatre and a gold watch and some money stolen. Another actor's clothes had been rifled.

WHIPPER'S COLORED REVUE

Leigh Whipper, manager of the Orpheum, Newark, playing exclusively to colored audiences, has placed Butterbeans and Susie under his management. The pair will head an all-colored musical.

The new Whipper show is to be called the Butterbeans and Susie Okeah revue and will open around the first of August. Meanwhile, the colored record-makers will finish their present vaudeville time via the T. O. B. A. circuit.

Whipper, although he will direct and route the show, will not resign his Newark theatre connection, way Palace in a one-acter.

J. A. BERTRAM'S BREAKDOWN

New Orleans, June 15.

J. A. Bertram, local manager of the Orpheum, suffered a breakdown today and his condition is regarded as serious.

He has been a resident manager in various Orpheum cities for 12 years, and last year succeeded Earl Steward at the Orpheum here. Previous to that he had managed the Palace and is very popular locally.

TOM MIX 'TAKES BACK' BIG TIME SQUAWK

Must Have Had Bridge Talk
Grouch—Look After Con-
vention Fellers

By TOM MIX

(Variety's "Cub" Reporter)

Los Angeles, June 9.

Editor Variety:

Taking back things you've said ain't much of a habit down in Texas and Oklahoma, where I hail from. Even when you have to admit that you've been dead wrong, the takin' back process is usually helped along with a six-shooter or something equally persuasive.

And so, after seeing this week's bill at the Orpheum in Los Angeles, I've just got to kick in and admit that my recent criticism of present day vaudeville is all wet. I guess it was me that was wrong.

You see, at about the time I wrote "You'd been attending a lot of conversational bridge parties, listening to edifying and highly instructive talk about white goods sales, hearin' 'em spade up a few shovels of Hollywood dirt, and declared in on some confidential details about operations that some of the players had just lived through, so I might have been a little sore on things in general.

After what I heard about some of these operations I could easily excuse a few players who bid four on a jack and a nine spot—that they are alive at all is a great triumph for California doctors. Based on the number of these operations I heard described in the past few weeks, I'm going to write to the Mayo brothers that if they'll come

(Continued on page 35)

HALSEY-DeKALB, B'KLYN, TAKEN OVER BY S-S

Gives Independent 42 Houses
on L. I.—Robbins Loses
Bookings to Markus

The Small-Strausberg interests have taken over the Halsey and DeKalb theatres, Brooklyn, bringing their chain to 42 houses in Brooklyn and Queens.

The new owners take possession Aug. 15, when bookings will shift from John Robbins, who has held these as ace houses for years, to Fally Markus. Both play five acts on a split week.

The acquisition of the Halsey and DeKalb gives the S-S Circuit four theatres playing vaudeville, with straight picture policies obtaining in the other 38. The other vaude stands are the Republic, Brooklyn, and Steinway, Astoria, L. I. Markus has booked the latter stands for several years.

Feature Picture Policy At K-A Palace, Cleveland

Cleveland, June 14.

The Keith-Albee Palace theatre, one of the few remaining two-a-day houses, has adopted the feature picture policy. Big time vaudeville has had a hard battle at this house. Last summer the Palace tried the combination picture and small time vaudeville plan, reducing the admission prices. This improved the business at the Palace, which is next door to Loew's State, which is running a combination picture and vaudeville policy at popular prices.

It was predicted that when the Palace returned in the fall to the two-a-day policy at increased admissions, that the only out for the successful operation would be a return to the combination policy. Bills equal to the Palace, New York, were tried, but with the high cost at the box office proved unsuccessful.

The future policy will be Fox and D. C. features, Fox getting a good break, 22 weeks' booking at this house. It is reported that in the future pictures will be featured at this house and the box office prices dropped.



Wm. NEWELL and Miss MOST

"Have a clever parody put across with quick comedy, and equal ability. Their songs and dances are injected with the spirit of burlesque, and fun runs high while they occupy the stage"—Montreal Gazette.

June 28 to July 5 Holborn Empire, London, England.

Direction—H. BART McHUGH and TONEY FERRY.

SUDDEN DELUGE HURT 3 CHICAGO HOUSES

Slight Panic at Midway—
Palace's Roof Damaged and
Water Flows Down Aisles

Chicago, June 15.

Three theatres were hard hit by a record rainstorm which deluged this town Sunday evening.

The Palace, Chicago's one and only two-a-day, suffered a partial smashing of the roof from the weight of the water and numerous customers became both damp and frightened. The Midway, a south side vaudeville house, had the same experience, with the packed house thrown into a panic by the downpouring water.

The Tower theatre, another south side vaudeville house and just recently built, received a torrent of water from the street which flowed directly from the entrance into the orchestra pit, wetting the patrons' feet on the way. The musicians continued to play with the water swirling about their legs, much to the glee of the audience.

Benny Rubin Financing Own 2-Reel Comedies

Los Angeles, June 15.

Benny Rubin, vaudeville, making a series of two-reel comedies at the Fine Arts Studio, is financing the pictures himself. He may release them through F. B. O.

Carter De Haven's Quest

Los Angeles, June 15.

Carter De Haven, whose new Hollywood Music Box is in course of construction, with the opening tentatively set for Sept. 15, left for New York on a hurried business trip. It may take him to London and Paris, in the interests of his initial production.

Mr. De Haven expects to return here July 15.

Bee Palmer's Final Weeks

Following this, their first week in the picture houses at Loew's State, Boston, Bee Palmer and Al Siegel, her piano accompanist, have two more weeks in pictures.

The duo, with Sam E. Lewis, the jazz dancer, sail on the Levathan July 26 for a Kilt Cat Club engagement, under Sam Salvin's direction.

Salvin returned from Europe last week to find his parents recovering from a nasty auto smash-up. Salvin contemplates building a production around Miss Palmer, the originator of the shimmy, next season.

Johnny Burke's Comedies

Johnny Burke, former standard vaudeville single, has completed his first two-reel comedy for Mack Sennett.

The picture "Drafted" features Burke in the soldier character which he created in vaudeville. His next comedy will also be a war story, with work starting on it immediately.

HANLON OFF 'BLACKLIST' K-A. PAYS TEAM \$650

Canfield and Allen at \$325,
Dissolved—Helplessness of
Straight Vaudeville

Bert Hanlon, former leading artist on the Keith-Albee "black-list", has been reinstated and teamed with Doris Canfield, the girl who left the K-A Circuit some months ago to open at the 5th Ave. (night) Club. K-A obtained an injunction at the trial against her, persuading her to return to vaudeville to play out the long term contract signed by Canfield and Allen at \$325 weekly.

When conferring with the K-A executives about her return to the circuit with Allen as her partner, Miss Canfield expressed a desire to work with Hanlon. This was frowned upon at the time as Hanlon had been on the K-A "black-list" since playing Loew's, Cleveland.

Canfield and Hanlon are to receive \$650 weekly, according to report, while Canfield and Allen were signed for three years on a sliding scale never topping \$350.

The former act had never been able to secure the best of the big time bookings until the Fifth Ave. Club signed the girl. Following her return after the injunction proceedings, Allen and Canfield received their first Palace, New York showing.

The reinstatement of Hanlon and the concession in allowing Miss Canfield to pick a new partner after insisting it would be unfair to Allen when originally suggested, is taken as an indication of the straits straight vaudeville finds itself in for attractions.

Frances White with Loew's

Frances White, with a pianist has been booked through William Morris for the month of July in the Loew picture theatres.

N. Y. Vaude Uninterested In Olympia Macri as Act

Olympia Macri has returned to New Haven, Conn., crestfallen perhaps because of no stampede of independent bookers to proffer vaudeville dates but with a resolve to complete her music studies and return to try for a post in grand opera in autumn.

Miss Macri was acquitted some months ago on a charge of murder in the first degree in which she was charged with having murdered her former sweetheart, John Bag-nano. The shooting occurred outside the lobby of the Palace, New Haven. Miss Macri passed through two trials, the first resulting in a disagreement and the latter in acquittal.

Prior to being embroiled in the toils Miss Macri had sung in the New Haven cabarets. Upon acquittal she framed a vaudeville act, successful in Connecticut but which failed to interest New York bookers.

After remaining around New York for several months during which she drew two dates on concert bills cited that vaudeville was not for at burlesque houses she returned home.

Nora Bayes Denies

Before sailing from New York Saturday Nora Bayes entered a denial of a reported separation between her husband (non-professional) and herself.

On behalf of Miss Bayes it was said she has three adopted children, living with her husband at her home on West End avenue, and she dislikes undesirable marital publicity especially on the children's account.

RASCH AMERICAN BALLET

For the first time, a genuine American ballet will be created this winter by Albertina Rasch when she starts her tour in January.

Block & Endicott are handling Miss Rasch in concert.

RAWLINSON AS ACT

Los Angeles, June 15.

Another motion picture star has gone into vaudeville. Herbert Rawlinson was booked by the W. V. M. A. and opened Sunday at the Broad-

ASS'N'S COAST ROUTE PLAYS 84 DAYS-- 31 OPEN DAYS--49 CITIES; 9 STATES

12 Weeks Out of 16 Contracted—Degeneration of Circuit Built Up by Charles E. Bray—Association and Orpheum "Franchises" Opposing One Another—Little Theatre, Assured of "Protection," Gets It in Neck Instead

Chicago, June 15. Eighty-four working days and 31 lay-off days now compose the 12-weeks-in-16 of the Western Vaudeville Managers' Association's Coast Circuit. They take in 49 cities in nine states.

This remains of the coast circuit for the association (Orpheum Circuit) successfully put over by Charles E. Bray when general manager of the Orpheum's subsidiary agency in this city. Bray at first gave the acts a play or pay contract for 10 weeks out of 12, then increased it to 12 weeks out of 14, making the route much more inviting than the present condition into which this time has degenerated.

The original tickets for two people on this time were over \$365, with side jumps, \$85, total \$450. For two men at \$250 a week the total income was \$3,000. Commission for agency and the circuit was \$300, and railroad fare, \$450, leaving a

matter of \$2,250 to be divided in 16 weeks. The act figured \$140, a week counting their hotel, their eating, laundry, wires and petty money.

Lay Offs and Big Jumps

When the association started to go westward, it was agreed to give iron-bound "franchises" to whoever would play their shows.

West Coast, Inc., refused at that time to have anything to do with the association. After tying up with certain houses in various towns, another deal was made by the Orpheum executives to play opposition to their association franchise holders by technically calling the new franchises Orpheum franchise.

In a town like Douglas, Ariz., the little theatre manager who had been sold the idea of the association's protection and a \$1,600 show, four weeks after signing his contract, found himself opposed by the theatre across the street offering Orpheum Vaudeville.

Acts that would accept the coast time, being limited were split up with the result the little man with the association's franchise had to close, with nothing but bitterness for the tactics of the Orpheum Circuit's executive heads. Now the abolishment of the Western Coast, Inc., of their Orpheum-W. V. M. A. franchise has left lay-offs and big jumps for the actor.

Work and Open

At present the association's coast route with playing days and layoff days is as follows:

Town	Work Days	Open Days
Colorado Springs.....	2	1
Pueblo	2	
Trinidad	1	
Albuquerque	1	1
El Paso	2	1
Douglas	1	
Tucson	1	1
Phoenix	3	2
Pomona	2	
Glendale	2	
San Bernardino	3	2
Englewood	2	
San Pedro	3	2
Ocean Park	3	1
Santa Anna	2	
Fullerton	1	
Riverside	1	
Huntington Park	2	4
Santa Barbara	2	
Los Angeles	1	1
Porterville	1	
Hanford	1	
Lamba	1	1
Modesto	1	
Fresno	3	
Stockton	4	
San Jose	3	1
Palo Alto	1	1
Marysville	1	
Chico	1	2
Nedford	1	
Eugene	1	
Salerno	1	
Longview	1	
Centralla	1	1
Aberdeen	2	
Bremerton	1	1
Yakima	2	3
Missoula	1	
Anacosta	1	
Butte	3	
Great Falls	2	
Helena	1	
Bozeman	1	
Billings	2	1
Jamestown	1	2
Grand Forks	2	1
Fargo	3	2
Fondulac	2	

Rooney-Bent Next Season

The Rooney and Bent revue has been routed for next season at \$3,500 for 40 weeks, a \$500 drop on their current K-A salary, with the act personnel in turn reduced from 22 to 13 people, which included the elimination of the band.

The present act was found too massive and not readily playable in all houses, hence the reduction on the production. It opens in a couple of weeks for the Orpheum Circuit on the coast.

INDEPENDENTS EXPECT TO PAY

Competing Next Season in Salaries for 'Names'

Angling for "names" and "draw" acts will be further enlivened next season with the entrance of independent bookers in the competitive market with the standard circuits and picture houses. It should provide a great break for performers coming within confines of this classification.

The inroads of the picture presentation which has expanded tremendously within the past few months and the tendency of the picture house operators to pay the price for drawing cards has proven an automatic awakening for operators of some of the larger independent stands. They have been gradually educated to understand that they must provide real bills to compete with the picture houses or else go down under competition.

In many cases the independent stands represent a big investment. Previously few of the operators could be sold on the importance of vaudeville or rather than vaudeville with names was a necessary adjunct to their enterprise. Since the largest film interests have incorporated their smarter ones have been whipped into line.

Many have been coming into New York to confer with their bookers as to elevating the calibre of their shows next season when resuming vaudeville and the estimated cost for bills ranging from six to eight acts containing a "name" and a feature.

Commish Judgment for \$1,078 Against Yates

After protracted litigation, Irving Maslof and Al Herman were given a verdict for \$1,078.54 against Irving Yates an agent and producer, arising from a contract whereby Maslof and Herman were to receive \$100 weekly booking commission from Yates for having placed one of their band units with the Grant and Wing dance team in vaudeville.

Yates had not made good for several weeks. Maslof and Herman were given a default judgment at one time but the case was reopened.

Following trial before Judge LaFetra, they were again successful. Goldsmith, Goldblatt & Hanover represented Maslof and Herman.

NEW UPSTATE CHAIN

Sesonska Heads Miralste Theatre Corp.—Booking Office in N. Y.

Watertown, N. Y., June 15. A new chain of vaudeville and picture theatres will be established in northern New York by the Miralste Theatre Corporation, of which Charles Sesonska, veteran theatrical operator, and former operator of the Avon here, is managing director, according to announcement.

The corporation will place houses in Gouverneur, Canton, Potsdam, Massena, Ogdensburg and Malone, either remodeling and leasing theatres now existing or erecting new houses.

Sesonska will establish his personal headquarters here and a booking office, for vaudeville attractions, will be opened in New York.

The building operations will rest with the Master Builders' Association of Erie, Pa.

SMITH-BOWMAN REUNION

After 20 years' separation as a team, Chris Smith and Ted Bowman, colored song writers, have rejoined and will appear in a new act under the personal direction of J. J. McMahon.

When Smith and Bowman were not appearing on the stage they were writing songs.

Back From Burlesque

Bob Carney and Jean Carr, both from burlesque, have reunited as a vaudeville team after several years separation.

PERCENTAGE BILLS WITH SEASON'S PANIC ON

Inde. Bookers Taking Gamble—Agreeable to Managers Who Risk Nothing

With the panic approaching through wholesale weekly summer closings several independent bookers are resorting to percentage shows in order to keep some of their houses open.

Under this new arrangement the booker holds the bag for salaries of acts on the show, taking a gamble from 40 to 50 per cent. on the gross. The lower percentage obtains when an expensive screen attraction is booked in conjunction with the vaudeville.

Thus far those working the percentage arrangement have been getting a break. The bookers are not gambling on dead spots with the percentage arrangement available only for known lively stands where the risk on their bankroll is not particularly a hazard.

The house manager gets the real break since aside from not obligating themselves for the show's salary, they are also immune from the usual booking fee while this arrangement is on. "The show makes money they get theirs without risk save for the expenditure on the film attraction.

"VARIETY'S" WHO'S WHO YEAR BOOK OF THE Stage and Screen

Appearing About January First, 1927.

"Variety's" "Who's Who" of the Show Business will be the initial publication of its nature in many years, if not the first ever published of the American Theatre. Published by "Variety," it will carry authority and be an encyclopedia of who's who and why.

"Variety's" "Who's Who" is coming into being through a demand mostly from the daily newspapers. With the expanding show business over here there is a repeated call for a ready reference book such as "Who's Who" will be.

"Variety's" "Who's Who" will go to the desk of every daily newspaper, weekly, monthly and about every periodical printed in this country, while the English-language newspapers of the world also will find in it their reference guide to the American show business, something that has been missed by them for a long while.

Executives in the show business of all countries have seen the need for such a volume.

"Variety" will compile its "Who's Who" for completeness and authenticity, making it a Year Book of all of the show business of America.

It will be a combined autobiography and directory.

INSIDE STUFF

ON VAUDEVILLE

Frisco (Joe) is appearing for his first week of three on the Loew Circuit at the State, New York, this week. He is reported receiving \$1,500 a week from Loew's, the same salary he asked of the Keith-Albee office for his single turn. K-A offered Frisco \$1,000, and he rejected it.

Frisco can't calculate in the straight mathematical vaudeville style. When playing for K-A with his little company, although "Frisco," of course, was the attraction, he received \$1,750 weekly. After deductions for salaries, commission, etc., Frisco had \$950 left for himself. Upon receiving the valuation of \$1,000 for himself, alone and in "one," by the K-A booking group, he found he had been assessed at \$50 less for personal value than he had received with his act of two people besides himself. Out of \$1,000 he would have had to pay \$100 commission, leaving him, net, \$900.

The matter of big time booking men and managers valuing the worth of acts as attractions is a subject never yet having been gone into. It was among the most serious of all drawbacks with straight vaudeville in its heyday or decline. In no other business or profession has ever a producer or seller (act) been obliged to submit to a valuation appraised by the purchaser, unless there was a closed market for the product. Which left straight vaudeville a "trust" or monopoly and so expressed in its very style of doing business in buying acts.

The vaudeville producer, after placing his completed turn upon the stage, regardless of production investment or salary list, was informed by a "booking meeting" group of men, some of whom had never produced an act themselves and knowing very little of the cost of production or salaries, exactly how much straight vaudeville would pay, without regard whatsoever to what the producer might ask or want to ask. "Take it or leave it" went with the appraisal, with a natural result the producer tried his hands at other things.

Many a vaudeville producer "went broke" through the methods, if caught before aware of the system. Acts became disheartened, discouraged and exasperated, since meanwhile they were called upon to "secure new material, get new acts for recognition and advancement"—advancement to acts meaning more money.

Joe Frisco in "one," if successful, was assuredly worth more money to twice daily vaudeville bill than Joe Frisco with company in full stage, as Frisco in "one," and a hit meant next to closing, besides head-

Michigan Vaudeville Managers Association Ltd.

CHARLIE MACK, Gen. Manager
233 John R St.
DETROIT, MICH.
Booking Acts Direct

Loew's Victory, Evansville
Evansville, Ind., June 15.
Loew's has purchased the Victory theatre property and will take possession in August. Negotiations were concluded on behalf of Loew's by Ed Schiller.
The Victory is the largest of local theatres.

Marcus Loew BOOKING AGENCY

General Executive Offices

LOEW BUILDING
ANNEX
160 WEST 46TH ST.
BRYANT 9850-NEW YORK CITY

J. H. LUBIN

GENERAL MANAGER

MARVIN H. SCHENCK

BOOKING MANAGER

CHICAGO OFFICE
604 WOODS THEATRE B'LD'G
JOHNNY JONES
IN CHARGE

ACKERMAN & HARRIS

EXECUTIVE OFFICES:

THIRD FLOOR, PHELAN BLDG.

MARKET, GRANT AND O'FARRELL STREETS SAN FRANCISCO

ELLA HERBERT WESTON, Booking Manager

LOS ANGELES—426 CONSOLIDATED BLDG.

BERT LEVEY CIRCUIT

OF
VAUDEVILLE THEATRES

New York 296 W. 67th St.	Detroit Michigan Bldg.	Seattle Empire Bldg.	Los Angeles Lincoln Bldg.	Denver Tabor O. H. Bldg.	Main Office San Francisco Alhambra Theatre Bldg.
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A VAUDEVILLE AGENCY WHICH PRODUCES MORE THAN IT PROMISES. CONSISTENT, EFFICIENT SERVICE SINCE 1913

The Fally Markus Vaudeville Agency

1579 Broadway Lackawanna 7876 New York City

lining. And, if not a hit alone, he was still rated as \$1,500 "with company."

Frank A. Keeney's disposition of his three Brooklyn vaude.-pcts. theatres to Loew's may bring about a change in title of the Sun-Keeney Vaudeville Exchange. With Keeney at present not interested in the show business it is likely the Gus Sun people will reform the New York office as a branch of their Gus Sun-Billy Diamond agency in Chicago. From reports Gus Sun and Billy Diamond have been planning an extensive organization for their bookings next season.

Keeney is said to have placed a high valuation on his Brooklyn properties at the first negotiations. He believed he had let go of his Newark, N. J., house too cheaply. Keeney thought all of his theatrical properties were really speculations and depended to some extent on their land values, although Keeney as an independent has operated for years alone and successfully. His Elmira, N. Y., house, opened last fall, is also understood to be in a local deal. Keeney held a promise in Elmira to operate Sundays but did not press the point when antagonism to the plan developed.

In recent seasons Mr. Keeney has been getting his thrills at the race tracks of the country and particularly around New York. He is known as one of the three current big horse bettors. When a Keeney commissioner starts to circulate among the books at a metropolitan track, the odds on the horse selected immediately commence to tumble. Keeney is figured as a shrewd horseman who will bet a lot on a tip or a hunch. Accordingly when there's Keeney's money at the track there's caution among the bookies.

Mr. Keeney says his wagers and winnings are much exaggerated as with all big bettors. One day at Belmont during the recent meet it was reported Keeney had lost a lot of money on the first race. At the end of the day's racing when he was asked how he stood Frank replied: "Just so so. Not much either way, but I would have been in quite a bit if I had not won on the first race, the only race today I did win."

Frank Keeney's fondness for the show business held him in it. He is a wealthy man, with sufficient for all of his needs. While Keeney made money operating his pop vaudeville theatres he was very rich before entering the show business—and for a rich man—very "wise."

An official connected with one of the vaudeville circuits hearing that stock companies were starting to clean up, decided to open one. He wanted to play the stock angle 100 percent, as the city looked like a winner. To outfigure those in his company who should have been declared in, he had the leading lady take the lease in her name, putting up a little money for the first week.

Things did not break as well as expected. The company, instead of being on the winning side, started to lose heavily. The official refused to kick in with any more, leaving the leading lady (well known in vaudeville) holding the bag.

At the close the company was "in the red" to the tune of \$21,000. In order for the young star to get a break, she is thinking of going through bankruptcy.

Al Jolson or Harry Richman, or both, is said to have a "piece" of the new "Scandals." Richman's opportunities are plentiful, he appearing throughout the proceedings and being the only one to stand out from among a wealth of stars through the number of times he is on the stage. Everybody else has been trimmed down. Jolson's interest in Richman is known, the latter being called "a second Jolson" and likely to follow the cork comedian's footsteps. Jolson was an interested attendant at all rehearsals of the production while in Atlantic City.

According to information, Mark Luescher, "managing director" of the Hippodrome, has requested the Keith-Albee heads to relieve him of the management and publicity of the Hippodrome to enable him to devote more time to the "development" of the K-A motion pictures department. Luescher is reported as a \$25,000 a year man in the K-A organization, having "sold himself" to E. F. Albee by his handling of the "Third of a Century" celebration publicity, during which time the K-A executive received more individual type notice than ever before.

The Hippodrome was placed under Luescher's personal jurisdiction after he was generally credited with interesting the K-A people in the purchase of the house. Up to date the Hip is reported as a disappointment financially and is to resort to a grind policy next season, similar to the State-Lake, Chicago, on the Orpheum Circuit.

It is said around inside circles that the managing director of the (Continued on page 27)

Leaving K-A. Bookings For Inde. Agents

The Palace, New Britain, Conn., formerly booked by the K-A Circuit, switched last week to Arthur Fisher, Independent booker. It plays five acts on a split week. It is one of several recently switching alliance from the Keith-Albee Circuit to Independent bookers.

Among others was the Strand, Rockville Center, L. I., which swung over to Jack Linder, another Independent. This one also plays five acts on a split week.

Fox's Film-Act Agency

Fox will open an adjunct to its vaudeville booking agency, this adjunct being in charge of Max Silver. It is designed to book acts for the Fox film houses playing presentations, the principal one of which is the Fox, Philadelphia. Others will be opened shortly.

Walter Meyers' Coast Trip

Walter Meyers, Independent vaudeville and picture house agent, left New York for Chicago and Los Angeles today (Tuesday). Meyers will look over the picture situation with a view to signing up for several writers and artists he has options on.

While on the west coast Edward Meyers will handle the New York office.

Mark Adams in Spizzi Agency

Mark Adams from vaudeville, last with Burns and Kissen's "Barber of Seville," has aligned with the Arthur Spizzi agency. Adams will book out of the Spizzi office and act as field man.

Houses Opening

The Terrace, Yonkers, N. Y., is open. Harry T. Naver is manager. Strand, Bayonne, N. J., closed for the season.

Hershey Park, Hershey, Pa., which formerly held a summer stock, is changing policy this season and reopened last week with pictures and vaudeville. It plays four acts on a split week booked by Fally Markus.

The Freeport, Freeport, L. I., last week switched booking from John Robbins, who has held it for several seasons to Fally Markus. It plays five acts on a split week.

(LARRY)

(GERTRUDE)

MEEHAN and NEWMAN

IN

"BROKEN PROMISES"

WE OPENED AT THE COLISEUM, LONDON, ENGLAND, MONDAY, MAY 24

Did They Like Us?—Read Below:

"THE ERA," LONDON

Two newcomers from America, namely Larry Meehan and Gertrude Newman, make a very good impression with a performance consisting of quaint tricks that are decidedly out-of-the-way. Their imitations of such things as a ukulele or a yodeler are given with a rich sense of humor and no little skill. Yet, curiously enough, the loudest burst of laughter occurs when Larry Meehan accomplishes the simple feat—simple in the sense that we can see how it is done—of hypnotizing an electric standard lamp.

"THE TIMES," LONDON

A new American turn, Larry Meehan and Gertrude Newman, appears this week at the Coliseum in eccentric songs and dances, which caught the large holiday house's attention completely. Mr. Meehan's high-kicking is extraordinary. The remarkable nature of this week's programme may be judged from the inclusion in it of Billy Bennett, Robson (the queer punch change artist), Sir (Chicago) Gladstone, Mr. W. H. Berry, and Teddy Brown's Band. Other turns are Miss Betty Blithe, Edward Victor, Miss Madam Grey, and Miss Doris Black.

"THE STAGE," LONDON

Larry Meehan and Gertrude Newman, visitors from America, score especially with their dancing, but they have some good things in their act which only needs to be somewhat Anglicized to be made more fully attractive.

Thanks to MESSRS. REEVES & LAMPORT, our European representatives, and to our great Pal, RICH HAYES, who, incidentally, certainly scored heavily at the recent Royal Command Performance, at the Alhambra, London.

INSIDE STUFF ON VAUDE

(Continued from Page 26)

Hippodrome is anxious to get rid of the responsibility of the house, as he feels he can ally himself with the K-A picture department, which is now in the hands of the only man in the K-A organization whom picture people believe competent as a picture executive.

In Germany a strident type battle is on between the artists and agents' associations over the agency law and agents of that country. The battle is held in the pages of "Das Program" as the artists' organ and "Das Organ," looked upon as the managers' mouthpiece.

A German law passed about a year ago provides that all employment agencies will be abolished at the end of 1930, with only civic agencies allowable thereafter unless by special dispensation of the Minister of Labor. Labor specified included servants, laborers and mechanics. While it is understood that theatrical employment agencies are included, it is believed that the exemption clause giving the Minister power to authorize an agency was inserted to relieve theatricals.

The International Artisten Loge (I. A. L.), the German-artist body, opened an agency of its own, charging a commission of three per cent and calling it the GEFA. The commission is equally borne by artist and manager. Under the impression of success the I. A. L. thought its agency would be permanent as the agency of an employees organization and not subject to the law affecting only individual agencies. Losing an opportunity to secure the Russian bookings of acts, although favored by the Russian Soviet government (through the I. A. L. being unable to supply the Russian demand), the acts for Russia were furnished by independent agents.

Angered probably by its loss of business, the GEFA started propaganda against the independent agencies, pointing out its own permanency as an organization's agency and mentioning all individual agencies would have to go out of business Jan. 1, 1931, but the propaganda neglected to mention the exemption clause and power of the Labor Ministry.

This was looked upon by the agents as an attempted deception as published in "Das Program," and defended for the agents in "Das Organ." The fight is still raging to the intense interest of all of the Germany variety trade.

With the Keith-Albee office "in" the new Moss Tillyou, Coney Island, this split week, vaudeville and picture house, playing to a 50c admission, is said to be getting the choice of some acts before the Brighton at Brighton Beach. The latter is George Robinson's theatre and only booked by Keith's. The Brighton is a \$1.65 and \$2.20 (week-ends) theatre. The Brighton, one of the few big timers left and the only big timer booked by Lawrence Goldie, was formerly "protected" when Henderson's at Coney Island was in existence but now that K-A has an interest in the Tillyou, the Brighton is seemingly neglected.

At Coney Island the Tillyou house is cut off upon approach down Surf avenue by Loew's theatre, which opened last year. The Tillyou is about a block and a half below it, toward Sea Gate.

Some of the colored professionals are still discussing the verbal outburst of enthusiasm that Secretary Henry Chesterfield made at the meeting called to comb the colored professionals into a Negro branch of the N. V. A. at \$25 a crack as initiation. What struck some of them as funny was Chesterfield almost weeping when he recounted his birth in the dear old south and that he had a most profound reverence for the days that a "black mammy" rocked him to sleep.

Several of the colored wisecracks say they knew Chesterfield was born in Michigan.

Meanwhile the Negro professionals are still conjecturing how the proposed N. V. A. colored club is going to be such a Paradise for the colored members if the N. V. A. doesn't dig up the work so the colored professionals can dig up the initiation fees and annual dues.

It also handed the old colored stagers another giggle when Chesterfield painted a beautiful picture of the Negro professionals playing golf and having the finest times imaginable, with the winners stepping forth amid fluttering flags and waving handkerchiefs receiving the handsome cups that would be handed them by one of the executives of the Keith-Albee circuits.

One colored chap said he would like the game if it were "African golf." Another wag said that if K-A men were to place a route of more than two weeks in the cups the colored N. V. A. would have to call out the police to keep the white N. V. A. experts out of the game.

Some of the show people listening to the N. V. A. secretary thought they detected in his remarks a desire to make the proposed colored branch a sort of No. 2 affair. Chesterfield told the boys that they could have their "Colored N. V. A. Week" also, besides the decorations, bunting, flags, etc., used by the white N. V. A. Just where and in what theatres the Colored N. V. A. week could be held Chesterfield conveniently neglected to mention.

One of the colored professionals suggested that if the N. V. A. is all its secretary claims for it and wants the colored show folks in as a brotherly gesture, that the white N. V. A. agree to give the colored professionals all of the N. V. A. benefits for one year, without initiation or dues. At the end of the year, if the colored folks should agree to be-

come an integral part of the white N. V. A., they are then to be admitted to full membership as a colored branch with payment of one year's dues, only, and in advance, and without any initiation fee or other payment.

A wave of "stag parties" seems to have been inspired through the Earl Carroll-Joyce Hawley bath tub affair. Reports from several points have been in effect that local police have been receiving information of the intended "stags," preventing or frightening the promoters away.

A report from the coast that Marlon Harris and Rush Hughes are trying a "trial separation" was denied by Miss Harris. The couple have been married for two years and have a child. The rumor may have arisen out there through Mr. Hughes accepting a position with the Firestone (tire) people at Dayton, O., calling for his continual attendance to business in the plant for six months.

INCORPORATIONS

Albany, June 15.

Theatres Operating Corporation, New York City; \$1,000. Directors: Alfred T. Sherman, John A. Hopkins, Charles Monach. Attorney, Maurice Goodman, all of 1564 Broadway, New York City.

St. John's Buffalo Corporation, Brooklyn; \$10,000; motion pictures. Directors: Morris Bleendes, 285 Rugby road; Samuel Lefstein, 87 East 35th street; Rene Epstein, 120 Bay 31st street. Attorneys, Learner & Bloomgarden, 186 Joralemon street, all of Brooklyn.

Robert Milton Productions, New York City; theatrical, motion pictures, hotels and restaurants. Directors: W. B. F. Rogers, 8806 Parsons boulevard, Jamaica; Percy Helliger, 107 Colonial road, Ridgewood, N. J.; George Blake, 1439 Ocean avenue, Brooklyn. Attorneys, Fox Film Co., West 55th street, New York City.

Spanish-American Amusement Corporation, New York City; theatrical and motion pictures. Directors: W. O. Lindsay, 110 West 48th street, New York City; William M. Gorstain, 1236 Pacific street, Brooklyn; Manuel Fernandez, 1372 Manhattan avenue, New York City. Attorney, J. W. F. Thompson, 366 Madison avenue, New York City.

Florence Nightingale Film Productions, New York City; \$300,000 shares class A at \$1 each, 2,000 class B, no par value. Directors: Charles Forrester, Times Square hotel; George Darrell, L. M. Dindler, 209 West 87th street. Attorney, Albert H. T. Bannaf, 130 West 42d street, all of New York City.

Massachusetts

Worthy Pictures Co. of Medford; motion pictures and other means of entertainment; capital, \$500,000. Incorporators: Larry A. Ring and Louis Ring, both of Everett; Philip Goodman, of Chelsea; Arthur Harrington, of Charlestown, and Alfred B. Tonner, of Boston.

Cranfield and Clarke Exchanges of New England, Inc., Boston; motion picture exchanges; capital, \$25,000. Incorporators: Henry G. Segal, David L. Shoolman and Joseph Shoolman, of Brookline, and May C. Berman, of Boston.

New Hampshire

Eames Realty Company, to erect picture theatre and business block at Littleton; capital, \$50,000; president, John B. Eames; treasurer, C. Everett Parker; clerk, State Senator James C. McLeod.

Houses Closing

The Myrtle, Brooklyn, and Rialto, Portchester, N. Y., have discontinued vaudeville for the summer.

ILL AND INJURED

Charlotte the ice skater has been forced to cancel the balance of her eight-week tour of the Acme-booked Stanley houses following an injury to her leg sustained Thursday, while playing Paterson, N. J.

Percy Marmant, film actor, is recovering from an abdominal operation at the Hollywood (Cal.) Hospital. He will be able to leave the hospital within the next ten days.

Victor Seastrom, picture director, was rushed to a hospital in Santa Monica, Cal., June 5, where he underwent an appendicitis operation the same day. He is recuperating rapidly and expected back on the M-G-M lot by June 20.

Nellie De Fay (Henry and De Fay) was operated on last week in the Michael Reese Hospital, Chicago. She is recovering.

Sydney Franklin, film director, is recovering from a major operation at the Good Samaritan Hospital, Los Angeles.

Guy Price, dramatic editor of the Los Angeles "Herald," is recovering from a minor operation at the Eye, Ear, Nose and Throat hospital, Los Angeles.

MARRIAGES

Marian Andre, ex-"Follies" girl and Christie film player, to Harold Grey, San Francisco transportation man, in San Jose, Cal., June 5.

Charles A. Mack, vaudeville booker, Detroit, June 9, to Ethel Grace, non-professional.

Elaine Hammerstein, daughter of Arthur Hammerstein, to J. Walter Kays, Los Angeles insurance broker, at Los Angeles, June 10.

BIRTHS

Mr. and Mrs. Fritz Hoffman of Washington, D. C., daughter. Mr. Hoffman is the Comptroller of the Stanley-Crandall chain of picture houses in that city.

Mr. and Mrs. Ed Schallert, son, June 14, St. Vincent's Hospital, Los Angeles. The father is dramatic editor and critic of the Los Angeles "Times."

NEW ACTS

Dario and Irene, dancers (formerly Dario and Peggy).

Tom and Avery Belmont (formerly of Three Belmonts).

Billy Markwith, formerly of the Six Brown Brothers, has left that outfit and formed the Markwith Brothers, with Eddie Eddy, comic. The Three Belmonts after 17 years together have separated. Al Lovitt will do a two-act with a girl.

ENGAGEMENTS

Basil Rathbone, "The Prisoner," Vernon Steele, Hugh Buckler, Irene Purcell, Minnie Milne, Carl Anthony, Edgar Stehl, Julius Mo-Vicker, Ross Alexander, Charles D. Brown, Leonard Carey, Anita Damrosch, Mary Hone, Sally Sanford, Robert Thorne, Frank Henderson, Harry Dornton and E. J. McNamara, "The Ladder."

Brox Sisters, "The Cocoanuts," Ruth Gordon, "The Phantom Ship."

Edna Leedom, Charles King, Peggy Fears and Helen O'Shea, "Palm Beach Girl."

Salt and Pepper, "The Merry World."

Edward H. Wener, "Ariene Adair."

Curtis Cooksey, "The Man from Toronto."

Danny Murphy has been awarded the first contract for the new Minsky stock inaugurating a burlesque policy at the Fulton, Brooklyn.

Harry Lyons, "White Cargo" (Detroit stock).

Eddie Buzzell, "Lady Fair."

Claude Cooper, Frank Sylvester and Leona Hogarth, "Black Velvet."

Sally Starr, "Seeing Paris."

ENTERTAINMENT
A to Z
NOW PLAYING
LOEW'S STATE
NEW YORK
Direction
WM. MORRIS
ALLAN
ZEE
& ORCHESTRA



JUDGMENTS

Chas. E. Gilpin; Rice & Duval, Inc.; \$153.80.
Robert North; Circle Auto Finance Corp.; \$691.30.
John D. Howell; Equitable Trust Co. of N. Y.; \$12,138.16.
F. Dudley Kohler; Pekin Cooper-age Co.; \$4,081.
Willard Mack; Associated Picts. Corp.; \$1,338.90.
Inter-Ocean Film Corp.; N. V. Ritchey; \$3,354.75.
Irving Yates; Irving Maslof & Al Herman; \$1,514.19.

CLIFF NAZARRO
NOW
FINISHING
HIS
LOEW
ROAD
TOUR
Will Play All
LOEW HOUSES IN
NEW YORK
Opening in August
BOB GERAGHTY
Still at the Piano

LONDON "EVENING NEWS"
May 28, 1926
RAISING A LAUGH—
AND 3.00

Humor, Jazz and Juggling
at Command "Show"
MASTERLY JUGGLING

"It has told the world, for instance, that Rich Hayes is one of the greatest jugglers the stage has known. A juggler if he has nerve is peculiarly likely to fall on big occasions. But Rich Hayes was masterly, and his juggling with six lawn tennis balls was marvelous."

"DAILY EXPRESS"
May 28th, 1926

"Rich Hayes, a comedy juggler, has sprung into fame only recently. He was at Omaha, Nebraska, when he received a telegram informing him he had been chosen to appear before the King and Queen. He immediately cancelled a seven-weeks contract and started for home in time to appear."

RICH HAYES

MY SINCERE THANKS TO THE BOOKING MANAGEMENT OF THE ORPHEUM CIRCUIT FOR RELEASING ME IN ORDER TO APPEAR AT THE

"ROYAL COMMAND PERFORMANCE"

Also Many Thanks to MR. EDWARD DARLING for Releasing Me From the Palace
"The Americanized English Comedy Juggler Sure Made the Royal Family Laugh"



"NEWS OF THE WORLD"
May 30th, 1926

"The occasion could not have passed without a juggler, and so Rich Hayes came into his own at last. We have no juggler—British, at any rate—who can teach Mr. Hayes anything of the craft. He knows so much and has forgotten so much more that he performs half his tricks with a bandage across his eyes. It only remains to be said that the receipts of 3,250 were 400 more than last year and a record performance in aid of the Variety Benevolent Fund."

Regards to My Pals, MEEHAN and NEWMAN, who Certainly Were a Hit at the London Coliseum

"Somebody's Lonely"

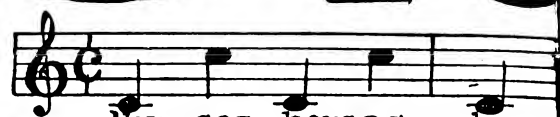
BENNY DAVIS
IOE GOLD

"HORSES"

The Most Charming
Of All Waltzes!

"SYMPATHY WALTZ"

TOM FORD
IRVING BERLIN



Hor-ses, horses, hor-ses
by Byron Gay and...

Let's Talk

"MY SWEET"

The Dance
Floor
HIT!

"Pretty Little Baby"

BEN BERNIE, PHIL BAKER
and SID SILVERS



You talk a-bout your
by GUSKAHN and WA...

The Fox Trot

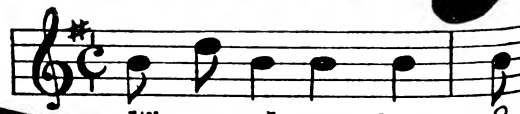
What Can

"After I Say"

Another
"Doodle-Do~Do~Do!"

"HI-DIDDLE-DIDDLE"

CARLETON A. COON and HAL KEIDEL



What can I say, dear, af-ter
by WALTER DOUGLAS and ABE LINCOLN

You Can't Go Wrong
With Any FEIST'S Song

711 SEVENTH AVE.,

SAN FRANCISCO
935 Market St.
BOSTON
181 Tremont St.

CINCINNATI
707-8 Lyric Theatre Bldg.
TORONTO
193 Yonge St.

LEO FEIST

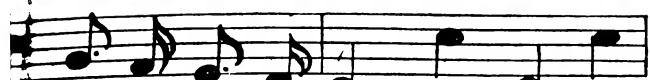
PHILADELPHIA
1228 Market St.
DETROIT
1020 Randolph St.

the Rage!

"What Good Is 'Good Morning'"

LEWIS YOUNG
HENRY SANTLEY

SES"



Nut-ty ov-er hor-ses, hors
Richard Whiting

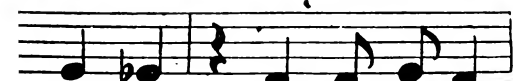
The Sentimental Fox-Trot Ballad

"I NEVER KNEW HOW WONDERFUL YOU WERE"

JOE BURKE
DOROTHY TERRISS

About

EETIE"



sweet-le. stop talk-in
TER DONALDSON

YOU NEED

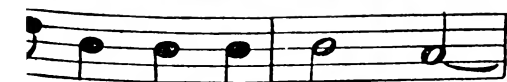
"SOMEONE TO LOVE"

GEORGE OLSEN
EDDIE KILFEATHER
FRAN FREY

Ballad HIT/

I Say —

I'm Sorry"



er I say I'm sor-ry?
ALDSON and
MAN

Isham Jones's best Fox Trot!

"MY CASTLE IN SPAIN"

featured in 'By The Way'

IST INC.

KANSAS CITY
Gayety Theatre Bldg.
LOS ANGELES
317 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 Colling St.

Dance
Orchestrations
50¢ FROM YOUR DEALER
OR DIRECT!

\$1,340 SET BUY PRICE FOR ALL MUTUAL SHOWS—\$300 WEEKLY NET

L. H. Herk Addresses Mutual Producers at Meeting— List of Don'ts—Sharing Terms Remain Same as Last Season's—Rights of Censors

The Mutual Burlesque Circuit will tolerate no vulgarity next season, will limit the shimmy dancing of choruses to four numbers in each show, will censor the shows and fix them up at the expense of the producer after a specified time limit has expired and will operate with the same sharing terms as last season.

The above plans were told the producers by L. H. Herk, Mutual's president, at the regular annual meeting held Tuesday, in New York. Herk also stressed the importance of lobby displays. He has arranged with a photographer to forward a new set of pictures for each show to every house on the circuit each week. The photos will not be returned or taken up.

The sharing terms remain the same with the house buying the attraction. The producer is limited to a salary list of \$1,340 and a \$300 weekly profit, except in theatres where his attraction "goes over the top," or grosses more than a specified sum. In that event the producer will receive a percentage of the excess gross in addition to his guarantee.

Percentages will also prevail on the two weeks of one night stands known as Routes Nos. 1 and 2.

Another provision is that each attraction is limited to scenery and wardrobe that can be handled by the regular crew. If the producer because of his production requires an extra member of the crew, the producer must pay the extra salary.

Competent Books

A point stressed by Herk was that no producer must depend upon comedians to put on the shows and that competent books must be used.

The shows will be reviewed by the Mutual censors after the opening of the season. Any show not up to standard will be turned over to a stage director picked by the Mutual wheel, not by the producer. The director's services, however, will be charged to the producer.

A capable manager, acceptable to the circuit, was also insisted upon. Featured artists who hold franchises must engage a manager and not try to appear in the burlesque and handle the front of the house as well.

Herk addressed the producers for two hours. Every producer on the circuit was present except Lou Reals, who is in Europe.

Closing Stock Burlesque

Chicago, June 15.

Fox and Kraus have closed the Gayety, Milwaukee, and the Gayety, Minneapolis, for the summer.

The Empress, another stock burlesque house in Milwaukee, is operating from week to week with notice posted.

"Smiling Eyes," a musical tab company, opened recently at the Majestic, Cedar Rapids, by Bert Smith is expected to close June 26 because of poor business.

Don Dixon, now at Dubuque, will follow in the "Smiling Eyes" troupe and try his luck. The Majestic is the erstwhile vaudeville house.

SAUNDERS LEASES HOWARD

Washington, June 15.

E. B. Saunders has leased the Howard, a colored theatre, and is giving two shows daily with a midnight "frolic" Friday.

Last week's attraction was "The Brown Skin Models," with the current attraction the Whitman Sisters in "Rompin' Thru."

Business is reported as good with the Friday midnight shows playing to capacity.

CALL FOR 1,000 GIRLS GIVES MUTUAL BREAK

McCloy's Initial Publicity Stunt Hits New York Dailies— Ads Bring Results

Fred McCloy, new Mutual Burlesque publicity director, put over his first stunt Sunday when he inserted a want add for 1,000 chorus girls for Mutual burlesque shows in the New York dailies.

All the papers followed the advertisement with a news story Monday morning.

The chorus girl picking stunt is scheduled for Wednesday at Mutual headquarters. The judges will be Emmet Callahan, Rube Bernstein, Kitty Madison and Evelyn Cunningham.

Pulling-In Campaign

Opposition burlesque stocks on 14th street has prompted steers and pullers in a waging battle to win patronage from each other.

One stock is operating at the Olympic adjoining Tammany Hall and the other at the Irving Place, around the corner. The latter has attaches posted at the corner above the Olympic announcing the Irving place show and steering customers headed for the Olympic over to the other house.

The Olympic stock is being operated by the Krauses while Charles Burns, former attaché of the Olympic, is sponsoring the opposition stock.

Both are reported playing to good business.

Engagements

Eva La Monte, Mlle. Dazella and Sheba, dancer, added to the stocks at the Gayety, Philadelphia.

Charles Goldie and Lou De Vine as principals for Ben Levine's "Smiles and Kisses" (Mutual).

Scotty Weston has returned to vaude as a single for summer, rejoining Barney Gerard's "Follies of the Day" (Columbia) next season.

Harry Leff and Gladys Lockwood signed by Henry Dixon for Evelyn Cunningham's Revue (Mutual).

Anna Toebe and Billy Hagan, re-engaged as featured principals with Sam Kraus's "Moonlight Maids" (Mutual).

Harry Bentley and Julius Michaels have completed cast for their next season's edition of "Step Lively Girls" (Mutual). It includes Harry Bentley, Jack Ormsby, Jackie Mason, Billy Hamlett, Elsie Bergers and Ethel Kopel.

Jeff Lee Hayes (Roberts, Hayes and Roberts) by Lew Talbot for "The Gorilla" (Columbia Circuit).

In the same company William Browning, character actor.

Ike Weber has booked with Fred Clark's Trenton Stock: Artie Leeming, Frank Martin, Busch Sisters and Bergman and McKenna.

With Casino, Philadelphia, stock: Drake and Walker's entire "Go Get 'Em Co."

With Irving Place stock: Johnny Baker and wife and Al Martin.

At Chelsea, New York, stock: Frances Cornell.

Orpheum, Newark, stock: George McClellan.

With Columbia Burlesque shows for next season: Eddie Hall with Fred Clark; Mike Sachs with Ed Bailey; and Charlie with Maurice Cain.

OLYMPIC STOCK (NEW YORK)

Comedians	Johnny Weber
Comedians	Dick McAllister
Prima donna	Opal Taylor
Soubret	Babe Almond
Soubret	Evelyn Whitney
Ingenu-Soubret	Jean Fox
Straight	James K. Francis
Principal	Frank Seemall
Principal	Ed Quigley

This is the third week of the summer stock season here, the stock shows following the regular Mutual Circuit season at this house and operated by the Kraus Brothers, lessees. The current bill is captioned "Mischief Makers," with the paper from the Mutual show utilized for an out-front flash, as well as some nudes bettering the previous Mutual displays, even if also picked at random.

The stock group with its present roster shapes up well with the best of Mutual operas and betters many. It is particularly strong on the dance ensembles through conscription of Billy Koud, stager of a number of Columbia burlesque attractions in season, but with time on his hands pending the Columbia attraction rehearsal period.

The same group of principals and chorus have been here since opening week and have seemingly struck a popular note with regular patrons. Business was remarkably good Monday night, with standees in evidence. The house played the Mutual shows in regular season.

The outfit has a hard-working brace of comics in Johnny Weber doing Dutch and Dick (Shorty) McAllister as the eccentric opposite. Both shine in the comedy scenes, with Weber on for the major portion, and making them buy the old standby familiars as though they were new. McAllister also contributes his share to the merriment when on grabbing laughs through his undersized physical appearance and mugging.

The stock is also well blessed by a triumvirate of soubrets who scamper through, making it a general free-for-all contest for first honors, but at all times co-operative and seemingly always in fun. The latter group comprise Babe Almond, dancing soubret; Evelyn Whitney, straight soubret; Jean Fox, ingenu soubret, and Opal Taylor, prima with soubretish tendencies as well. All were allotted an equal share of the numbers.

Flanked by the chorus of 20 none lost time in working the runway overtime, a feature seemingly much appreciated by a stock burlesque audience.

As for the layout of production, the stock piece adhered to the traditional burlesque formula, packing its wallop in the first half and toning down a bit in the final stanza. In either part there was nothing in the double entendre to shout about. A tip around the house had it that the closing of "Bunk of 1926" had provided a damper on the otherwise lively stuff, at least for the night, with the general opinion that the show will warm up later in the week.

The comedy mainstays of the first section were the beer drinking wagger and the funny face contest. Both were handled by the same trio (Weber, McAllister, Francis) and effectively in both cases. The former had Weber fall for a bet that he could drink a tumbler of beer with his left hand behind him.

After bets were placed Francis turns the tumbler upside down with Weber falling as the loser. McAllister follows in with Weber attempting to take him over. The latter is too smart. After penetrating the upside-down gag, McAllister juggles the glass and drinks it walking off with the coin. The other bit was the old gag of Weber and Francis in funny face contest, with McAllister awarded the money although he wasn't playing.

The second brace held "Moving Pictures" and "Niagara Falls" as the chief comedy hits handled by Francis, Weber and McAllister and enlisting some of the women principals.

The scenery and costumes looked fresh even if not new, and the chorus numbers stood out particularly through the efforts of Koud, who kept proceedings pepped up without overworking the girls.

The costuming of the fem principals ran to abbreviation. In most cases trunks and breast coverings constituted the costumes and with all four of these from the sex appeal angle adding wicked wiggling.

With shows of similar gait continued the stock should get money here until real hot weather sets in. Edbo.

Hudson Returns to Dramatics

The Hudson, Union City, N. J., will not return as a Mutual stand next season. It will play dramatic stock.

The Hudson has reverted back to its owner, Jules Leventhal.

Jarboe Succeeding Garrison

Washington, June 15. Harry Jarboe may succeed Jack Garrison, it is reported, as the manager of the local Gayety (Mutual)

50,000 "WELCHERS"

(Continued from page 1)

out the pale of the "sharp-shooting" class, it is claimed. And the "sharp-shooters vs. the books" are "eating each other up" is another remark.

No amount is too small or too large for a "welcher," according to the story. The amounts run from \$100 up, with the temptation of credit always before the man in business who goes to the track. Credit appears to be the easiest obtainable thing at a New York racing meet.

Bales of "Markers"

Business men who would hesitate to spend \$50 for an evening's pleasure on their own family appear to think nothing of betting in hundreds or thousands, or did, at the race track. Whether they did so in the past with the premeditated intent of "welching" if losing, the bookmakers have been unable to decide. All they know is that they hold bales of "markers" that they cannot collect.

One bookie stopped when he found his list of bad debts had grown to \$100,000. It represented more than his capital and he said "Enough!" Previously, and as another reason, he had paid to a wholesale merchant down lower Broadway over \$21,000 in winnings, to have the same merchant stop payment on a \$12,000 check, after he had collected the bookmaker's money.

That case was taken to the district attorney's office on the ground the check had been stopped with fraudulent intent, but the merchant sent his lawyer to the district attorney's office, and the lawyer laughed. He merely said it had been an illegal transaction. Neither did a threat of publicity annoy the merchant. With the merchant a partner in a firm rated AA1, meaning unlimited credit and worth over one million dollars.

An accumulation of "welchers" started with the passage of the present betting law in New York State in 1912, prohibiting the passing of money or data for a wager, but construed not to affect oral betting. Each year has made it harder for the bookmaker, until the "soft money" of years gone by is by-gone, through the "welchers" not caring to risk recognition by their race track creditors.

At a metropolitan race track a clubhouse bookmaker handles from \$75,000 to \$90,000 daily on the six races. On the lawn (before the grand stand) a book may handle from \$25,000 to \$35,000. With the "sharp-shooters" the book settles immediately (usually by check) whereas it must wait until the checks come in from the losers.

Merchant bet \$20,000 on 1 Race

The other day at Belmont among those who knew the circumstances a bettor was closely watched with wagers made whether he would "welch." His outcome was an unexpected winning, but the manner of the winning gave conclusive proof of the looseness of the system. The man is a wholesale milliner. He had lost \$31,000 up to the sixth race. That was an extraordinary amount for a business man to wager under any circumstances.

At the sixth race in a desperate attempt to retrieve himself, he bet (on credit and still owing the \$31,000) \$15,000 on the favorite at 8-5. The odds went to 2-1 and the merchant bet another \$5,000. Meanwhile he had received information that another horse at a longer price stood a much better chance. However, the favorite won, and the merchant realized a winning of \$34,000 on the final race of the day, leaving him a net winner of \$3,000. Had he lost he would have owed the bookmakers \$51,000.

There are around 100 bookers as a rule at a metropolitan track. The race track association itself appears to give them but little scrutiny, although the operation of large bettors appear to receive semi-official attention.

An instance of laxity crops up too frequently though not to excite wonderment in some quarters. It is but a very recent day that an owner on a New York track struck the jockey of the winner, the owner's horse, in the face, within the sight of 50 people. It is said that there is but one cause to displease an owner of a horse for winning a race. Not a reference was made to the somewhat notorious incident by any of the judges nor by the sporting department of any New York daily.

"Following Wise Money"

The "sharp-shooter" appellation is forgotten, from accounts through the "regular" following the story

"8 BELLS" ON COLUMBIA

Byrne Brothers' extravaganza, "Eight Bells," will be revived for burlesque next season by Mrs. Harry Hastings, who will operate it over the Columbia Wheel.

Mrs. Hastings, widow of the late Columbia producer, will play the extravaganza on the franchise formerly held by "The Silk Stocking Revue."

DAVE PEYTON'S THEATRE

Chicago, June 15.

Dave Peyton, one of the best known colored orchestra founders and directors in the country, has become a picture house owner.

In addition to his orchestral activities, Peyton has bought in on the Peerless, 40th and Grand, and is personally staging its musical features.

"EBONY FOLLIES" AS TAB

S. H. Dudley's "Ebony Follies," which recently made a number of cast changes, is playing as a musical tab in the T. O. B. A. houses. Dudley's son, Sherman, remains, but Lonnie Fisher, principal comic, has stepped out to head his own T. O. B. A. show. Johnny Wiggins succeeded Fisher.

money. "The money" comes from the "wise mob" and when it goes down upon a certain horse, "the mob" is suspected of "knowing something."

Heavy bettors or their commissioners are trailed around the bookmakers to obtain information on how and upon whom their money is being placed.

Speaking of present day betting and "information," one betting man said:

"Handicapping is great and the only sure form finder, but of what use is it if horses are not entered to win?"

FILM CHASE

(Continued from page 1)

were further complicated upon Mackey's discovery that Hedwig had changed the film titles as follows:

"Law and Loyalty" became "Peggy, the Vamp"; "The Gold Hunters" was metamorphosed into "Peggy the Pet"; "Under Fire" to "Peggy in a Pinch"; "Warrior Gap" to "Peggy's Hero"; "Fort Frayne" to "Peggy's Helpers"; "Daughter of the Sioux" to "Peggy's Reward"; "Tonic of the Sierras" to "Peggy's Country Cousin"; "From the Ranks" to "The Tin Horse"; "Apache Princess" became "Saturday"; "Worst Man in the Troop" was changed to "The Firefly."

The Aetna Finance Co. found that their cracksman was unnecessary because they arrived just as Hedwig was unloading the films from the Lloyd's Film storage into his car. The sheriff recovered the negatives out of Hedwig's car.

Harry H. Oshrin, an attorney, acted for Hedwig.

LOVE GIFTS

(Continued from page 1)

that another actress would make the play's chances better.

That caused the final break between the couple. Miss Wells flew to Leonard Puths, whom she married. And now Miss Wells is demanding statements and royalties, having placed her claim with Edward Raftery of the O'Brien, Mallevinsky & Driscoll law offices.

Legal advice to Kallester is that if he can prove Miss Wells did not collaborate in the writing of "One Man's Woman," and that he had not given her an interest in the play in light of their contemplated marriage, he might beat the case.

NEGROES IN PICTURES

(Continued from page 1)

the box office value of any of these pictures or cause racial objection.

It is said that the DeMille product, which is to be a comedy drama, will be the first one to get under way, and that the DeMille organization is now seeking Negro actors to interpret the various roles in the story.

CALL CALL CALL

WANTED: PEOPLE IN ALL LINES FOR McALL-BRIDGE PLAYERS NO. 2 PERMANENT STOCK AT PAUL. Send photos and description. Photos will be returned.
All communications to MILTON SCHUBERT, exclusive casting agent for McAll-Bridge Attractions, 25 West Randolph St., Chicago, Ill.

'ROUND THE SQUARE

"Birthright," the novel by T. S. Stripling, which caused no end of controversy in some sections as to its presence in public libraries, has been made into a picture although never having received any special theatre presentation other than in a few colored theatres. Oscar Micheaux, head of the Micheaux Productions, all-colored players, filmed the Stripling story but has not turned it over to any white exchange for distribution.

"Birthright" tells the story of the young Negro graduated from Harvard and who went back to his little home in Tennessee to uplift his race, only to bump into a serious life problem that gives an unusual twist to the story.

Since the David Belasco production of "Lulu Belle" Mr. Micheaux, the best known and most prolific of colored film directors and producers, has planned a series of new pictures and among them will be some "shorts."

United Artists set a guarantee of \$4,000 a week on "Stella Dallas" for Akron, O. The big houses held off to later find that the Waldorf, a 400-seater on the Main street, had taken the picture at the terms for a run. It is current there. "Stella Dallas" has been the only picture to run three weeks this season at the Stillman, Cleveland.

"Ben-Hur," the picture, will play one week next fall in the town where it was originally written by Gen. Lew Wallace. The town is Crawfordsville, Ind., with a population of almost 25,000. It is about 45 miles from Indianapolis, where the film will also play an engagement.

Gen. Wallace's home and monument, plus the Ben-Hur Lodge building, are all points of interest in Crawfordsville. From this angle it is figured that the surrounding territory, plus the town's population, will make the week's engagement at \$2 top a cinch.

In addition to the First National releases which Harry Langdon is making, the first of which was a seven reel comedy called "Tramp, Tramp, Tramp," his old distributing firm, Pathe, also holds a feature length piece starring him. It was made by Mack Sennett before the expiration of the Langdon contract and is called "The First Flame." Although listed in this year's Pathe program of features, its release is still indefinite, the Pathe idea being to hold it until Langdon definitely establishes himself as a draw on his own name. Pathe rates the picture highly, claiming that they're prepared to wait five years if necessary and that the film will be as good then as now.

In addition to the Langdon feature, another comedian under contract to them, Monty Banks, will be starred in five reels later this season under Mack Sennett direction.

Continued reports that William Fox may supply the new Roxy, New York, with its main picture supply continue to circulate, with nothing obtainable as to the source or accuracy. The Fox people say they know little more than anyone else about it.

In some quarters it's suggested that perhaps Fox might take on the picture supply as a glittering spot for his own output, with Fox guaranteeing the house, much as Goldwyn did when it furnished the then new Capitol, New York, with pictures.

A sort of house agent for a picture theatre and who does most of the booking of extra attractions for it persists in his demands for "loans" and "presents" from agents who must "see" him before booking. It is working against the theatre with the general manager of the house suspected of having knowledge but not wanting positive evidence for some reason. One agent who attempted to tell the general manager of the tactics of his house agent was quickly informed: "I don't want to know anything about that."

It leaves the suspicion that either the house agent receives a very small salary or he is "standing in" with the general manager. Some of the acts' agents are refusing to do business with the petty larcener.

Recently Variety printed a story without names that a producer appeared to favor a certain outside agent, at times giving him so decided a preference the producer paid more for the same act than had been previously asked for it by other agents. The latter portion of the charge at least was in error since the producer does not set the salary. He selects the turns desired. They are engaged through the circuit's booking office, where the salary is arranged. As to preference otherwise, an investigation (upon request) disclosed that while it may have been possible it was not intentional.

A complaint of preference was made by another agent who cited instances but forgot to mention himself as one of the plausible reasons why the producer did not do business with or through him.

In Chicago has started an epidemic of local magazines or weeklies, for newsstand sale. They really are house organs. Balaban & Katz have one, Lubiner & Trinz another, with the Asher Bros. about to also put one out. The L. & T. is in tabloid size, spaciouly illustrated, and carrying considerable picture stories. While the stories mostly concern of course their coming attraction, nevertheless they might be sufficient food fare for an average reader once weekly. The "L. & T. Illustrated News" (title) retails at 10c. Its last issue was of 16 pages and held about nine pages of cuts. The "Balaban and Katz Magazine" was of 22 pages with regulation magazine matter in addition to the "pugs."

A report from Chicago says that these publications or house organs have commenced to cut into the local sales of "fan magazines" to quite an extent. House organs have not been uncommon but the L. & T. and B. & K. publications are beyond the usual. Previously no effort has been made for a newsstand sale. Should the idea spread and with the same results as in Chicago so far, it would become a grave problem for the "fan" paper publishers.

Lou Rogers was to have turned producer within a short while and place a series of eight pictures in the state rights market. The release through a reputable state rights organization was all set. Burton King was to direct with the pictures to be made with Edith Roberts and Helene Chadwick each as the star of a series of four during the coming season. At the last minute it was impossible to make arrangements for the financing so the deal is being held up for the nonce. King has left New York for the coast to start production activity of one sort or another.

A title writer on the high wave of success in the supplying of titles with a comedy punch is getting the reputation of being unreliable since he came east. Producers who have had him on the job have been held up until the last minute by the writer who when he is pinched for time will walk into one of the theatrical clubs where the comics hang out and grab off one of the boys to do the job for him.

The regular price that this writer has been getting is about \$3,500 a picture with half in advance. When pinched he pays the substitute \$500 for the job.

The sub boys are getting wise. They figure as long as they are the ones delivering they might just as well have the dough and are beginning to put in their own bids for the titling.

Chasing Away Handbook Men

The track bookies and touts who have long made Times square their hangout are slowly being driven further from the main theatrical realm by the plain clothes men. Not long ago the bunch that populated the

ARRESTS OVER A DOG

Edith Southers Didn't Appear in Court to Press Charge.

Because of the failure of Edith Southers, said to be the owner of the Unique Club, 156 West 54th street, to appear in West Side Court as complainant, William Hoffman, 36, 100 East 124th street, and Lawrence Bonnie, 37, Mills Hotel, were dismissed on charges of robbery.

The Southers woman told Detectives Charles Dugan and John Walsh, West 47th street station, that Hoffman and Bonnie with two other men, came to her place and stole a Pekingese dog, \$70 cash and two rings.

When the detectives arrested Hoffman and Bonnie the two men said they had given the dog to the Southers woman to mind for them and that when they came to get it she told them the dog had died. They said they returned some time later, finding the dog and took it away with them. They denied they had taken the rings or money.

When the case was called Mrs. Southers failed to appear although she had been served with a subpoena. Detective Dugan said he believed the men were not guilty of the theft of the money and jewelry. He said he understood that the dog had been returned to her so as to prevent further trouble.

After Magistrate Corrigan heard the facts he dismissed the proceeding.

Loretta Jackson, Noisy, Transferred to Jail

Declaring that she was uncontrollable and a trouble maker as a prisoner while at Bedford Reformatory for Women, authorities of that institution requested Special Sessions to transfer Loretta Jackson, 22, colored cabaret singer and musical comedy show girl, known in Harlem theatrical circles, to the penitentiary for an indeterminate sentence of from six months to three years.

After hearing the complaint of the officials the justices granted their request.

Miss Jackson was arrested April 10 on West 141st street when a detective learned she was out scouting for a former sweetheart with a gun. She pleaded guilty to violating the Sullivan law, and was sent to Bedford May 10.

When arriving there, according to Amos T. Baker, the superintendent, the mulatto girl immediately began to cause dissension among the inmates.

Mr. Baker recalled that Loretta had been sent there in August, 1917, as an incorrigible and at that time she started all kinds of trouble.

Arrests for Counterfeiting

Accused of counterfeiting U. S. Internal Revenue stamps, Samuel Weberman, 43, salesman, 1250 Morris avenue; David Feinberg, 34, 317 East 121st street, and David Brownstein, 27, 38 Marcy place, were arrested when a squad of revenue agents descended on them in an office at 5 Columbus circle.

About a year ago Weberman, who occupied an office in the Romax Building, 47th street, was in his office when two men entered and held him up. They had expected to find a large sum of money on a certain man but this individual was not there at the time. After the holdup one of the highwaymen ran to Broadway and into the B-M-T. subway where he was captured by Traffic Officer Kiel after a struggle. The bandit, who never had been arrested before, refused to "squeal" on his confederate and after being found guilty was sentenced to a long prison term.

sidewalks between 45th and 46th streets were raided several times following the spasmodic raids on the old Putnam building.

Less than a week ago the bet makers and takers that have piled their daily trade were visited by the police and one of the "boys" taken into custody. He was released later for lack of evidence. Since the "raid" the race track devotees have been a little more cautious in the exchange of bets.

Restaurant Opposition

Rutley's, the restaurant at 40th and Broadway, was opened and run by the former restaurant manager of the Schraft enterprises. It has been going a year now to great business and is run on almost the identical lines as the Schraft places, the reason being that Mr. Rutley is credited with devising the Schraft system.

Shortly after Rutley opened, however, Schraft's secured a site adjoining the Empire Theatre, tore down Brown's Chop House and reopened another of their chain restaurants there today (Tuesday). It is direct opposition to Rutley. The 40th street place is his only one. Schraft's have a dozen within the Times square-Fifth avenue area.

Self Claimed Chorister Arrested for Shoplifting

Helen Barrett, 28, of Montclair, N. J., who claims to be a show girl employed in a Broadway revue, pleaded guilty to petit larceny in the Court of Special Sessions last Thursday and was fined \$25.

Miss Barrett was arrested by officers of the Stores Mutual Protective Association as she attempted to leave Gimbel's department store with a fur piece, valued at \$49, for which she had neglected to pay.

JOHN MORGAN'S MISSION

Globe Theatre Doorman Bringing Back 20 Girls

John Morgan, doorman of the Globe theatre for over 16 years and where "No, No, Nanette" has been the attraction for 40 weeks, has made arrangements to sail for Europe Saturday, July 3, on the "Celtic."

Mr. Morgan hails from Ireland and will visit his home town. When returning he will do so as chaplain and escort to 20 girl graduates from the Tiller School of Dancing in London. These girls are to appear in Fred Stone's new show, "Crisis Cross," opening at the Globe about Sept. 15 under the management of Charles B. Dillingham.

Some of the employees of the Brooklyn Office of the Title Guarantee & Trust Co., where Mr. Morgan has been employed during the day for 22 years, will be at the pier when the "Celtic" sails.

DANA DISCHARGED

Court Unimpressed by Saleswoman's Story of Assault.

Joseph Dana, owner of a gown shop at 1584 Broadway, was exonerated of a charge of assault by Magistrate Joseph E. Corrigan in West Side Court. The court was not impressed with the story told by Betty Koshell, 26, saleswoman and model, 5025 New Utrecht avenue, Brooklyn.

Miss Koshell had obtained a summons against Dana, her former employer, charging he had pinched her and that Mrs. Dana had assaulted her. She said she had had trouble with Dana because she came in late for work.

Magistrate Corrigan listened to Dana and his wife deny any such thing had occurred and dismissed the complaint.

\$50 FOR PASSING MINOR

Convicted of admitting a minor to a theatre, Barnet Lapidus, manager of the Arch, moving picture theatre, on Third avenue, was fined \$50 in the Court of Special Sessions.

Lapidus was arrested by Policewoman Margaret Gardner after he had admitted a 10-year-old child unaccompanied.

HALLWAY BOOKIE GRABBED

James Judson, elevator operator of 212 W. 128th street, was sentenced to 30 days in the Workhouse, execution of the sentence being suspended, following his conviction of a charge of bookmaking.

Judson was arrested when it was found he had established temporary offices in a hallway at 2067 Broadway where he accepted numerous bets on the races.

Harlow's Green Mill, L. A.

Los Angeles, June 15.

Fred Harlow, veteran cabaret man, is opening the Green Mill on Washington boulevard. It was taken over by Tommy Jacobs as the Lodge recently and opened as Harlow's cafe.

Harry Owens' orchestra and Danny Dowling's Revue are featured.

"Smart Theories" Wrong On 5th Ave. Closing

Despite the various "smart" theories linking the Shuberts with the condemnation by the Building Department of Billy Rose's Fifth Avenue Club because of the latter's squawk anent the heavyweight chorus girls appropriated by the Shuberts from the night club for their "Temptations" revue at the Winter Garden, the violation complained of was justified and just came to a head by coincidence with the Shubert episode.

Rose spoke to the Building Department commissioner Brady, and Police Commissioner McLaughlin, and was successful in reducing the penalties to a fire-proofing of the kitchen. In view of the 2 a. m. closing, the closing is looked upon as a "break" by Rose although his \$35 a annual membership "gag" was building up; the membership fee eliminated the \$5 covert which otherwise obtained.

The 5th Ave. Club was formerly the Criterion Club and Rose explains that the former club experienced trouble with the building authorities at one time or another, even before Rose's advent.

This nullifies the theory that the Shuberts "inspired" the department's investigation in retaliation for the circulars broadcast by Rose's henchmen at the "Temptations" premiere.

THREE UKE "BUGS"

Young Girls Wouldn't Stop Playing or Dancing

Prisoners in the West Side Court pen were treated to an impromptu ukelele entertainment by three young women arrested on the charge of disorderly conduct. When arraigned before Magistrate Edward Well they plead not guilty. The Court found them guilty and they received a suspended sentence.

They gave their names as Mitsel Shubert, 21, Charleston dancer in a night club, residing at 127 West 70th street; Vera Weber, 21, stenographer, 100 West 76th street, and Agnes Weber, 20, Vera's sister, 127 West 80th street.

The trio were arrested in an apartment at 127 West 80th street. The complainant, Mrs. Joan Jeanette, housekeeper of the 80th street address, hurried to the street in the 'vee hours and told Patrolman August Innella of the West 68th street station the girls were wrecking the apartment above hers.

She explained to the Court that the girls playing ukeleles had been doing a Charleston. The sounds of the dancing had awakened the entire house. She pleaded with the girls to cease and leave the apartment.

Instead, Mrs. Jeanette told the Court that the girls invited her into the apartment to join them. Tenants in the house begged the girls to go home. When they refused, Mrs. Jeanette notified the patrolman. When Innella reached the house the girls asked the bluecoat to share in their fun.

When in the court the girls started the "ukes" going. The male prisoners sang songs until pen keeper Bill Ferguson ordered them to stop. They carried the "ukes" when arraigned and explained to the Court that they were unaware they had kept tenants awake.

Joyce Hawley Protested And Barred from Cincy

Cincinnati, June 15.

"If the city doesn't keep this woman from doing her act we decent people will," phoned one woman to Chief Copeland, when it was announced Joyce Hawley would perform her "bathub act" at the Land O' Dance, roadhouse.

A provisional permit had been granted for Miss Hawley, provided her intended turn passed official scrutiny.

In view of the protests, coming from all sides, the girl will not be permitted to perform here.

Leonard Bur, manager of the dance hall, stated his contract with the girl calls for play or pay and he will have to pay her.

BAMVILLE REOPENING

The old Bamville Club, 65 West 129th street, closed by padlock proceedings, reopens tonight (June 9) under a new name, the Bramville Club.

Elmer Snowden's band from "The Nest" will be the musical feature.

STRIB DOGS IT

Young Georgian "Leads With a Clinch" and Berlenbach Retains Title

By JACK PULASKI

The first major outdoor boxing show of the season was staged at the Yankee Stadium last Thursday by Tex Rickard. A crowd of 37,000 paid \$22 top to witness a very ordinary card. The fans were markedly disappointed at the main bout in which Paul Berlenbach retained his light-heavyweight championship against the Georgian (Young) Billy Stribling who put up a punk brand of fighting.

With the chance to win fame and fortune via a world's title, Stribling showed nothing. It seems certain now he just isn't there as a boxer. A laconic description of Strib's exhibition was: "He leads with a clinch."

Nearly all the leading was done by Berlenbach. Paul socked it in with his left when close, cleverly tying up Strib's port wing at the same time. Most of the slugging was body stuff. Perhaps one round went to the "challenger." Even Stribling realized he was outpointed a mile, for at the finish when shaking hands with Paul, he raised the latter's right arm—"in case it was close." Billy got a pile of coin from the match, but it is an easy prediction that he will not be seen here soon again.

Anyone who figured the Southerner was holding back in his previous matches around New York were shell-shocked. The lad seems to have one or two right crosses for each fight.

He shot a couple over at the close of the first round, and when they did not feaze Paul, Billy got on his motorcycle and stayed there. After the eighth round it was patent Stribling was aimed to go the distance—15 rounds—and that's all. In the 10th he looked groggy and Berly tore in with everything. Jimmy Crowley stepped in between the men like a football tackle. But the kid weathered it out. He clinched himself to safety then and thereafter. The crowd started to boo in the eighth round and "the bird" was frequent for the rest of the event.

Berlenbach is no honey as a boxer but at least doesn't stall. Paul can be hit and easily, too. Stribling, however, is the type of fighter who waits to slip over a sneak. The champ was never in danger of anything like that.

Cut Up \$200,000

After watching the flop fight one fan commented: "Well, the best Stribling can do now is travel around the country and knock out his chauffeur." A expose of that series of stunts was published in a New York daily several months ago.

The gate grossed \$200,000 of which Berlenbach got 37½ percent, or \$75,000. Stribling received 12½ or \$25,000.

In the semi-final Jack McVey, the Harlem colored welter, easily outpointed Sailor Friedman, a tough babe from Chicago. It was not much of a scrap. A six-rounder had Monte Munn versus Joe Boykin and was another bust, the latter going out after the big Nebraska socked him with about four punches. Monte is a brother of Wayne Munn who sprang into the limelight last winter by winning the world's wrestling crown.

The opener was a 10-round bout in which Sergeant Sammy Baker outpointed Red Herring, who was a blotter in sopping up punches.

Charlie Phil Rosenberg Suing Paper for Libel

Cleveland, June 15.

Charlie Phil Rosenberg, world's bantamweight champion, wants some important money from the Cleveland Press, local afternoon daily.

The champion filed suit this week in federal district court here for \$100,000, alleging that "The Press" printed a libelous story concerning him and his activities some two weeks ago.

The story in question dealt with Rosenberg's fight with Eddie Shea about a year ago.

Field Day at Polo Grounds

The Field Day for the Jewish Theatrical Drive (charitable) will be held June 27 (next Sunday) at the Polo Grounds, New York.

A wide assortment of sports and entertainment will be on display.

INSIDE STUFF

ON SPORTS

Only "Fool-Proof" Crap Dice

A new novelty, more than a toy, is an imported self-contained set of dice. The game is practical and is the only fool-proof crap game. The cylindrical container of the galloping ivories is filled with a glycerin-water fluid, heavier than the cubes and forces the dice on top of the liquid surface.

The only way to "toss" the cubes is to invert the cylinder for each play. Such things as the "soft roll" are accordingly eliminated, it being purely a matter of luck. Whether one's "own dice" can be carried or placed in the container remains to be heard from. It's a French device.

The New York Giants have acquired a new player in Andy Cohen, a Jewish lad who shows real big league qualifications. Cohen got his first crack at major league ball when he was sent in the ninth inning of a game against the Phillies in Philadelphia last week. The boy at bat for one time rapped out a clean single and also took care of what balls came his way when he went into the infield for the final out.

The sports writers covering the debut of Cohen made special reference of his first play at first where George Kelly caught the ball as "Cohen to Kelly." This now looks like a break for the pictures, "The Cohens and the Kellys." Anyway the Universal film publicists may point with pride to the "Cohen to Kelly" newspaper prominence.

Fox Aided Von Elm

William Fox made it possible for George Von Elm, western open golf champion, to go to Europe and compete in the British open golf championship, which he did not win.

Fox aided Von Elm in securing \$1,000,000 worth of life insurance, the commission from which paid for the trip across and back, it is said.

"Play Ball" Film Serial By McGraw

Commencing to circulate through the country is a picture serial called "Play Ball" with its authorship credited to "Col. John J. McGraw."

Wideawake News Dealer

Schwartz, the newsdealer, at 7th avenue and 47th street (along side the Palace theatre building) is always alert to feature on his stands a story in any paper of special appeal to his patrons. Last week on the Schwartz stands was a string of Varletys, running from the top to the bottom, each with its front page box on the critics' final score ringed 'round in pencil.

Beer Drought Worse Than Padlocks

A beer famine in most of the speakasies of Broadway and Times Square for the past two weeks nearly proved more effective than a Buckner padlock for the places concerned. Ideal beer weather in swing and no brew on tap was keenly felt by most until this week when the drought was partially lifted through a series of safe deliveries.

The "famine" is reported occasioned through the alacrity of the bootleggers to make deliveries after a tip off that many of the joints were under special surveillance on the beer. Owners scout the idea claiming it is just being done to ease off a boost on wholesale price of the beverage now that the beer consuming weather is in.

Sports Writers Going After Frisch

The newspaper boys writing baseball on the New York dailies have been "going after" Frankie Frisch. Especially was this true last week, and it's an odd situation for the Giants' captain, always the favorite in the metropolitan district, since jumping direct from Fordham into big league company. The running comment on the daily games has generally been ridiculing the efforts of "the Fordham Flash." In some cases it has even inferred that he isn't trying.

Those who believe McGraw has been grooming Frisch for the manager-ship of the Giants can't understand the second baseman's laxity on the field, if it's true. There is a report that McGraw has been none too pleased with Frisch's playing of late. However, the wobbly baseball the Giants have been playing undoubtedly instigated the recent press broadsides.

Another angle to the situation is the idea among close followers of the Polo Grounds team that Frisch may be worried about Andy Cohen, the new acquisition from the Texas League. Cohen is reported to have all the requisites of a "sweet" ball player and his presence is a possible thought for some of the other infielders besides Frisch.

Sam H. Harris' "Terry"

Sam H. Harris is again gathering a racing stable. As a starter he trotted out a crack two-year-old last week, the youngster winning his first time out. The thoroughbred is Terry, named after Terry McGovern, one time boxing champion, who was managed by Harris.

Max Hirsch is the trainer and is said to have a "piece" of Terry. Between them the boys are reported as having won a sizeable chunk on the pony's maiden effort.

Ringling Also Squawked

John Ringling spoke his mind about the Berlenbach-Stribling fizzle bout at the Stadium. He left his circus on the lot at Boston and motored all day to reach the Stadium. After the bout Ringling complained about making the trip just to see such "a terrible exhibition" by Stribling. Ringling is interested in Tex Rickard's boxing enterprises.

HUGO, THE OPTIMIST

Los Angeles, June 15.

First prize in the Optimist Contest goes to Hugo Aleidis, president of the Victor Hugo Restaurant and Cafe company, who applied to the California secretary of state for corporation papers and inserted a stipulation that "should present laws relating to the sale of intoxicating liquors be amended, the corporation proposes to engage in the sale of all-alcoholic beverages."

Until the Volstead act is modified, water and ginger ales are the only things served in glasses at the Victor Hugo.

DEMPEY ACQUITTED

Los Angeles, June 15.

Jack Dempsey was acquitted of a charge of speeding by a jury in Justice Cornwall's court at Chowchilla, Cal.

Dempsey had been charged with permitting his chauffeur to exceed the speed limit at Madeira and he obtained a change of venue, claiming that the judge at Madeira was prejudiced.

Rec'r for Balto. Speedw'y

Baltimore, June 15.

The Baltimore-Washington Speedway, Inc., went into receivership last week. This is the corporation that built and operated the big motor bowl at Laurel, Md.

The petition was filed in Federal Court by local attorneys to take the case away from the State courts.

Prince Construction Co., builders of the track, had petitioned the Circuit Court of Prince George's county for receivership, claiming an unpaid balance of \$28,250. The Federal Court petition is on behalf of creditors holding unpaid insurance premiums on the project.

John W. Schlogel is president of the speedway corporation.

"Tiger's" Picture Ready

The five-reel picture that has "Tiger" Flowers as the star has been made ready for delivery the latter part of the month.

Distribution has been left to Walk Miller, the fighter's white manager. In the billing for the picture will go the line that Flowers is the first colored world's middleweight champion.

N.Y.M.P.B.B. League

	W.	L.	Pct.
Fox	2	0	1.000
Famous	1	0	1.000
Universal	1	0	1.000
Metro	2	1	.667
First National	1	2	.333
Pathe	0	1	.....
Warners	0	3	.....

M-G-M Wins in Rain

Metro-Goldwyn-Mayer defeated First National 13 to 6 in a New York Motion Picture League game Saturday. The game was played in a pouring rain. The pitchers found the wet ball hard to handle and both were hit hard. Borack, the winning pitcher, hit a home run. Errors were plentiful.

The win for Metro was that team's second straight and lifted it out of the .500 class, in which it was tied with First National.

Fox continues to lead the league with two wins.

The Warner Bros.-Fox and Pathe-Universal games were called off.

Score

	R.	H.	E.
Metro-Goldwyn	13	20	6
First National	6	10	8
Warner Bros. vs. Pathe; First National vs. Universal, and Metro-Goldwyn vs. Famous Players next Saturday (June 19).			

LONDON

(Continued from page 2)

eyes," adapted from the novel by Oliver Sandys.

A "Nameless" seven-piece band is now playing at the Piccadilly and Kit-Cat Club. The band is there to relieve the Don Parker unit and was discovered by Paul Specht.

For years the home of conjuring and mysteries, Maskelyne's theatre has taken on a new style of entertainment, known as "Tan Town Topics," a company of colored musicians. The venture, under the direction of Oscar Logan, includes the Southern Trio, Evelyn Dove, Hatch and Carpenter, and a troupe of whirlwind dancers.

They will be followed by the Mississippi Minstrels.

Charles B. Cochran, who first brought the Guitrys to London, promised another French season in the fall, having acquired the rights of "Kiki" and "L'Ecole des Cocottes." He will present in one or both of these plays Spinnely, who has made a hit in his revue current at the London Pavilion.

Sam Salvin arrived here to arrange for the opening of Bee Palmer at the Kit-Cat Club and Piccadilly Revels (June 16), and sailed for home four days later.

"The Prince's Harem," starring Arthur Bourchier, which has broken house records at the little "Q," will be brought to the West End.

It will be succeeded by "None Can Tell," a new play by Percy Robinson, at present appearing in "Autumn Fire," at the Little.

Encouraged by the great financial success of "White Cargo," its sponsors, Ida Molesworth and Tempier Powell have acquired the English rights of "Twelve Miles Out," which they will do in the West End.

After a month's run "Dr. Knock" closed at the Royalty, May 29, and was succeeded by a revival of H. M. Harwood's war-time play, "Billeted," with Dennis Eadie and Lawrence Hanray in their original parts. Athene Seyler is also in the cast.

The show was first produced at this theatre in 1917.

Louis Verneuil, who has been running a series of his own plays in French at the Globe with poor success, has decided to produce "The Last of Mrs. Cheyne" at the Theatre Antoine, his own theatre in Paris.

Verneuil will appear personally, supported by Mile. Popesco.

Clemence Dane's new play, "Granite," is to be produced by Sybil Thorndike at the Ambassadors June 15. In addition to Sybil, the cast includes Florence McHugh, Nicholas Hannen, Lewis Casson, Edmund Willard, Stafford Hilliard.

Robert Chisholm, the Australian tenor, who made a sensation with his rendition of "La Reve Passee," in scena form, has staged another number on similar lines, entitled "Verdun." It was immediately booked by the Stoll Circuit.

SID TERRIS DANGEROUS: HAS DEVELOPED PUNCH

Outsocks "Socker Petrolle"—Glick Beats Anderson for Junior Lightweight Chance

By JACK CONWAY

Sid Terris returned to rosin circles at the Coney Island Stadium last Friday night and gave Billy Petrolle, the Fargo annihilator, a boxing lesson and a pasting in the 10-round feature of an excellent card.

Terris stabbed his way to victory and in the 10th round electrified the crowd by coming down flat footed to swap punches with Petrolle and actually outsock the Fargo lad, reputed one of the heaviest punchers in his division. Petrolle has knocked out Eddie Kid Wagner and others and in his last Garden appearance had Sammy Vogel down twice for long counts.

Terris had everything. He was as elusive as a hand full of smoke and his left jab was like a snake's tongue. Petrolle tried to catch him long enough to get in a good smack but by the time he got ready to shoot his right, Terris had jabbed the idea out of his head. In one round Petrolle timed Terris bouncing off the ropes and nailed him with a right to the body but the punch didn't seem to bother the New Yorker. Billy also drew blood for one round with a couple of unblocked jabs.

If Terris elects to fight as he fought against Petrolle, he will climb right into the niche left vacant by Benny Leonard. His combination of style with a punch back of it will bring much sugar past the turnstiles and create havoc in the lightweight ranks. He would be two to one after Friday to grab Rocky Kansas' lightweight crown, but Sammy Mandell is matched with Kansas and Sid will have to cajole Mandell in the same ring to get his titular shot.

In the semi-windup Ray Miller surprised the talent by handing out a trimming to Mike Dundee. Ruby Goldstein was originally paired with Mike, but took a run out over billing, or something, and was set down for 30 days by the Boxing Commission.

Ray and Mike galloped the full 10 but the Chicago feather gave Mike an exceedingly tough evening. He buried his heavy left uppercuts without a let up and was never in trouble himself. It was the best fight Miller has turned in around here and it should get him plenty of bouts.

Joe Glick boxed his way to a shot at Tod Morgan's Junior lightweight title by his 10-round victory over Eddie Anderson, the cowboy. Glick branded Eddie with left jabs and right uppercuts and seemed in far better condition than the westerner. The latter tired badly and was lucky to remain horizontal.

A crowded house saw one of the best cards of the outdoor season at the spacious Stadium.

DOG RACES FLOPPING

Newark, N. J., June 15.

Despite the reduction of gate scale to 90c., the nightly dog races here on the new \$400,000 track are flopping in attendance.

Local opinion is that the natives will not take to the sport in sufficient time to prevent its collapse.

U. B. R. A. WOULD SELL OUT

Salt Lake City, June 15.

The Utah Breeders and Racing Association failed to operate successfully in a financial way at the Lagoon track this season. They are willing to sell out.

Leo Dandurand, general manager of the association, who recently left for Chicago, said that he would not return to the Lagoon track for a third meeting, as the two already held had been conducted at a loss of about \$50,000. Lack of interest by the "betting public" was held accountable for the financial failure of the meets by Mr. Dandurand.

Athletes in Pictures

Los Angeles, June 15.

Duke Kahanameku, Hawaiian swimmer, and George Godfrey, former colored heavyweight champion, are in Hollywood taking part in the James Cruze production, "Old Ironsides."

The Duke plays the part of a Trippolitan pirate while Godfrey plays the ship's cook.

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

A Paris court granted a divorce to Frederick Nixon Nirdlinger and Charlotte Nash Nirdlinger. As both had applied the divorce was reciprocal. Nirdlinger first filed suit in protest of his wife's indifference and Mrs. Nirdlinger countered, charging her husband with causing "scenes." Nirdlinger was the Philadelphia theatre man until recent years which he had spent abroad. Mrs. Nirdlinger was "Miss St. Louis" in the Atlantic City pageant in 1923. Upon marrying in 1924, Nirdlinger gave his age as 45 and his bride 19.

Count Gosta Morner, former husband of Peggy Joyce, in which capacity he was No. 5, is in Poly-clinic Hospital recovering from an operation.

The \$500,000 breach of promise suit of Anne Caldwell, actress, against John W. Hubbard, shovel king, to have come to trial in United States District Court, Pittsburgh, last week, has been postponed until November.

Giovanni Licani, first violinist, withdrew his damage suit in Milan, Italy, against Arturo Toscanini, in which he charged the orchestra conductor with criticizing and insulting him at a rehearsal. In withdrawing Licani announced that he now recognizes a conductor has rightful power to criticize and discipline his musicians.

Robert Armstrong, of "Is Zat So?" at the Apollo, London, and Ethel V. Jones, American girl, will wed in London, it is reported.

The Catholic Actors' Guild will celebrate the ending of its 12th year with a meeting at the Eltinge theatre June 18.

According to London reports, the Countess Cathcart will marry Gideon Bolssevain, the banker.

When Edna Wallace Hopper sailed for Europe last week it was reported the 62-year-old flapper will marry the Duc de Chatre, aged 70, of France.

The 17th annual Friars' Frolic at the Manhattan opera house Sunday night drew about \$35,000. Hazel Dawn was the only actress in the performance.

Falling plaster in Loew's Palace, Washington, barely missed the box of President and Mrs. Coolidge during religious services Sunday. The theatre was used while repairs were being made on the church which the President attends.

Mrs. Helen L. Kinsley, known in concert as Helen Lane, lost her \$100,000 damage suit against the Long Island Railroad when the Appellate Division reversed the decision of Justice Strong, who had set aside a jury verdict in favor of the railroad.

Mrs. Kinsley was injured in 1924 when a train collided with the automobile in which she was riding.

The New York "World" has begun a new campaign to "clean up" the city's dance halls.

Protest from women and ministers caused City Manager Sherill of Cincinnati to issue an order rescinding the permit granted owners of a dance hall there for the appearance of Joyce Hawley. The rescinding order was issued at three o'clock the afternoon that Joyce was to have gone on. The dance hall management claimed it would have to pay Miss Hawley \$2,000 for two nights whether she worked or not. The protest was in vain.

David Belasco has recovered from a severe attack of neuritis and has returned to New York from Atlantic City.

Julian Mitchell, stage director, is ill at his home in Long Branch, N. J.

Two bandits escaped with \$40 in change from the Lyric theatre box office.

Franz Molnar has taken a fourth wife. She is Lilli Darvas, well-known Hungarian actress and member of the Reinhardt company. The ceremony was performed privately in Budapest.

The trial of Charles Duell for perjury is progressing before a jury and Judge Goddard in Federal Court.

Wesley Barry and Julia Wood,

vaudeville actress, will wed. Barry is 19 and Miss Wood 23.

"The Phantom Ship," adapted by Owen Davis from the German, opens June 21 at Asbury.... Booth, Gleason and Truex will produce "Short Skirts," by Ernest Truex.... Basil Sydney and Mary Ellis will appear in "Romeo and Juliet" next season.... Robert Sterling and Bernard Fein, vaudeville house operators, have accepted J. P. Judge's "The Ace in the Hole" for legitimate production.

CHICAGO

Ignoring a small army of relatives, William Beck, singer, who died during the performance of a Chicago opera, willed the greater part of an unexpectedly large estate to a friend.

Police who raided the L'Aiglon cafe, 838 North Michigan avenue, last week and gave the Gold Coast full dressers a scare, were later reprimanded by Judge Francis Borrelli when they appeared to prosecute Theodore Majerus, proprietor.

Announcement has been made of the engagement of Claire Dux, lyric soprano well known to Chicago concert goers, to Charles H. Swift, vice-president of the famous packing concern of that name. The wedding is billed for August. Miss Dux has appeared several times with the Chicago opera, of which Mr. Swift is a guarantor.

The Hartford City, Ind., Ministerial association has adopted a resolution objecting to commercialized Sunday resorts, admitting that many empty pews may be attributed to the resorts.

Tommy Thomas, veteran cafe manager, has opened the Light-house, dine and dance place, at the intersection of Dempsters street and Waukegan road. Music is furnished by Tom Johnson's orchestra.

Fred Mann's new summer show at the Rainbo Gardens has an Earl Carroll bathtub episode.

LOS ANGELES

Fred Solomon, dance hall owner, filed an appeal in the State Supreme Court from the \$40,000 judgment given his former manager, Miss Glenna Syfert, in her \$75,000 breach of promise suit. The appeal cites alleged errors in the lower court's judgment.

In her case Miss Syfert said she managed Solomon's dance hall and brought him \$500,000 profit. She alleges that they entered an agreement to marry and that he failed to carry out his promise.

Stunt and night flying over Los Angeles is prohibited by an ordinance passed by city council. Every pilot, in the future, must obtain a license to fly over the city and his ship must be inspected semi-annually.

An inspector of aviation will be appointed by the chief of police.

Jack Dempsey, slated to appear before Justice LeRoy Bailey of Madera, on charges of riding in his car at 80 miles an hour, will ask a change of venue, claiming that the judge is biased and prejudiced against him.

Police are searching for the man who attacked Betty Egan, 18, dancer, near her home in Hollywood. Neighbors who heard the screams of the girl drove the attacker off.

Ralph Jones, Frank Hadley, Harry Barber and Jack McKinney, arrested in "Los Angeles" wildest party" a week ago, asked for a jury trial instead of forfeiting \$15 bail.

The engagement between Joan Crawford, film actress, and Michael Cudahy, member of the meat packing family, was broken. Miss Crawford admitted. Mrs. Jack Cudahy, mother of the youth, opposed the alliance.

Katherine Kuhn, San Francisco society girl, joined the cast of the Duncan Sisters' "Topsy and Eva" at the Mason.

Robert G. La Marr, asserted husband of Betty La Marr, film extra, pleaded not guilty of violating the state gun law. Mrs. La Marr, whose right name is said to be Mrs. Richard Cotton, was taken into custody

in Hollywood, where she was working as an extra. After held in jail for eight days without a charge against her, she was presented in court on a writ of habeas corpus.

Clara Bow, screen actress, was subpoenaed to appear at the insanity hearing of Robert Savage, who attempted suicide because she refused to marry him. The Bow home in Laurel Canyon has been guarded by detectives since Savage's attempts to marry the actress.

Donald Crisp, picture director, has been appointed to the advisory board of the Commercial National Trust and Savings bank of which Cecil B. De Mille is vice-president.

Sol Lesser, former secretary of West Coast Theatres, is now president of the Plymouth Investment Corp., \$1,000,000 realty company. Lesser will leave for a six months' trip abroad upon completion of the organization details.

Grace Darmond, screen actress, was arrested for speeding in Hollywood.

Michael Corper, lessee of the Majestic (stock), has pooled his interests with the Will Morrissey Music Hall Revue, Inc., controlled by Will Morrissey, Arthur Freed and Ralph Spence. They plan to produce musicals at the Majestic with dramatic productions at the Orange Grove.

The change will go into effect June 20.

Charles L. King, screen actor, was given a week to pay \$100 back alimony to Pauline D. King, his wife. When King pleaded there was no screen work for him at the time, Judge Gates gave him a suspended sentence, but ordered him to find other work.

When counsel for Lewis S. Stone, screen star and owner of the yacht "Vetonia II," appeared in court and asked for more time to prepare evidence in his defense in a libel action following a collision between Stone's ship and the "Selyo," owned by T. Hagashi, U. S. District Judge Bourquin ordered the case dismissed.

The judge in throwing out the cross-libel, as well as Stone's case, stated that he did not want his court calendar cluttered up and delaying the administration of justice through too many continuances.

Peter B. Kyne, novelist, will appear as a government witness in its case against W. E. Dursten, charged in the U. S. District Court with using the mails to defraud in connection with the promotion of the American Aluminum Metal Products Company.

Kyne, at one time a member of the board of directors of the company, is said to have lost about \$50,000 in the project.

Netz Jensen, who says he is a "film stunt maker," was lodged in jail after giving Judge Summerfield an argument about supporting his three children which have been county charges for three years.

The mother is confined in an insane asylum.

Cecil De Mille won a trophy for catching the heaviest yellow-tail fish on a 3.6 line at Catalina Island.

Eve Unsel, scenario writer, will build a 15-room residence on her Santa Monica property.

Jack Laughlin, production director for prologs at the Figueroa and Carthay Circle, was slightly injured when a roadster skidded and threw him out.

Mrs. M. M. Tully, scenario writer, has bought a five-acre orchard at Lankershim, Cal., as a country home, for \$17,000.

Edna Kirby, formerly with F. P. L., is living in an apartment built in the show windows of a local department store.

She demonstrates all merchandise used in everyday life.

Granville G. Withers, Grant Withers on the screen, will appear in Presiding Judge Stephens court June 30 to explain why he failed to make two monthly payments of \$60 each to Mrs. Inez Withers, who sued for divorce several months ago. Withers' mother asked for an annulment, claiming he was under age at the time of marriage.

His wife says he is now making \$100 a week.

A four-story building will be erected on the southwest corner of Eighth and Broadway, with a picture theatre occupying the structure. H. L. Gumbiner, now in Chicago, is the builder.

Gumbiner plans a chain of film houses in the southwest.

John D. Coleman, 20, film actor working for Marshall Neilan, went to his aunt's home here and fired a bullet into his breast because Helen Putnam, 16, high school girl, who lived there, refused his love. Doctors declare he will probably live.

LADIES OF THE ENSEMBLE

Lillian Seibert is vacationing on Long Island.

Billy Bostick is with "Kitty's Kisses".

Mazie White is leaving "Great Temptations" to sail for Paris.

Billie Lambert has eaten more hot dogs lately than Coney Island stands could sell.

After all these years of shorn locks Lillian Clark has just decided to have her hair bobbed.

In "Great Temptations" everyone mistakes Sybil Burek for Florence Golden and vice versa. Not related.

Peggy Watts is with the "Palm Beach Girl".

Minerva Wilson has some gorgeous summer gowns.

Mary Warren who has been resting and passing up all club work has suddenly acquired a liking for red hats. No strain on the eyesight to see Mary on the street.

Helen Shepherd has a 16-inch cigarette holder. Just trying to keep away from them.

Irma Berline has joined "Song of Flame".

Dorothy Brown ("The Girl Friend") has undertaken to let her blond locks trail.

Jerry Evans is trying to understudy to Beryl Halley in the Silver Slipper Revue.

Lois Stone is back in New York.

Hazel Hurd, "Song of Flame," has a beautiful soprano voice which she is cultivating to enter the opera field.

Ruby Poe, who is related to Edgar Allen Poe, the poet, takes honors for the longest hair in "Song of Flame." She's a blond.

Dorothy Lee, Elsie Marcus and Caroline Johnson have left "Song of Flame."

Adelaide Permin gave a party to the girls and boys in "Song of Flame" at Columbia Park, New Jersey, owned by her father. Nothing lacking. Think of being able to enjoy oneself at North Bergen.

Jean Hyland bought that book "Gentlemen Prefer Blondes," to find she has been deprived of the opportunity to read it. Everyone has been borrowing it. Looks as if she will have to dig and buy another book for herself.

Peggy Hart has joined "Queen High."

Constance Brown, with "Queen High" now rehearsing with the new Jed Harris show, is the niece of Burton Holmes, the world traveler. At present she is residing uptown

CHORUS UNDERSTUDIES MAKE FINE SHOWINGS

Ann Wood of "Song of Flame" Displays Talent, Substituting for Dorothy Mackaye

Understudies in "Song of Flame" have a chance to strut their stuff. Ann Wood did splendidly in Dorothy Mackaye's part. Ann also understudied Miss Mackaye in "Rose Marie," and later played that part in one of the road companies. She has considerable talent as a comedienne, and is a crackjack buck dancer. What is most essential, Ann has ambition.

Margie Hartoin was lovely in Ula Sharon's place.

Emily Sherman has been playing Phebe Brune's role part for the last five weeks. She has done remarkably well.

Miss Sharon and Miss Mackaye were ill. Miss Brune is still confined to her home.

Christine and Grace la Rue, of "Song of Flame," are doubling at the Charm Club.

FOR WOMEN ONLY

By DOROTHY PADDOCK

"The Volga Boatman", with ruthless impartiality takes both sides of the Russian revolution. The Russian revolution is still too modern for public consumption. Pictures are accustomed to the French and American revolution, sufficiently remote to be romantic, but the Russian revolution is real and recent.

But it would be a queer populace, indeed, which would turn its back on the performance of William Boyd as Feodor, the Volga boatman; an Elinor Faye, as Vera, the princess; on Victor Varconi, as Prince Dimitri; on Julia Faye, as Mariusha, the wanton Tartar; or on Theodore Kosloff, as a mute blacksmith.

Even women audiences who know little of the Russian revolution will appreciate the de luxe love making of the polished Prince Dimitri and of the crude and idealistic boatman. Too, the treacherous antics of Mariusha, whose hatred of Vera puts the princess into the harness of a boatman, will be understood by American women who have been hated by ignorant little cats. The performance of Miss Fair, as she taunts and defies the boatman whom she believes is about to kill her, is utterly devoid of the usual cheap theatricalisms. She minimizes the terror and, in so doing, defeats brutality's purpose. She also gives the impression of insulting him with her very obedience when the boatman compels her to serve him at the table.

with her mother, Mrs. Renee Brown.

Peggy Gillespie looks real cute in some attractive new dresses.

Miriam Miller has been doing splendidly in Mary Hay's part in "Sunny." Miss Hay has been out of the cast, ill.

JUST PASSING ALONG

If many of the Madison avenue models are any criterion, the East is finally West. Small checked silk frocks are being shown in utter simplicity, but—long, beflowered Chinese scarfs are supposed to be worn with them.

Cellini With a Chisel

Whether a sixteenth century Italian sculptor and goldsmith will be successful in casting a spell of romanticism over twentieth century dollars is yet to be proved, but the idea is on trial at the new office building, 48 West 48th street. Above the high archway, enthroned like a romantic god, the architect has placed the life-like figure of Benvenuto Cellini, seated at a table, and holding a chisel in one hand. If any occupant of the building starts acting "artistic," his neighbors will probably say: "It is the Cellinic touch!"

173-Year-Old Program

A theatre program, 173 years old, is on exhibit at Madigan's on 49th street. It is one of a group of programs for the performances of David Garrick at the Theatre Royal in Drury Lane, from 1753 to 1770. The "Romeo and Juliet" program, the oldest, receives the most attention. No mention is made of the author of "Romeo and Juliet" on this 173-year-old program, nor is the playwright of "King Richard III" and "Much Ado About Nothing" mentioned in later Garrick programs. The 1753 copy bears no first names. Every one is "Mr.," "Mrs." or "Miss."

A canvass of 17 book marts within the Times square area reveals the spring penchant for mystery yarns has been gradually succeeded by a summer's urge for love stories.

Oysters are getting to be entirely too smart. A Fifth avenue jeweler is exploiting this new phase of the otherwise dumb oyster. His sign reads: "Pearls and other precocious stones."

PRESENTATIONS—BILLS

THIS WEEK (June 14)
NEXT WEEK (June 21)

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 (Po) 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 June

PARIS

Champs Elysees
Saint-Granier
Rebia
Griffith Bros
Alberto
A Klein Fam
2 Okabes
Revue by Rip
George
Robert Darther
Signoret
Jane Marais
Therese Dorey
Marion Ford
Yvonne Legay
Mrs Walker Girls
Empire
La Pia
Jenny Golder
O'Connor
Miguet & Maxly
Allister
Torino
9 Lids
Lord Ala
Berthe Arnalica
Chaispelle
Olympie
Yvonne George

B & H Poupon

Dowden & Gordon
Maria elante
Ira K. Kame
Morin & Delucy
Paul Vandy
Bery
Martyn & Florence
Alina Renaka
Athena
Z & Saknovskaya
Palace
Revue
Grock
Nina Payne
Dora Stroeve
Doris & Walker
H & Darswki
Frimas
Brezac
Maupi
Pierre Claret
Max Berger
Fernando Jones
Louis Alary
C Fleury
Frankie
Berthe Leomote
Napierka
Fischer Girls
Lillian Lucy

NEW YORK CITY

Capitol (Po) (18)
Russian Ensemble
Mile Deha
Wayne Kohn
"Volga Boatman"
Colony (Po) (18)
Paul Loni Pres
DeForest Phonofilm
"Rolling Home"
Elkote (Po) (18)
Gilda Gray
"Aloma"
Rivoli (Po) (18)
Leonora Cori
Boris Petroff Prod.
"Good & Naughty"
Strand (Po) (18)
Ted Lewis Bd
Bobby Arnet
Emily Day
"Brown Derby"
Warner's (Po) (18)
Cosmopolitan 3
"Social H'wayman"
American (L)
1st half (31-33)
Redford & Wallace
Burns & McIntyre
Mahon & Scott Co
Freeman & Lynn
Marie Marlow
Fred Schwartz Co
Crafts & Sheehan
(One to fill)
3d half (24-27)
Curtin & Wilson
Revel & Doreen
Wood & White
Sweeney 3 Orch
Officer Hyman
Ryan & Lee
(Two to fill)
1st half (31-33)
Max & Gang
March & Harbor
McDermott & W
Wilson & Godfrey

Smith Hart Co

George Mack
Stewart & Lash
Lash's Ent.
3d half (24-27)
LaSalle & Mack
Burns & McIntyre
Brown & Rogers
Bobby Randall
Arnold & Florence
(One to fill)
1st half (31-33)
Lincoln Sq. (L)
1st half (31-33)
Reck & Rector
Reval & Doreen
Chas Mack Co
Harry Rose
Secrets of 1938
3d half (24-27)
3 Londons
Sherman & Ryan
Rock & Blossom
Bobby Van Horn
Let's Dance

National (L)

1st half (31-33)
Mitchell & Darling
Rogers & Dorkin
Kramer & Breen
Bobby Randall
Sweeney 3 Orch
Officer Hyman
Ryan & Lee
(Two to fill)
1st half (31-33)
Reck & Rector
Armstrong & Gilbert
Billy Taylor Co
Fields & Fink
(One to fill)
Orpheum (L)
1st half (31-33)
Lumars
Lawrence & Holc
Billy Elliott
Casey & Warren
McGrath & Deeds
Chas Ahearn Co
3d half (24-27)
Reck & Rector
Armstrong & Gilbert
Billy Taylor Co
Fields & Fink
(One to fill)

OFFICIAL DENTIST TO THE N. V. A.

DR. JULIAN SIEGEL

1500 Broadway, New York
Bot. 46th and 47th Sts.
This Week:
Wm. McCart; Violini

Rhapsodies
3d half (24-27)
Cleo Lambert Co
Norman Shirley
Dunham & O'M
Larry's Ent.
(One to fill)
Boulevard (L)
1st half (21-23)
Holden & Mack
Roselle & Penny
Billy Taylor Co
Fields & Fink
4 Phillips
3d half (24-27)
Peters & LeBuff
Carleton & Wallace
Harry Coleman Co
Stewart & Lash
W Sweetman Co
Delaney St. (L)
1st half (21-23)
LaSalle & Mack
Verona & Loftus
Officer Hyman
Billy Kelly Co
J & K Lee
Arnold & Florence
3d half (24-27)
Lumars
Mays Hurl & F
Bergott & Herman
Mason & Shaw
Marino & Martin
Lockett & Page
Greedy St. (L)
1st half (21-23)
Peters & LeBuff
Armstrong & Gilbert

Stale (L) (31)

Wheeler 3
Walton & Brandt
Willie Creager Bd
M & A Clark
Rosemont Troub
(One to fill)
Victoria (L)
1st half (21-23)
Ergott & Herman
Dunlo & Gagna
Mason & Shaw
Ryan & Lee
4 Madcaps
3d half (24-27)
Redford & Wallace
Lawrence & Holc
Smith Hart Co
Harry Rose
Muriel & Fisher Co
Broadway (K) (14)
Seville & Phillip
Sargent & Lewis
Spirit of '78
Jack Joyce
Tote
4 Camerons
Alma & Duval
Nick Hufford
Coliseum (K)
3d half (17-20)
Roland Travers
Laura Ormsbee
Sad Habits '86
Maker & Redford
Joe K. Watson
O'Connor & McKee

81st St (K) (14)

Cool & Van
Scanlon D Bros & S
Son & Dean
Miss Patricia
Moran & Wyser
(One to fill)
55th Ave (K)
3d half (17-20)
Stroud 3
Joe Marks
Halg Howland Or
Schlett's Wonder'tes
(Two to fill)

58th St (K)

3d half (17-20)
Melville & Stetson
Major Rev
Shafer & Bernice
Sparling & Rowe
Barber Simms
Anita
Fordham (K)
3d half (17-20)
Lane Sisters

Premier & Klaine

Donahee & LaSalle
(31)
Helen McKellar
Boyd Senter

WHEN
PLAYING
PHILADELPHIA

Premier & Klaine

Francis Hlatt
Sybil Vane
Arakia Japs
Glenn & Jenkins
(Two to fill)
Royal (K)
3d half (17-20)
Genaro Girls
Fred Sossman
McBourke & Kelly
Grace Edler
(Two to fill)

DAN
GREGORY
AND HIS
ORCHESTRA
WEEKS OF 14 and 21
JUNE
CARLIN'S PARK
BALTIMORE
For Time and Terms
J. E. HORN
ALF T. WILTON
INC.
1400 Broadway - Bryant 2087-8

Kemp & Bayard

Hughes & Pam
(Two to fill)
Franklin (K)
3d half (17-20)
Lawton
Myra Leo
Solly Ward
Douglas Charles
Murray & Parker
Constance Dobbin

Hamilton (K)

3d half (17-20)
Alice Morley
Stephens & Hollis
Lew Brice
Mann & Scott
(Two to fill)
Jefferson (K)
3d half (17-20)
3 Good Knights
Marshall Mtngom's
McCarthy & Moore
Pittations
Runaway 4
(One to fill)

125th St (K)

3d half (17-20)
Reed & Lucy
Maureen Englin
Enice 3
Rose & Dell
(Two to fill)
Palace (K) (44)
Great Johnson
KKeo Taki & Yoki
Olga Myra
Brown & Whitlak
Zardo & Valle
Carl Emmy Pets
Johnny Hyman
Piller & Douglas
Frank Ray
Modera Marionettes
(21)
Hayes Marsh & II
Melvin Bros
Jack Clifford
Patti Moore Bd
Eva Clarke
Stanell & Douglas
(Others to fill)

Regent (K)

3d half (17-20)
The Stenards
Sally Heers
Craig Campbell
Haynes & Heck
(Two to fill)
Riverdale (K) (14)
Boyd & Wallen
Stan Kavanagh
Earl Hampton
Kharum
Renny Leonard
Alexander & Peggy
Trevor & Harris

BROOKLYN

Fulton (L)
1st half (31-33)
Ella LaVall
Healy & Garnella
Butler & Parker
W Sweetman Co
(One to fill)
3d half (24-27)
Holden & Graham
Dunlo & Gagna
Billy Kelly Co
Casper & Morrissey
4 Phillips

Gates (L)

1st half (31-33)
Corradini's Animals
Sherman & Ryan
Harry Coleman Co
Marino & Martin
Muriel & Fisher Co
3d half (24-27)
Mitchell & Darling
Billy Elliott
Will H Ward Co
Crafts & Sheehan
4 Madcaps
Metropolitan (L)
(31)
Leach LaQuinn 3
4 Pepper Shakers
Married Life
Trahan & Wallace
Frisco
Al Zee Orch

Palace (L)

1st half (21-23)
Amber Bros
Will H Ward Co
1st half (21-23)
Leach LaQuinn 3
4 Pepper Shakers
Married Life
Trahan & Wallace
Frisco
Al Zee Orch

Palace (L)

1st half (21-23)
Amber Bros
Will H Ward Co
1st half (21-23)
Leach LaQuinn 3
4 Pepper Shakers
Married Life
Trahan & Wallace
Frisco
Al Zee Orch

Palace (L)

1st half (21-23)
Amber Bros
Will H Ward Co
1st half (21-23)
Leach LaQuinn 3
4 Pepper Shakers
Married Life
Trahan & Wallace
Frisco
Al Zee Orch

Palace (L)

1st half (21-23)
Amber Bros
Will H Ward Co
1st half (21-23)
Leach LaQuinn 3
4 Pepper Shakers
Married Life
Trahan & Wallace
Frisco
Al Zee Orch

Palace (L)

1st half (21-23)
Amber Bros
Will H Ward Co
1st half (21-23)
Leach LaQuinn 3
4 Pepper Shakers
Married Life
Trahan & Wallace
Frisco
Al Zee Orch

Jack Northworth

Rash Girls
(Others to fill)
Greenpoint (K)
3d half (17-20)
Pope & Juno
Chencko & Alexa Co
Ray Francis
Ray & Harrison
(Two to fill)
Orpheum (K)
3d half (14-16)
Frank Latent
Edwards & Lilyan
Middleton & Spell
Howard Harrison C
Estelle Fay
(One to fill)
Prospect (K)
3d half (17-20)
Niblo & Spencer
Picadilly 4
Johnny Hyman
Sherwin Kelly
Wm Edmonds
(One to fill)
CONEY ISLAND
New Bright's (K)
(14)
Camilla Birds
McDonald & Oakes
Al's Here
B & B Wheeler
Dave Apollon

Thelma White Co

At 4 P M
Irene Ricardo
The Lagueues
ARISTABULA. O.
Palace (K)
3d half (17-20)
Monti & Carmo
Lester & Stuart
Miss Dumb Bell
ATLANTA, GA.
Loew's (31)
Conley 3
Flinders & Butler
Nat C Haines Co
Cham & Bronson
Paul Jacobson
ATLANTIC CITY
Keith's (31)
The Youngers
Bert Melrose
Patricia
(Others to fill)
BALTIMORE
Century (Po) (14)
Johns Hopkins Orch
"Paris"
Garden (Po) (14)
Thelma Deonzo Co
Lloyd Neyada Co
Winer & Mary Ann
4 Pals

Boston (K) (14)

Homar Romains
Brown & Demont
Tom Smith
Dave Ferguson Co
Claude & Marlon
Frank Hughes Co
Bowdoin Sq. (K)
(14)
Frank Gould
Mike Sack Rev
Gordon's Olympia
(K) (14)
(Scollay Sq.)
Gordons & Kang
Bernard & Ann
Walters & Howland
Murray Girls
Winehill & Briscoe
Louise Massard Co
Gordon's Olympia
(K) (14)
(Washington St.)
Marie Mang Co
Griffith & Young
4 Bellhops
McManus & Harris
Johnnie Howe Co
Keith's (14)
Aerial DeGroffs
Billy Abbott
Libby & Sparrow
Wynfred & Mills

Romeo Alls Bd

BUTLER, PA.
Majestic (K)
3d half (17-20)
Gold Medal 4
(Others to fill)
CAMBRIDGE, MASS.
Central Sq. (K)
3d half (17-20)
A & L Wilson
Gladys & Venus
Anita Sauls
Mitchell & Dove
(One to fill)
CHARLESTON, S. C.
Keane (K)
3d half (17-20)
Rice & Elmer
Tim Crane
J C Mack Co
5 Harmaniacs
(One to fill)
CINCINNATI
Palace (K) (14)
Yokohama Boys
G & M Moore
W C Dornfield
Johnny Barry
Chas Wilson
Hamill & Stroem
A & L Barlow
(21)
Suburban Nites
Davis & McCoy
Will J Ward
3 Vagrants
Girls of Altitude
Stone & Ioleen
Bohemian Nites
CLEVELAND
State (L) (31)
The Pickfords
Cliff Nasarro Co
Saxton & Farrell
Howard & Lind
M Walser & Boys
Rend's Hipp (KW)
1st half (31-33)
Connell Leona & Z
Bender & Armist
Harry Keeler Co
Murray & Lavere
Hebert Bolt 3
3d half (24-27)
W & H Brown
Armist & Hionell
Wm A Kennedy Co
Pant & Fields
Dunbar & Turner
Bills & Hils B'way
105th St. (K) (14)
Gibson & Price
Cervo & Moro

Youth & Beauty

Berrens & Fia
(One to fill)
DETROIT
Adams (Po) (14)
Wronski Chorus
"Volga Boatman"
Capitol (Po) (14)
Take a Chance Wk
Colonial (Po) (18)
5 Step Children
Robinson & Pierce
Rives & Arnold
Ann Chandler
You Gotta Dance
Majestic (It) (21)
Wilfred Dubois
Pauline Haxon
Pepto
Moore & Freed
Parisienne
GLN'S F'LLS, N. Y.
Rialto (K)
3d half (17-20)
Lazar Morse & O'N

PLACED IN PRODUCTION

THIS WEEK
Hamilton Sisters & Fordyce
Opening in September
MARK J. LEDDY
Greenwich Bank Bldg.
226 West 47th Street - Suite 901

Coast 3

"Still Alarm"
Fox Wash'n (Po)
(13)
Kam Tai Tr
Great Howard
Madge Halland
3 Demaroffs
Fagg & White
"Early to Wed"
La Salle Gardens
(Po) (14)
Monk Watson Orch
Madison (Po) (13)
Orville Kaestec
"Rainmaker"
State (Po) (18)
Fred Stritt
Russ Morgan
Hazel Kennedy
Ruby Rosina
Morrey Brennan
Lauren & LeDars
"Ranson's Folly"
Miles (F) (21)
Claudia Alba
Sang & Chong
Romeo & Dolia
Dunbar & Turner
Bills & Hils B'way
Regent (F) (21)
Emma Raymond
Snow & Sigworth
J Kay & Gilda
Emerson & Baldwin
Herbert Crowley Co
Grand Riviera
(KW) (21)
Whirl of Synopcat
Jane Dillon
Pat Dailon
Cole & Snyder
LaVarres & Pingree
La Salle Garden
(KW)
1st half (21-23)
Bills & Hils B'way
Barber & Jackson
Local Bd
(One to fill)
3d half (24-27)
Elliott & La Tour
Local Bd
(Two to fill)
Temple (K) (14)
Lottie Altherton
Edwin George
Skelly & Helt Rev
Yeoman & Lizale
Sybil Vane
Harry Holmes
Hughes Clark Bd
(21)
Long Tack Sam
Tom Smith
Etal Look Hoy
J Rich & Pals
(Others to fill)
D'CHSTER, MASS.
Codman Sq. (K)
3d half (17-20)
Wheeler & Potter
2 Shells
Roberts & Driscoll
(Two to fill)
MAJESTIC (It) (21)
Hong Kong Tr
Marie Stoddard
Smith & Strong
Dielh Sig & McDd
Yorke & King
DAVENPORT, IA.
Capitol (Po) (14)
Bennett 2
"Dance Dreams"
Columbia (O)
3d half (17-20)
Cycling Brunettes
All Girl Rev
Hollingsworth & C
Mutual Man
E Dudley & Boys
DAYTON, O.
Keith's
3d half (17-20)
Hazel Goff & Bobby
Brens Pitt & M
Edgar Hergen
Tulip Time
McLellan & Sarah
Yong Wang Tr
1st half (21-23)
3 Danubus
Hamill & Stroem
Lane & Barry
W C Dornfield
Snow & Columbus
2d half (24-27)
Zernian & Farrar
Marlon Ford
Gerald Griffin
Angel Bros
Rosa Kress 4
DES MOINES
Capitol (Po) (14)
Cogert & Motto
Des Moines (Po)
(14)
Chicce
Orpheum
3d half (17-20)
Johnny Herman
4 Valentinos
EASTON, PA.
Able O. H. (K)
2d half (17-20)
Gabby Bros
Mary Danis
Keno & Green
Harry Downing Co
Dance Revels
ELIZABETH, N. J.
Keith's
3d half (17-20)
Paul Sydel & S
Cunningham & B
Burns & Allen
(Two to fill)
JOHNSTOWN, PA.
Majestic (K)
3d half (17-20)
Virginia Rucker Co
(Others to fill)
KAN. CITY, MO.
Pantages (21)
Pantages Circus
LITTLE R'K, ARK.
Majestic (It)
1st half (21-23)
Chevalier Bros
Jack Hough
Hollywood Hevels
Harry Burns
(One to fill)
2d half (24-27)
Footsteps
Kraus Bros Rev
(Three to fill)
LOCKPORT, N. Y.
Palace (K)
3d half (17-20)
Lady Alice Pets

JACK L. LIPSHUTZ
TAILOR
908 Walnut St. SATURDAYORDER
MONDAY:
FINISH

Shaw & Lee

Belle Baker
Gully & Joanny
(21)
Trini
Morris & Baldwin
The Brilants
(Others to fill)
Tilroy (K)
3d half (17-20)
El Rey Sis
Murray & Irwin
Berlin vs Liest
Joe Darcey
(Two to fill)
FAE ROCKAWAY
Columbia (K)
3d half (17-20)
Traver Bros
Ryan & Ryan
Lahr & Mercedes
Harry Fox
Patti Moore
CHICAGO
Chicago (Po) (18)
Gredian Ura
"Brown of Harv'd"
M'Vickers (Po) (18)
Ralph Williams Co
Vine O'Donnell
Delano Dell
Louise Plover
Geo Plover
6 McVicker Rockets
"Say It Again"
Oriental (Po) (18)
Bowery Night Life
Paul Lab
Milt Watson
Peggy Bernier
Johnny Perkins
Steve Savage
"Old Loves & New"
Tivoli (Po) (18)
Allice in Morieland
"Fascinat'g Youth"
Uptown (Po) (18)
Southern Melodies
Dennis Krueger Co
"Reckless Lady"
Rialto (L) (31)
Kath Sinclair Co
Taylor & Lake
Jas C Morton Co
Browning & Brken
W Higgle & Girls
North Centre (F)
(31)
4 Cleverly Girls
Fein & Tennyson
Cosmopolitan Rev
Daway Jamieson
Happy Harrison
State Lake (O) (30)
4 Jolly Thespians
Jokest & Barsha
LeMaire & Phillips
The Oesthans
(Others to fill)
AKRON, O.
Keith's
3d half (17-20)
Davis & Pello
Ann Clifton
Walsh & Ellis
Flo East & W
Walters & Walters
Powers Elephants
1st half (21-23)
G & M Moore
Harry Kahne
Johnny Barry

Clay Crouchill Co

"Still Alarm"
Metropolitan (Po)
(14)
Sokolov Ensemble
"Other Husbands"
New (Po) (14)
Margaret McKee
"Shamrock H'cap"
Rivoli (Po) (14)
Yale Collegians
"Sweet Daddies"
Hippodrome (K)
(14)
Eddie Dennis
Ray Conway & T
Norton & Melnotte
Sidney Townes
4 Beaucaires
Mayland (K) (14)
Ramo Co
Frank Richardson
Norman Phillips Jr
Ray & Ackers
Eva Clark
Trini
C Schenck & Son
Robey & Gould
(31)
Miss Patricia
Karavass Co
Ruth Budd
Van Biese & Tenny
Collins & Peterson
John Raker Co
3 Blossoms
Bert Melrose
The Youngers
B'VER FALLS, PA.
Regent (K)
3d half (17-20)
Nestor & Vincent
Kenny & Tate
H Sanderson Rev
(Two to fill)
BEADFORD, PA.
Bradford (K)
3d half (17-20)
Nestor & Vincent
Kenny & Tate
H Sanderson Rev
(Two to fill)
BEADFORD, PA.
Bradford (K)
3d half (17-20)
Nestor & Vincent
Kenny & Tate
H Sanderson Rev
(Two to fill)
BEADFORD, PA.
Bradford (K)
3d half (17-20)
Nestor & Vincent
Kenny & Tate
H Sanderson Rev
(Two to fill)

Remos Midgets

Leipzig
The Sherwoods
Paul Kirkland
Jos B Stanley
Mayo & Lynn
Clifford & Grey
(31)
Olga Myra
Mullen & Francis
Harry Thurston
Carl Emmy
Bee Jung
Ray & Harrison
Du Bois 3
Evelyn Phillips Co
Aunt Jimima
St. James (K) (14)
Florence Ser
Danny Dugan Co
Buddy Walker
Jos Griffin Co

Clay Crouchill Co

"Still Alarm"
Metropolitan (Po)
(14)
Sokolov Ensemble
"Other Husbands"
New (Po) (14)
Margaret McKee
"Shamrock H'cap"
Rivoli (Po) (14)
Yale Collegians
"Sweet Daddies"
Hippodrome (K)
(14)
Eddie Dennis
Ray Conway & T
Norton & Melnotte
Sidney Townes
4 Beaucaires
Mayland (K) (14)
Ramo Co
Frank Richardson
Norman Phillips Jr
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Eva Clark
Trini
C Schenck & Son
Robey & Gould
(31)
Miss Patricia
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Van Biese & Tenny
Collins & Peterson
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3 Blossoms
Bert Melrose
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B'VER FALLS, PA.
Regent (K)
3d half (17-20)
Nestor & Vincent
Kenny & Tate
H Sanderson Rev
(Two to fill)

Remos Midgets

Leipzig
The Sherwoods
Paul Kirkland
Jos B Stanley
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Harry Thurston
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Du Bois 3
Evelyn Phillips Co
Aunt Jimima
St. James (K) (14)
Florence Ser
Danny Dugan Co
Buddy Walker
Jos Griffin Co

Clay Crouchill Co

"Still Alarm"
Metropolitan (Po)
(14)
Sokolov Ensemble
"Other Husbands"
New (Po) (14)
Margaret McKee
"Shamrock H'cap"
Rivoli (Po) (14)
Yale Collegians
"Sweet Daddies"
Hippodrome (K)
(14)
Eddie Dennis
Ray Conway & T
Norton & Melnotte
Sidney Townes
4 Beaucaires
Mayland (K) (14)
Ramo Co
Frank Richardson
Norman Phillips Jr
Ray & Ackers
Eva Clark
Trini
C Schenck & Son
Robey & Gould
(31)
Miss Patricia
Karavass Co
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The Youngers
B'VER FALLS, PA.
Regent (K)
3d half (17-20)
Nestor & Vincent
Kenny & Tate
H Sanderson Rev
(Two to fill)

Remos Midgets

Leipzig
The Sherwoods
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The Youngers
B'VER FALLS, PA.
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3d half (17-20)
Nestor & Vincent
Kenny & Tate
H Sanderson Rev
(Two to fill)

Remos Midgets

Leipzig
The Sherwoods
Paul Kirkland
Jos B Stanley
Mayo & Lynn
Clifford & Grey
(31)
Olga Myra
Mullen & Francis
Harry Thurston
Carl Emmy
Bee Jung
Ray & Harrison
Du Bois 3
Evelyn Phillips Co
Aunt Jimima
St. James (K) (14)
Florence Ser
Danny Dugan Co
Buddy Walker
Jos Griffin Co

Clay Crouchill Co

"Still Alarm"
Metropolitan (Po)
(14)
Sokolov Ensemble
"Other Husbands"
New (Po) (14)
Margaret McKee
"Shamrock H'cap"
Rivoli (Po) (14)
Yale Collegians
"Sweet Daddies"
Hippodrome (K)
(14)
Eddie Dennis
Ray Conway & T
Norton & Melnotte
Sidney Townes
4 Beaucaires
Mayland (K) (14)
Ramo Co
Frank Richardson
Norman Phillips Jr
Ray & Ackers
Eva Clark
Trini
C Schenck & Son
Robey & Gould
(31)
Miss Patricia
Karavass Co
Ruth Budd
Van Biese & Tenny
Collins & Peterson
John Raker Co
3 Blossoms
Bert Melrose
The Youngers
B'VER FALLS, PA.
Regent (K)
3d half (17-20)
Nestor & Vincent
Kenny & Tate
H Sanderson Rev
(Two to fill)

Baker & Fry
Hendri & Sylvia
Bob Nelson
Harry Kahne

LONDON, CAN.

Lee's
1st half (21-23)
Manikin Cab
Allen & Norman
Judy & Lorenz Bym
2d half (24-27)
Aerial Smiths
Fox & Allyn
Devlin & Clark Rev

L. BEACH, CAL.

State (P) (21)
Murand & Leo
Al Bernivici
Glee Club
Mahan & Cholet
Cyclone Rev

LOS ANGELES

Boulevard (Fe)
3d half (15-18)
Gene Morgan Orch
Fanchon & Marco
"Greater Glory"
Carthy Circle (Fe)
(Indef.)
J Laughlin Prod

HERMINE SHONE

INCORPORATED

BOOKING EVERYWHERE

Picture Houses — Productions

1500 BROADWAY, NEW YORK

Suite 906 Bryant 2995

Carl Eligor Orch

"Volga Boatman"

Figueras (Fe) (11)

J Laughlin Prod

"Oh What a Nurse"

Forum (Fe) (12)

Ted Henkel Orch

Helen Frank & B

"Clash of Wolves"

Egyptian (Fe)

(Indef.)

Grauman Prelude

"Sparrows"

Grauman Prelude

"Black Pirate"

Lee's State (Fe)

(11)

Charlie Melson Bd

Fanchon & Marco

Bennie Riano

Leon Vavara

Helen Hughes

Valerie & Ada

Dorothy Crocker

Chaplan Langan

Natalie Harrison

"Old Loves & New"

Million Dollar (Fe)

(Indef.)

The Rehearsal

Lorella Lee

Eddie Hines

Peggy Chamberlain

Harry Hume

Jack Joy

Jack Bialne

Rert Barber

Johnny Dove

"Kiki"

Pantages (21)

Camille 2

Frank Peggy Jones

Dancing Dorrons

Harry Gibson

Chappelle & Stintie

Jimmy Gidea Co

Hill St. (O) (14)

Bryson & Jones

W & O Ahearn

Ruth Robinson

Jimmy Husey

Derickson & Browne

Weston's Modica

Orpheum (14)

Ethel Barrymore

Venita Gould

Bryson & Evans

4 Karryes

Carr Lynn

E Ball & Girls

George Wood

Betancourt & Gille

LOUISVILLE, KY.

Keith's

2d half (17-20)

Monroe & Grant

Will J Ward

Davis & McCoy

CALM and GALE

Direction ROSE & CURTIS

Pantheon Singers

Ben Welch

Olive

1st half (21-23)

Zermalm & Farrar

Marion & Ford

Gerald Griffin

Angel Bros

Rose Kress 4

2d half (24-27)

3 Danubies

Hannula & Struss

Lane & Harry

W C Dornfield

Snow & Columbus

LYNN, MASS.

Olympia (K)

2d half (17-20)

Mary Duncan

Fred Bowers

Little Yoshi Co

Morris & Shaw

(One to fill)

Malden, Mass.

Myrtle (K)

2d half (17-20)

Folly Joe & D

Clark & O'Neil

Hoffman & Hughes

(Two to fill)

MEMPHIS, TENN.

Lee's (21)

Dallas 2

Roe & Edwards

Louise Giam Co

F & T Sabini

Carson & Kane Rev

Pantages (21)

Ann Schuler

Boys & Leonard

Sid Lewis

(Two to fill)

MILWAUKEE

Alhambra (Fe) (14)

Willard Andelin

Wisc'nain (Fe) (14)

Wells & Brady

"Ella Cinders"

Palace (O) (14)

Trado 2

Hickey Bros

Hector & Holbrook

Siamese 2

Jim McWilliams

Gautier's Dogs

MINNEAPOLIS

Pantages (21)

The Takewas

P & P Hansen

Jan Rubini

Eddie Hill

Talbert's Rev

Orpheum (14)

Theo Beket

NEW HAVEN, CT.

Palace (K)

2d half (17-20)

N. LONDON, CT.

Capitol (K)

2d half (17-20)

Tokio

Chester & Devere

Jack Manning Co

Whitcomb & Janson

3/4 Arleys

NEW ORLEANS

Crescent (L) (21)

H Nauront & Boys

Ella Clark Co

Taylor Howard & T

Calvin & O'Connor

Sarnoff Cal & N

Majestic (It) (21)

Van & Tyson

Lionel Ames

The Wager

(Two to fill)

NIAG. FLS, N. Y.

Strand (P) (21)

1st half (21-23)

Frank Wilson

J & E Parrill

John Alder & Girls

Honahtr Tr

(One to fill)

2d half (24-27)

Chandon 3

Smith & Sawyer

Allen & Norman

(Two to fill)

Bellevue (K)

2d half (17-20)

Three Under Girls

Patrice & Sullivan

Marrone L Costa Co

NORFOLK, VA.

State (L) (21)

Depford 3

Cooper & B-rman

Amoros & Jeannette

Rose Midgets

(One to fill)

Colonial (K)

2d half (17-20)

Gabby Leslie Rev

Raymond Pike

Marr & Evans

Racine & Ray

Johnny Dooley

N. ADAMS, MASS.

Empire (K)

2d half (17-20)

Seror & Gille

Soper & Doran

Eddie Connors Rev

Walsh & Clark

Al Travers Rev

OKLAND, CAL.

Orpheum (14)

Surprise Party

Webb's Ent

Maxine & Bobby

Mary Wales has eaten 3,000 stalks of celery during three years consecutive work and still going strong.

HARRY CARDIFF and WALES

Per. Add., 548 W. 144th St., N. Y. C.

Olson & Johnson

Demarst & Collette

Harrington Sis

OGDEN, UTAH

Orpheum (P) (21)

San Tiego 3

Merritt & Coughlin

Operalogue

Julia Kelety

(One to fill)

OKLAHOMA CITY

Orpheum (It)

1st half (21-23)

Parker & Son

Carney & Jean

Saxe 6

Gladys Kern

Olcott & Maye

2d half (24-27)

El Cleave

Wills & Robyns

Dixie Heft Co

Authors & Comps

(One to fill)

OMAHA

Rialto (Fe) (14)

Taylor & Lake

Strand (Fe) (14)

Lucie Bruch

World (P) (21)

Howard Sis

Grace Doro

Rawls & V Kaufm'n

Nancy Fair

Travato

5 Maxellos

OTTAWA, CAN.

Keith's

2d half (17-20)

McCarthy & Sten'd

Paul Itahn

Paula Lorma

Lane & Golden

Dixie Hamilton

PAL. PARK, N. J.

Loew's (21)

Aronty Bros

Belnsal 3

(One to fill)

PASADENA, CAL.

Bard (P) (21)

Evans & Perez

Stepanoff Dancers

Berio & Girls

PATERSON, N. J.

Regent (K)

2d half (17-20)

Singer Sis

Jos L Browning

Frank Sinclair

(Two to fill)

PHILADELPHIA

Fay's (Fe) (14)

Shells of Araby

Mack & Leon

Emma Earl

Ryan & Leonora

Geraldine Miller Co

"Siberia"

Fox (Fe) (14)

Roy Smock

The Glorias

Alice Heller

"W'dress Woman"

Stapley (Fe) (14)

Chaflette

Rasch Girls

Marguerite Padula

"Old Loves & New"

Broadway (K)

2d half (17-20)

Alexander & Gault

Burke & Dunbar

Student Prince Co

Cross Keys (K)

2d half (17-20)

Stanley & Silva

Jerry Dean

Anita Pam Co

Rome & Wood

O'Donnell & Blair

Keith's (14)

Al Striker

Ryand & Lynn

Ruth Hudd

Deagon & Mack

Jahn & B Sis

Dare & Walsh

Rhyme & Reason

Sylvia Clark

Gleason & Feleina

Murray & Rayn

(21)

Pasquell Bros

The Sherwoods

Kramer & Boyle

Fulton & Parker

Frank & Towne

(Others to fill)

Nixon (K)

2d half (17-20)

Gautier & Pony Co

Spangler & Hill

Gordon & Pierce

Marrone L Costa Co

PITTSBURGH

Aldine (Fe) (14)

The Caninos

Eddie Miller 2

Julia Glass

"Lovey Mary"

Grand (Fe) (14)

Art Landry Orch

"Greater Glory"

Davis (K) (14)

Klinzo

H & A Seymour

Leon & Dawn

Am Nite in London

Harris (K) (14)

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15 YEARS AGO

(From Variety and "Clipper")

Nat Wills and his wife, La Titchomb, occupied Variety's front cover. Plans were announced by the New York Central Railroad for the erection atop their Grand Central station of an amphitheatre to be two city blocks wide and adapted to the accommodation of circuses and large sporting events. (The plan never materialized.)

Georgia Caine announced her retirement. But 15 years later prove that the report was premature. She was still actively engaged in playing in musical comedy.

"The Quaker Girl" had opened in Paris under George Edwardes' direction and immediately became a success. Valeska Suratt was starring in "The Red Rose" at the Globe, New York. Gaby Deslys had been approached for further American appearances, but her demand of \$500 a performance frightened managers away.

F. F. Proctor, Jr., was married to Georgia Antoinette Lyon, a divorcee, the daughter of Mr. and Mrs. Joseph Shultz. Roland West and Joe Schenck were preparing to produce a vaudeville sketch carrying 35 people. Now Schenck is the chairman of United Artists pictures and West is releasing through that organization.

Will Rogers was beginning to spring into prominence, for he was held over for a second week at the Majestic, Chicago, the second time in the house's history that any turn had played two weeks. Rogers was also being considered for a part in Lew Fields' "Never Home," in which it was planned to have him lead a number and do his specialty.

Brighton Beach Music Hall, in its scurry to secure big names, offered Sam Bernard \$4,000 for the week of July 31. This was the highest sum ever offered an American turn for a single week. Harry Lauder's salary being figured as the only one anywhere else that might top it.

Christie MacDonald of "Spring Malde" fame had just married Henry Gillespie of Pittsburgh. "Sumurum" has been secured for vaudeville here by B. F. Keith, but when it was discovered that a salary list of \$7,000 would be necessary to maintain the spectacle, it was decided not to attempt the actual production.

Sarah Bernhardt's most recent tour had been a tremendous success, her 284 performances having yielded a gross of over \$1,000,000 and a profit to her of \$300,000. William F. Conner, who financed and directed the tour, shared equally with Mme. Bernhardt.

Jesse Lasky and Henry B. Harris were cutting down expenses at the Folies Bergere, New York, about \$1,200 weekly being taken from the payroll. Several men under contract, among them Walter J. Kingsley, left, Kingsley's work being taken over by Lee Kugel, then press agent for other Henry B. Harris enterprises. Harry Kline, manager, also left, neither collecting on the contract held by them with Lasky.

50 YEARS AGO

(From "Clipper")

The advertisements of this period were verbose and extravagant. Though many were apparently of a routine variety, some of the things then advertised could never be advertised now—and some of the rash promises made by Idaho and Reno lawyers could never be made in these later days of 1926, without arousing the wrath of a local Bar Association.

One New York attorney claimed to secure divorces anywhere with-

PLAY JURIES

Play Juries of civilians without authority are probably but little different from any other kind of a jury, legal or otherwise. On the recent opinions of the play juries in New York, it might be said the only difference is that a judicial jury is sworn in and a play jury is sworn at.

The play jury that passed one of the "dirt shows" with approval brought a gasp from those who had witnessed that play. But one explanation presents itself, for it is beyond belief that any assemblage of men and women could have okayed the show had they heard and seen it as is. The explanation may be that the play's management must have been forewarned the jury would call at the theatre and when, leaving the management to "clean it up" for that performance.

A mixed jury of 12 men and women, gulled only by their own opinion, seeing or listening to what facts there may be, without having any facts presented or pointed out to them, might be certain of disagreeing.

Plays that have dialog and scenes which cannot be repeated or described among decent young people don't need play juries—they need a wagon. This bunk about "art" on the stage that permits a manager to convert his theatre into a disorderly house without attention from the police appears to have gone far enough.

The art of realism is an art and could be on inspection within certain confines for certain people, but not within a theatre that has a box office and plays daily, with some matinees. The liberal view of the theatre should prevail, but there are exceptions.

"Backing up the wagon" is not a bad preventive. Many actors prefer to pick their own cars when taking a ride. They don't make as much money out of these "dirt shows" as the producers and managers.

"The wagon" for every performance" is another possible deterrent.

INSIDE STUFF

ON LEGIT

The rumor that the acoustics in the El Capitan, Hollywood, were bad is unfounded, according to a representative of Variety on the coast. Attending the performance Saturday night, the acoustics were found to be almost perfect. During the first week of the "Charlot Revue" run, however, on account of the newness of the theatre the air going over the fan ducts caused a peculiar mechanical noise which disturbed the performance. An adjustment was made, however, and by the end of the week, everything was in good shape.

At the closing of the "Charlot Revue" about a dozen picture stars, including Charles Chaplin, John Gilbert, Lew Cody, Rudolph Valentino, Norman Kerry and George K. Arthur went on the stage to appear in the Scotch clan scene. Some of the movie men wore kilts while others rolled their trousers above their knees, which surprised the audience.

Jack Buchanan, of "Charlot's Revue," will not go into motion pictures upon the closing of the show in Los Angeles. He will return east to sail to London for "Sunny."

Buchanan's contract with the Selwyns has been abrogated, as he gave notice he wanted to quit several weeks before the show closed. With the Selwyns figuring they had already lost \$50,000, and would lose more by extending the show another four weeks, they jumped at Buchanan's offer to quit.

Alfred Lunt and Lynn Fontanne are leaving the cast of "At Mrs. Beam's," the current Theatre Guild hit, for a short vacation in Europe, after which they will return to the Guild's repertoire company, which begins its first season next year. To supplant Lunt, young Earl Larimore will play the part, inasmuch as he is already under contract to the Guild for next season.

Another feature of the Guild's repertoire company is that Claire Fames, in addition to belonging to that group, has also been elected a member of the Board of Governors, making the third woman on that board, the other two being Theresa Helburn, the executive director, and Westley.

Referring to the mixed types represented on the play juries which reviewed certain pieces last week, a Broadwayite commented:

"The only reason those people went on the jury was to get free seats for shows they couldn't even buy their way into."

Joseph P. Bickerton, Jr., theatrical attorney and producer, returned to his office last week, after being confined to his home with pneumonia for a month.

When "By the Way," the English revue, opened in New York Cicely Courtneidge was the hit. When the revue opened in Chicago, Jack Hulbert walked away with the show. Hulbert hit New York with about 12 steps of an English routine. While in New York he took 12 dance lessons from Buddy Bradley in the Billy Pierce studio. All the Chicago papers chalked Hulbert up as a "hit" on his dancing.

"Sex," the freakiest success of the season, was tossed out by several

(Continued on page 39)

out publicity; for 50 cents one could obtain one's name on 100 transparent cards, the great advantage of which was that upon being held to the light, a comic scene was visible.

Two rival show-painting concerns, Tucker Brothers and J. Bruce, used contrasting ads. The Tuckers called themselves "the best show painters" and Mr. Bruce contented himself with trumping their assertion by labelling himself "the only show painter."

Herr Schlum was a German magician recently arrived here whose feature act was called "The Cophonist" or "The Musical Glasses." The point of this is what it reveals, for the first time, the true name of the fellow who tries to get melody from glasses of varying size.

Henry Chadwick, baseball editor of the time for "Clipper," was the generally accepted authority on the game and was the author of the annual baseball guide.

One Dr. Landis seemed the most

promising actor of his day. Not only did he guarantee to play Hamlet with "an imaginary company" but he also would engage himself to play "Hamlet" and "King Richard" in three different ways, guaranteed to suit the taste of all critics.

A Fay Templeton Star Alliance Co. was touring, consisting of Fay Templeton, who until a month ago in 1926, was playing in New York in the Shubert "Pinafore" revival. With Miss Templeton were Alice Vane and John Templeton, the comedian and author. Their previous season had been very successful and for their second tour they were playing repeat dates.

Stereopticon slides of the Philadelphia Centennial exposition were selling fast. One Quaker City firm was selling 180 different views of the event (suitable for an evening's entertainment) at 25 cents per slide.

The out of town theatres were advertising that their terms would be reduced 25 per cent during the summer.

RIGHT OFF THE DESK

By NELLIE REVELL

Last Sunday night was to the Friars what Tag Day is to a Scotchman. It kept them off the streets and got good Friars and some not so good all into the Manhattan Opera House for the annual Friars' Frolic. Well, perhaps some of them weren't there but their money was. For most of them turn out for these affairs and all of them kick in.

The entertainment was fine, as it always is, but the best act was staged by the treasurer who, according to reports of the next morning, had collected \$5,000 good, old, elusive In-God-We-Trusts. Which didn't make the new Abbot, William Collier, who personally directed the show, feel bad at all.

Featuring the performance was the minstrel show that led off. It included nearly every Friar and was made notable by the appearance of several pairs of father and son Friars; namely, Pat Rooney and son, Charles Mosconi and his boy, Lew Fields and Herbert Fields and William Collier and Buster Collier. And the minstrel boasted of some of the best interlocutors who ever interlocked.

Friar James Walker lent moral support to his brother Friars by occupying a box.

But the most touching of all I thought was in the program. A half-page advertisement, paid for by Jane and Katherine Lee, read: "In memory of dear friend and a loyal Friar, Tommy Gray."

Lenore Ulric doesn't usually have to divide attention with any woman, either on or off the stage. But last Wednesday night she was treated to this novelty and, what is more she liked it.

The audience that night was interested in the show but even more interested in the reaction of the play on a little old lady who bore her eighty-two years proudly as she sat in the right-hand box. As each piece of business came off one could see all through the house people nudging their companions and pointing their opera glasses at the snow-haired matron in the box. Her face was an open book to her feelings about the play. First amusement, then disapproval, then disgust, but always interest. And soon the audience as a matter of course would turn to watch the old lady whenever a particularly frank scene had been played for her changing expressions were as good a critique of the show as any dramatic critic ever wrote.

After the performance I saw Miss Ulric and learned that she had enjoyed the incident as much or more than the audience. In fact, she said, she had almost lost her lines twice so desirous was she of seeing how a previous line had affected the elderly visitor.

She said also that she had been a bit embarrassed at having to play one of the scenes before her staid visitor. But, much to her surprise, when she took a curtain call after the scene she found the old lady leading the applause.

Another thing I learned during my visit with the white star of the "high brown" show, was her popularity with the more than 20 colored members of the "Lulu Belle" cast. More than half of these shoot "craps" and they have re-named the "seven-eleven" naturals "Ulrics." And to throw an "Ulric" is now, according to Frank Vreeland, the nightly endeavor of all the dice experts in the basement of the Belasco theatre.

Joe Leblang, the cut-rate ticket man, has saved many a starving show and now with his characteristic energy he has turned to saving starving people. He has taken the assignment of putting over the money drive of the theatrical division of the Jewish Relief Fund and is devoting all his time, his thought and his influence to making it a success. The climax is to be a theatrical field day at the Polo Grounds on Sunday, June 27, and he has all his committees working top speed.

While the entertainment committee is looking around for big attractions, I suggest they don't pass by the possibility of a debate between William A. Brady and Louis Mann. Anyone who has ever served on a committee with both of them will get what I mean.

That the original story is coming back into favor with the motion picture producers is further proved by the fact that Irvin S. Cobb left for the coast this week to do three "originals" for film use. One of them is for the John C. Flinn-Cecil B. de Mille organization and another is about a fat woman, my old friend Trixie Friganza, being under consideration for the latter role.

Any hospital room is cheerless enough, but the one that lacks flowers is to me the last word in desolation. Sunday I visited Molly Fuller and, though she has, I believe, legions of friends, there was not a single blossom of any kind in the room.

She has a good room, night and day nurses and a fine doctor, but she does need to know also that thousands are cheering her great fight. And even in these days of heavy covert charges there ought to be enough left after paying for prize fight seats, dinner rings, summer furs, amber cigarette holders and other necessities, to foot a florist's bill for a few flowers to let Molly Fuller, the bravest of us all, know she is not forgotten.

Of course she can't see them, for Molly you know is blind, but she can smell them in the few lucid moments that intersperse her hours of coma or delirium and they would remind her that she is still in and of the greatest profession in the world.

The expression of "Annie Oakley" has wide currency in the theatrical world to indicate a pair of free seats. They were so named because they had holes punched in them as Annie Oakley used to shoot holes in targets. Not even all professionals are familiar with the origin of the phrase and I imagine very few of them know what has become of the famous Annie Oakley herself.

But Annie Oakley is still alive. The woman who commanded more billboard space than a present-day movie queen when she was a sharpshooter with Buffalo Bill's Wild West Show, is now an invalid, living in Dayton, Ohio, with her husband Frank Butler. She is bedridden from an automobile accident several years ago but a friend of mine who called on her recently tells me that Annie Oakley is as great a champion at fighting pain as she was at shooting rifles, that is not only a wonderful shot but also a wonderful character.

Among my callers last week were Mr. and Mrs. Caro Miller. Yes, the same Millers of the old Five Columbians and the parents of none other than Marilyn Miller.

Naturally we talked of the old days when we were all trouping together and then we talked of the news days when Marilyn is doing the trouping for the family. Mr. Miller saw Marilyn last week on the stage the first time since she has been a star and his enthusiasm and joy at seeing the fine results of his years of training and teaching was inspiring to those of us who knew the Millers in the old days. And incidentally the happiest looking couple that has been in my presence in many, many days was Ma and Pa Miller.

Earl Bronson and his partner, Del Chalm, have departed from the Somerset hotel for 10 weeks on the Loew circuit. I want to wish them luck. I hope they are held over in each town for at least two weeks. Then maybe I'll get some sleep. Not that the Bronsons are not good neighbors. But Earl and I do differ in our liking for the radio in the early morning hours.

He left both Mrs. Bronson and the radio behind but she isn't as enthusiastic about the latter as her husband is. And anyway she doesn't try to get Cincinnati.

ANOTHER MANAGING EDITOR OF N. Y. DAILY 'TAB' IN SHOW BIZ

Gauvreau of "Graphic"—Slips in on "Beyond Evil" and Is Just "Beyond"—Paid Injunction Costs to Attempt Reopening of One-Night Play

Following a recently inaugurated fashion for managing editors of New York dailies to dabble in the show business and pick out "dirt plays" as the reason, E. H. Gauvreau, m. e. of Bernarr Macfadden's "Evening Graphic," vainly hopped into the rescue of "Beyond Evil" at the Cort, expecting the play would reopen. Not even Mr. Macfadden's director of his "Graphic" could accomplish the task with "Beyond Evil" still standing by its record of one night on Broadway.

When John Cort decided the "Evil" piece was well named and could no longer appear at the house named after him on 45th street, the show's ownership passed from David Thorne, its author and producer, to Harry J. Wolcher, the press agent of the show, for \$1,150, the cost of the initial production of the piece up to its entrance at the Cort.

Regarding Mr. Cort's decision as unwarranted and believing that behind "Beyond Evil" was a bonanza, Wolcher appears to have completely conveyed his idea to Mr. Gauvreau, so much so Bernarr's m. e. paid about \$250 to procure an injunction against Cort's interference and also went on the bond for the injunction to the amount of \$750.

Payne—Competitor
Mr. Gauvreau's competitor among m. e.'s of New York in Broadway shows is Phil Payne of Hearst's "Daily Mirror." Payne is influential in "Bunk of 1928" also voted a "dirt show" by one of the play juries.

Previously to the m. e. of "The Graphic" mixing up with "Beyond Evil," that paper had conducted a campaign against "Sex," another "dirt show" still current. Mr. Gauvreau did not attempt to explain his paradoxical attitude on "dirt shows," contenting himself with saying that the "Evil" thing was a satire with everyone missing the satirical portion. Among those who had witnessed the single performance the newspaper man was the only one to so pronounce it.

"Beyond Evil," was given the worst rating on record by first nighters. One slant at the notices was enough for David Thorne, author and producer of the "dirt play." He was in the bag for \$1,150 and eagerly accepted that sum from Harry J. Wolcher, a press agent who took title.

Late Tuesday afternoon, Justice Aaron J. Levy issued the injunction. Wolcher and his attorney, Bernard Sandler, went to the theatre, only to find it dark. A crowd of curiosity seekers and some ticket buyers were on hand. The house boards and electric signs were vacant.

Wednesday the new management prepared to resume. The injunction proceedings were argued before Justice Levy who vacated the order but requested Cort to permit the show a week's trial. Cort assented. Wolcher promised the justice to remove some of the flagrantly objectionable bits from the show.

\$30 in Wednesday
When ready to start the performance Wednesday night it was discovered that Mary Blair, the featured lead, had walked out. There was about \$30 in the box office, 10 persons being seated on the lower floor. That was a shock to Wolcher who figured the publicity would cause a run on the box office. The performance was called off and a search made for another actress to replace Miss Blair. Frances McGrath was finally chosen, but she objected at the assignment of getting her part ready in one day. Unable to give a performance Thursday, Wolcher and his associates finally realized that "Beyond Evil" was cold.

Miss Blair is said to have been the only actress who would accept the lead role in "All God's Chillun Got Wings," a Eugene O'Neill drama which failed last season and which had a colored actor in the leading male role.

Presumably someone advised her she might be kissing herself out of the show business by appearing in

ONLY GENUINE BLONDES IN 7 "ABIES" NEXT YEAR

Anne Nichols Adopts Anita Loos' Slogan—7 Troupes in 4th Year Another Record

The edict anent gentlemen preferring blondes has worked its influence with Anne Nichols, producer of "Able's Irish Rose." Miss Nichols has issued an order to her casting department that the seven road companies of "Able" next season shall project blondes in the role of "Rosemary Murphy," the feminine lead in the "miracle" comedy. Moreover, Miss Nichols has abrogated the idea of the present crop of "Rosemarys," who figured a transformation would be sufficient, by ruling that all blondes must be genuine.

The seven companies of the comedy to be sent out next season will also establish a new record for the show business, being the only known attraction to send out that number of units after four years of existence.

Fay Atkins Fined \$500; Two 26-Gal. Tanks on Car

Binghamton, June 15.
Fay Atkins was fined \$500 by Federal Judge Frank Cooper in federal court here for having two cases of whisky in her automobile. She was arrested with Edgar Wallace and her chauffeur, Lewis A. Deamon, May 27, when whisky was discovered in her sedan automobile at Deer Head.

Wallace was fined previously but the chauffeur escaped penalty. According to evidence Miss Atkins had two copper tanks each with a capacity of 26 gallons, attached to the rear of the seats.

BUZZELL IN SCHWAB SHOW

Comedian and Producer Resume Relations for "Lady Fair"

Eddie Buzzell will be featured next season in "Lady Fair," which Schwab and Mandel will produce early in September. This operetta is by Otto Harbach, Oscar Hammerstein 2nd, Frank Mandel and Sigmund Romberg.

It was Schwab's production of "The Gingham Girl" that Buzzell first flashed prominently on the Broadway horizon.

MACARTHUR DIVORCE SUIT

Charles MacArthur, co-author with Edward Sheldon of "Lulu Belle," had suit for divorce filed against him last week by his wife, Caryl Frink MacArthur, from whom he has been separated for some time.

Mrs. MacArthur alleged cruelty and desertion among other charges.

plays of such type. She may also have been informed as to the gross for the carded performance of last Wednesday.

Miss Blair is married to Edmund (Bunny) Wilson who contributes articles to highbrow publications such as "The Nation," "New Republic" and so forth.

"Beyond Evil" got \$800 for the opening. After the theatre deducted advertising and other expenses, there was \$47 to divide among the company which was on a co-operative basis, except Betty Sargeant, a child actress, who had a regulation Equity contract. The others were to receive a percentage of the gross—one and two percent. Miss Blair was guaranteed a minimum of \$100 weekly for two weeks.

"BUNK" INJUNCTION DRAWS LAWYERS

Justice Mullan Defers Decision—Equity Seeking Rights to Command Members

An effort to disprove Equity's claim to power in enforcing a "strike" on a play condemned by the Citizens' Play Jury, was made Monday in the Supreme Court before Justice Mullan in the argument on the "Bunk" case. Having enjoined the police from interfering with the production, Equity appeared in court to oppose the injunction to sustain its standard contract which calls for the walking out of any actor from a play thus condemned.

Samuel Gottlieb of Hyman Bushel's office representing Wallace & Martins, Inc., the play's producer, questioned the legality of the "unofficial" play jury, and the authority of the district attorney's office to enforce it. Gottlieb argued that the play jury is illegal.

Wallace & Martins filed an amended complaint Monday before Justice Mullan, stating the play jury is not a legally constituted tribunal; that the producers therefore have no opportunity to select or challenge jurors and no opportunity of reviewing or appealing from the jury's verdict. Specifically, as applied to their "Bunk of 1928" show, the jury's findings are alleged to be unjust, unreasonable, discriminating and contrary to the evidence, and therefore void as unauthorized by law.

Justice Mullan reserved decision pending the submission of further briefs Friday, giving all parties the privilege of setting the date desired for submitting briefs, all concurring on Friday. When the system was fully explained the court made mention of welching on the part of the management.

That left the show as before, privileged to run under injunctive protection.

Salesmen and "Art"
The judge commented that since the "Bunk" producers have subscribed to the play jury plan they should be bound by it, but he will take into consideration the amended complaint just filed with him before making final decision. Speaking on salacious scenes as "art," a common alibi with producers, Justice Mullan further observed that it's a question if a traveling salesman looks at these as "art" when he comes to view such production.

Equity's counsel, Paul N. Turner, explained that District Attorney Joseph H. Benton had sanctioned the play jury as a good one for economical and public service reasons, and that the D. A. has reserved his rights to proceed against any producers criminally if he saw fit, regardless of the play jury's decisions.

Former Judge Robert McCurdy Marsh argued on behalf of the civic organization sponsoring the play jury plan. He denied the sponsors are fanatics but "responsible citizens" desirous of "uplifting the stage and cleansing it of filth and obscenity."

Mt. Turner stated that while the "Bunk" script has been rendered innocuous by the elimination of certain scenes and skits through censorship, Equity will fight the case through the courts to establish their right to withdraw its members from such questionable productions.

New Jury Rules

The district attorney has called representatives of the various organizations sponsoring the jury plan and asked them to tighten the system so that developments such as the "Bunk" incident could not recur. During the summer a committee may work out changes in the rules. One change will eliminate the possibility of a juror voting and later repudiating it.

That happened in the "Bunk" case. Mrs. Muriel Moore, a Park avenue society matron, voted to close the show. Later she declared she did not quite understand the situation and made affidavit to that effect.

It was on the strength of that affidavit that the court granted the injunction. Mrs. Moore, in changing her vote, made the count eight against and four in favor of "Bunk." It requires the preponderant votes of nine out of the 12 jurors to close a show complained against. It was claimed that only 11 jurors voted on "Bunk," but though the twelfth juror was not present, being called to a hospital, he sent his vote in. Hyman Bushel represented Wal-

Justine Johnstone Suing Gordon for Investment

The "Hush Money" mess last spring when Justine Johnstone (Mrs. Walter Wanger) was eased out of the show in favor of Denise Moore, is not over with. Miss Johnstone is now about to sue Charles K. Gordon, producer, for the recovery of the \$3,750 invested in the production, the stock certificates having been issued in the name of the actress' cousin.

Hiram Bloomingdale, the department store owner, kept "Hush Money" going for some weeks because of his patron-interest in young Miss Moore, just out of a dramatic school and originally Miss Johnstone's understudy.

\$50,000 BOND WITH EQUITY FOR PAGEANT

Bonds to the amount of \$50,000 have been deposited with Equity guaranteeing two weeks' salary and return transportation by the Sesqui-Centennial at Philadelphia. The players concerned are to appear in "Freedom," the pageant being staged by R. H. Burnside.

There are several hundred Equity members in the pageant. It will include several thousands of Philly amateurs, used principally for atmosphere. The pageant will open July 3 and will continue for at least three weeks.

Dances in New Musical Staged by Colored Men

Billy Pierce, the colored theatrical agent, and his dance instructor, Buddy Bradley, are staging the dance numbers for Jed Harris' new musical, "Bright Lights." Messrs. Pierce and Bradley are the first colored staggers to do numbers for Broadway musicals (white). They recently staged a couple of numbers in the "Greenwich Village Follies," some weeks after that show had been playing.

Harris has begun assembling a cast for "Broadway," comedy by Philip Dunning and George Abbott, which he will launch for a tryout at Asbury Park, N. J., July 2. Abbott will stage it.

Summer Show Troupe

A group of seven players calling themselves the Broadway Theatre Guild, working co-operatively and with William Doffoloff as agent and business manager, starts June 29 at Middletown, N. Y.

Their first play is called "His Wife's Friend." Two other new ones, one by Vincent Lawrence's brother Warren, will be produced.

Carlo DeAngelo is the stage director. Joan Storm, Shirley Rayold, Fred McGurk and Herbert Barr are in the company.

Col. Davis, 78, Tries Stock

Chicago, June 15.
Col. J. L. Davis, 78-year-old veteran of musical tab, has taken a flyer in dramatic stock, establishing a company at the Orpheum, Pontiac, Mich., for the summer. The house is opposition to the new State opened recently by the Butterfield Circuit.

Dorothy Laverne, niece of O. H. Johnstone, the Chicago casting agent, is starred.

lace and Martins, Inc., the producers of "Bunk." Complaints from the "Bunk" players were made Monday that no salaries had been paid Saturday. It appears the house settled by check and the show management was unable to secure the cash Saturday night.

Work for the Cops

Should the citizens' jury plan be declared illegal, complaints against "dirt shows" and nude revue scenes will be thrown back on the police and district attorney for direct action. The play jury plan was devised to forestall political censorship, several bills with that objective having been introduced at Albany at various times.

Officials accepted the idea too, having in mind the difficulty in securing convictions in such cases. The "Demi-Virgin" case established the fact that the license commissioner had no power to revoke a theatre license arbitrarily, while the convictions of the players in "The God of Vengeance" were reversed in the higher court.

100% NO-EQUITY 'MODEL' CAST

Musical Opened Monday, —'Rehearsed' 30 Weeks

"The French Model," musical revue which had been a storm centre of considerable controversy because of its non-Equity angle bowed in Monday night at the Grove Street, New York, with 100 percent non-Equity cast.

The production enlisting some 40 players which probably holds the greatest cast of "unknowns" in captivity abrogated Equity's bond ruling by spotting the show at a stand over which Equity lacks supervision since the Grove Street comes within Little Theatre classification.

The cast has been guaranteed one night's salary by the producer Alessandro Baccari, who despite guarantee has hopes for a longer run.

"The French Model" holds the championship for long distance rehearsals eclipsing even the initial edition of "Greenwich Village Follies," which rehearsed eight or more weeks. This was before Equity had won the strike. The former piece has been in rehearsal for 30 weeks but it is doubtful if any of the original cast has strung along with it.

Baccari has shown it several times with single performances being spotted to interest new capital that never came in.

'Charlot's Revue' Ending Season in Hollywood

San Francisco, June 15.
"Charlot's Revue," scheduled to come into the Curran here in July, has been cancelled. The report is that the show's failing to get over as expected in the El Capitan theatre in Hollywood caused E. D. Smith to forego a guarantee for it here.

All bookings on the coast have been cancelled, it is said, to permit the company to return to England following the Hollywood closing.

"Charlot's Revue" closed abruptly in Hollywood Saturday. The English revue was booked to play San Francisco but Ed Smith refused to guarantee the attraction against loss. Such an arrangement covered the show during the coast date in Smith's El Capitan theatre.

The company is due in New York Friday and 20 members will sail for London Saturday.

Beatrice Lillie, Gertrude Lawrence and Jack Buchanan are expected to remain in New York for the time being. The Misses Lillie and Miss Lawrence are signed for Broadway productions next season.

"Pyramids" Starts Without Miss Rambeau

"Pyramids" went into rehearsal this week minus Marjorie Rambeau, touted as its star, due to her failure to arrive from Los Angeles as scheduled. Reports state that Miss Rambeau's non-appearance was precipitated through contractual entanglements on the Coast, including both legitimate and picture assignments which are yet to be fulfilled.

Wallace and Martins, sponsoring "Pyramids," have announced they would wait upon Miss Rambeau's arrival until the latter part of the week. Both admit absence of actual contract but claim a general understanding with the star. Should Miss Rambeau be too heavily involved on the Coast a substitute star will be chosen.

MRS. FISKE'S DEGREE

Northampton, Mass., June 15.
Mrs. Minnie Madden Fiske, actress, will receive a degree of master of art during commencement this week at Smith College here.

SUMMER SUBSCRIPTION

to "VARIETY"
\$1.75—3 Months
Send remittance with name and address

40 SHOWS NOW ON BROADWAY, 25% ABOVE LAST JUNE'S QUOTA

This Week's Hot Start Had Immediate Box Office Reaction—"Sunny" Real Gross Leader Now—"Merry World" Far Under Capacity

Broadway's list is 25 per cent. more populous as to attractions now than this same week last year. At that time there were but 32 plays, as against 40 this week, not counting shows in little theatres and outside Times Square.

Weather is the factor. Withering heat the last two weeks of last June sent plays to the storehouse in droves. Cool and rainy going explains why only a couple of productions have departed since the first of the month. Humid weather ushered in Monday and Tuesday, with box offices feeling the reaction in drooping business.

Summer musicals hold the center of attention. "Scandals" got off to a strong start Monday at the Apollo, the premiere performance gross bettering \$28,000 because of an abnormal admission scale of \$55 top. "The Merry World," at the Imperial, had but a fair first week, approximating \$20,000 in the first seven performances. At \$5.50 top, the revue could have done much better, as the nightly capacity is about \$5,300. Takings for "Merry World" were as high as \$3,000 nightly.

"The Great Temptations" held the money leadership at over \$45,000, but "Sunny," playing one less performance, is to be rated the real leader at over \$43,000. Ziegfeld's "The Palm Beach Girl," due at the Globe next week, is another major summer musical.

"Cocoanuts" Set

"The Cocoanuts" jumped materially in the last two weeks, going to \$25,500, and now set for the summer; "Vagabond King" claimed over \$25,000; "Song of the Flame," over \$22,000; "Tolanthe," fine at \$17,500; "A Night in Paris," approximately \$15,000; "The Girl Friend," \$12,000; "Kitty's Kisses," \$11,000; "Garlick Gaieties," big at \$9,000; "Vanities" is coasting towards the end of the engagement, rated last week at about \$16,000.

"Shanghai Gesture" again moved upward, bettering \$24,000 and surprising the management as a drop during June had been anticipated; "Lulu Belle" continues at capacity, over \$21,000; "Sex" is rated next among the money getters, quoted at \$14,300 last week; "Cradle Snatchers" and "Last of Mrs. Cheyney" both around \$13,000; "Craig's Wife" bettered \$12,000 for two weeks with last week about \$11,500 for the prize play; "Able" beat \$10,000; "At Mrs. Beam's" eased off to \$11,000; "Kongo" again around \$10,000 and good; "What Every Woman Knows" also strong at \$10,000; "One Man's Woman" again improved to nearly \$9,000; "The Patsy" holds to nearly that figure also; "Alias The Deacon," "Bride of the Lamb" and "Love in a Mist," profitable at \$8,000; "Great God Brown," \$7,000; "Pomeroy's Past," same; "Is Zat So" between \$6,000 and \$7,000; "Wisdom Tooth," \$6,000; "Laff That Off," \$5,000; "Square Crooks," \$4,500; "The Half Naked Truth," probably \$2,500 at the Mayfair.

"Nanette" will end a 40-week run at the Globe Saturday, "Palm Beach Girl" following; "Beyond Evil" stopped as indicated last week, the Cort being dark.

Neighborhoods

"Stray Sheep" was the sole attraction in the neighborhood theatres last week. It got about \$4,500 at Werba's Brooklyn and will not come to Broadway at this time as reported. Werba's is dark this week but has a number of try-outs booked through the summer.

The Majestic, dark last week, is offering a repeat of "Kosher Kitty Kelly" this week.

The balance of the subway circuit is closed for the summer.

Buy For "Scandals"

For the first time George White has concluded a deal with the brokers for one of his "Scandals" productions without having a row with them. The premium agencies have taken about 450 a night for the show for the first four weeks of the run with the chances from that

CONTRACT JUMP COSTS TEAM \$100 WEEKLY

Salt and Pepper Re-Sign with Shuberts at Reduction—Left "Gay Paree" in Chicago

Severe punishment was meted out to Salt and Pepper as the result of that team jumping a run of the play contract with the Shuberts. The boys have re-signed with the same management for a year, but their salary is \$100 less weekly.

When the team re-signed J. J. Shubert withdrew charges filed with Equity. Equity's Council, however, cited the actors had violated an Equity rule in breaking the contract and they were fined.

Salt and Pepper were appearing in "Gay Paree." While in Chicago they walked out of the show. Complaint was made to Equity and the team was ordered to explain. Having no defense the matter went before Council but in the meantime, Salt and Pepper patched up their differences with the Shuberts and were placed in "The Merry World." They were getting \$450 weekly prior to the contract breach.

Under the rules the Shuberts would have been entitled to collect the equivalent of the salary for the 10 weeks the team was out.

COHAN AFTER ATTRACTION

"Stray Sheep" is not scheduled to come into the Cohan, New York, as reported. The attraction used that house for rehearsals. No booking arrangement was entered into.

The Cohan is looking for an attraction, especially a musical, for the summer months.

Returns to Frohman

Otis Skinner, long a Frohman star, but recently under the management of Russell Janney, returns to Frohman, Inc., this fall in a new play.

LAIT'S "BLONDES" TRAVESTY

Jack Lait has written among other skits for the new Rufus LeMaire "Paris" revue, a travesty on "Gentlemen Prefer Blondes." It is called "Genuine Pre-War Blondes."

period on they will renew for four-week periods at the conclusion of each buy.

The addition of the new revue to the buys brings the total to 14 for the current week. They are "Scandals" (Apollo); "Lulu Belle" (Belasco); "Night in Paris" (Casino de Paris); "Last of Mrs. Cheyney" (Fulton); "Garlick Gaieties" (Garlick); "Nanette" (Globe); "Merry World" (Imperial); "Cocoanuts" (Lyric); "Bride of Lamb" (Miller); "Cradle Snatchers" (Music Box); "Sunny" (Amsterdam); "Tolanthe" (Plymouth); "Shanghai Gesture" (Shubert) and "Great Temptations" (Winter Garden).

In the cut rates were 21 shows Monday, the list including "Kongo" (Biltmore); "The Patsy" (Booth); "Bunk" (Broadhurst); "Vanities" (Carroll); "Sex" (Daly's); "Square Crooks" (Elliott); "One of the Family" (Eltinge); "Is Zat So?" (48th St.); "One Man's Woman" (48th St.); "House of Usher" (49th St.); "Love in a Mist" (Gaiety); "Alias the Deacon" (Hudson); "Great God Brown" (Klaw); "Wisdom Tooth" (Little); "Pomeroy's Past" (Longacre); "Half-Naked Truth" (Mayfair); "Bride of Lamb" (Miller); "Kitty's Kisses" (Playhouse); "Importance of Being Earnest" (Ritz); "Love 'Em and Leave 'Em" (Times Sq.); "Laff That Off" (Wallack's).

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OVER \$28,000 GROSS FOR 'SCANDALS' FIRST NIGHT

10 Front Rows at \$55 Per Seat—May Get \$60,000 On Week—Specs Stuck

The premiere of the eighth annual "Scandals" at the Apollo, New York, Monday night was scaled at \$55 top, the highest price ever attempted in the theatre, except for special or club benefit events. The gross for the first night was approximately \$28,000. The capacity for the week is estimated at \$60,000, also a new record.

George White, producer of the revue, in establishing the lofty scale, figured that if \$27.50 per ticket was paid for the opening appearance of Raquel Meller, "Scandals" should bring double that amount.

In recent seasons it has been the custom to charge \$11 for orchestra seats for the opening nights of musical comedies and revues. Once \$22 was charged, the top price for the premiere of the "Follies." Flo Ziegfeld has not since attempted such a scale.

When White's plan for a \$55 top was verified, Ziegfeld inserted extra space ads in the dailies calling at-

F 1	
\$55.00	
George White's Apollo Theatre	
1000 ONLY	
MONDAY EVE.	14
JUNE	1926
ORCHESTRA	
George White's Apollo Theatre	
West 42nd St.	
JUNE MONDAY EVE.	14
1000 ONLY	14
THE PALM BEACH GIRL	14
TOTAL	\$55.00
PREMIER	
GEORGE WHITE'S SCANDALS	

tention to the fact there would be no raise in prices for the premiere of "The Palm Beach Girl" which opens at the Globe next Tuesday at \$11 top.

Speculators grabbed some high priced paste-boards and were stuck, offering tickets in front of the house at any price.

The first 10 rows in which there are 306 seats at the Apollo are priced at \$55 for "Scandals." The next three rows, 180 seats, at \$38.50; three rows beyond that \$27.50 per ticket, while there are two rows at \$16.50 and the last three rows at \$11. The first four rows in the balcony are at \$11 with the remainder \$5.50. In addition are 16 box seats at \$27.50 and extra chairs at the same price. Standing room will cost \$5.50 each and 200 standees are expected.

\$4,200 Worth of Press Seats
The \$55 section alone will gross \$11,400. Originally there were only six rows at that price, another four rows being added. That with other shifting in seats placed the possible first night gross at \$35,000 or about \$10,000 over the first estimate.

As there are 84 press tickets at \$55, such tickets represent \$4,200, deducted from the total.

NO PICTURES FOR BORDONI

Los Angeles, June 15.
Irene Bordoni closes her Coast tour at the Columbia, San Francisco, July 3, and returns immediately to New York.

Which means she won't play in pictures, as had been claimed during the winter by her manager and husband, E. Ray Goetz.

FRANK CRAVEN STEPS IN

Frank Craven has stepped into the cast of "Going Home," opening at Werba's Brooklyn, N. Y., next Monday.

He has taken the role originally set for Homer Mason.

A. L. Erlanger is producing the comedy in association with Craven.

FINISHING EL CAPITAN

Hollywood House Dark 2 Weeks to Remedy Defects—Reopening

Los Angeles, June 15.

The El Capitan theatre, Hollywood, which closed Saturday night at the conclusion of "Charlotte's Revue," will be relieved of all mechanical defects upon reopening for the third return engagement here of "No, No, Nanette," June 29.

When the house opened two months ago, it was not entirely completed. The next two weeks will give the mechanics and builders ample time to put the house in perfect condition.

Upon the conclusion of "Nanette," the house will present "The Green Hat."

Edward D. Smith, managing director of the El Capitan, is en route to New York to arrange for fall bookings for his house.

After "The Green Hat" will come "The Shanghai Gesture."

Smith will also endeavor to line up some of the bigger musical shows for guaranteed engagements of 20 weeks on the Coast, with 12 of them at the El Capitan.

HOUSE OPERATORS RUN OUT ON TAB TROUPE

Is First Stranding Case for Cal. Labor Bureau—Meicklejohn and Dunn Concerned

Los Angeles, June 15.

The State Labor Bureau is now investigating its first case of a stranded theatrical troupe in this state, and under their new ruling that the agent must be responsible for all bookings it is likely they will see that the stranded people are finally paid.

The case in point concerns 15 members of a musical tab which stranded Friday night at the Colonial, San Diego, when the show was closed without notice by Brookhart and Coates, who operated the house and are said to have disappeared owing the company \$500 salary for the week. Brookhart is a former vaudeville mind reader and astrologist.

State Labor Commissioner Low sent for Meicklejohn and Dunn, who booked the people into the house, and asked for an explanation. The agent said that the managers of the theatre were regarded as reliable, as they had presented credentials in a business and banking way. An investigation is being carried on by the Labor Bureau to determine the responsibility for the amount of money owed the troupe, as well as who will transport them back to Los Angeles.

Woodward's Stock String

Chicago, June 15.

O. D. Woodward was in town last week on business in connection with a new dramatic stock projected for the coming season in Kansas City. Woodward now has a stock in St. Louis and another closed Saturday in Cincinnati.

It is understood he has entered into negotiations with the Shuberts with a view to installing stocks in some of the houses affiliated with the latter firm.

Woodward has been very successful in operating big city stocks.

Basil Sydney & Mary Ellis In "Romeo and Juliet"

Basil Sydney and Mary Ellis will co-star next season in a revival of "Romeo and Juliet," with the producer as yet unnamed.

Mr. Sydney and Miss Ellis have been reported as engaged matrimonially for some time. The former was recently the husband of Doris Keane, while Miss Ellis was married to Edward Knopf.

Mary Eaton with C. B.

"Kid Boots" will not have Mary Eaton next season, but Charles B. Dillingham will. The Dillingham office so announced yesterday.

It said that the Ziegfeld-Eaton contract has been passed on to Dillingham, who will star Miss Eaton in a new musical by Otto Harbach, Anne Caldwell and Jerome Kern.

DUFFY AND CATLETT ON 'GENEROUS' ACTORS

Stock Manager Asserts Comedian Left \$400 Board Bill After Receiving \$8,500

San Francisco, June 15.

Henry Duffy is off "generous" actors and in particular is nursing a grievance against Walter Catlett as an aftermath of the ill-starred production of "Honey Girl" for which Catlett was imported from New York.

It appears that Catlett agreed to come West for \$1,150 a week on a ten weeks' contract basis. Duffy agreed, "Honey Girl" opened and promptly flopped in the Casino where Duffy forced it for two weeks, finally moving it over to his Alcazar for two more. Then he put into rehearsal "Battling Butler," intending to use Catlett in the piece.

Catlett, according to Duffy, said he didn't see much chance of success for the piece and did not like to see Duffy go farther "in the box." Catlett agreed, so Duffy asserts, to step out, take four weeks' salary and call matters square. Duffy thought this was fair enough and even generous. He dismissed the rest of the company, calling off the "Buttler" rehearsals.

A day or two later, so Duffy further contends, Catlett announced, Duffy alleges, that he couldn't go through with his offer for if he did he couldn't meet his obligations and be able to leave town.

Duffy and Catlett sat down with paper and pencil and when they were all through Duffy finally paid up to the tune of \$8,500 for Catlett's services for four working weeks. For his \$8,500 he got a settlement in full statement from Catlett.

But—and here's the part that got under Duffy's skin, Catlett, at Duffy's suggestion, says Duffy, had gone to a theatrical hotel in town where he was given a suite of three rooms for the price of one. His bill during his stay amounted to close to \$400. When ready to leave, Catlett, so Duffy charges, went to the hotel manager and said that he, Catlett, had not been paid by Duffy; that Duffy didn't have the money and consequently he, Catlett, could not pay the bill but would give the management an order on Duffy. This was accepted.

Duffy didn't find out about this until Catlett had departed eastward. Since then he has been asked by more than a few of his friends if the story Catlett had told around was true. And then Duffy hit the ceiling and has been hitting it ever since every time he thinks about it.

W. K. Hill, Pres. T. P. R.; Regular Ticket Elected

Walter K. Hill was elected president of the Theatrical Press Representatives of America at the fourth annual election recently, succeeding Wells Hawks, its first and only president for three years, when the T. P. R. formed.

All on the regular ticket were elected without opposition.

Other officers: Charles Emercon Cook, New York vice-president; May Dowling, woman vice-president; George A. Kingsbury, traveling vice-president; Harry A. Ridings, Chicago vice-president; Mark Wilson, Philadelphia vice-president; John W. Luce, Boston vice-president; Louis Hasse, Atlanta vice-president; Michael C. Coyne, San Francisco vice-president; William B. McCurdy, Seattle vice-president; Bert Lang, Canadian vice-president; Helen Hoerle, recording secretary; Francis E. Reid, corresponding secretary; S. M. Weller, treasurer.

Board of governors: S. I. Conner, Willard D. Corey, Campbell B. Casad, Dixie Hines, Willard Holcomb, Beulah Livingston, John L. Peltret and A. P. Waxman.

Delegates to the International Theatrical Association convention, Walter K. Hill and William M. Roddy, with S. Goodfriend and A. P. Waxman, alternates.

Julian Mitchell Ill

Julian Mitchell, staging the Ziegfeld "Palm Beach Girl," was taken ill last week and forced to stop work.

Joseph Santley will finish the job. Edward Royce will stage one number.

INSIDE STUFF ON LEGIT

(Continued from page 36)

managers with contempt before it reached the hands of Mae West. An agent who tried to place the play left the script with a producer who a few days later gave the script back with this comment: "Take this thing out of here and never come into this office again."

Al Jolson has become the owner of a Hispano Suiza, trading in his special Lincoln sedan to navigate behind the flying stork emblem.

Of the different road attractions weathering what warm weather has been encountered to date four companies headed by magicians have reported profit.

Hudson Linton, actor, 85, who for the past five years has been living in the Actors' Fund Home, Staten Island, N. Y., is crossing the Atlantic Ocean to see his brother, Rev. Richard Hudson, 83, rector St. Johns Church, Bury, Lancashire, England. The venerable actor sailed June 12 on the "Adriatic." The expenses for the trip have been assured by Linton's brother.

David Belasco's simultaneous attack of neuralgia and lumbago at Atlantic City prevented him seeing the last 10 days' showing of the two weeks' preliminary playing of "Fanny," starring Fannie Brice, which he booked principally so he could watch it and work on it. He returned from the spa Friday, not able even to join the company at Trenton, where it played the second half of the remaining week. The production has been moved into the Lyceum, New York, for next season. Belasco is reported active and on his feet once more.

Sophie Tucker rehearsed for four days in her bedroom, laid up with a bronchial gripe. She opens June 28 in Detroit with Lemaire's "Hello Paris." The delay awaiting Lester Allen's return from England, and the interrupted rehearsals through Ted Lewis playing Newark last week, required daily work on the book. So there were foregatherings at strange hours in Sophie's apartment. She had sufficiently recuperated to work in a theatre Monday. The show is booked for the Woods, Chicago, July 4.

E. L. Doheny, the oil magnate, is building two theatres in Los Angeles. Both are designed for legitimate attractions but at least one may have a stock policy. The first to be completed will be called the Doheny and has been set to get the coast company of "Gentlemen Prefer Blondes," Nov. 1. The admission scale will be \$10 top.

There are six new theatres building in Los Angeles and Hollywood. How the builders expect to book attractions for them is a mystery to Eastern showmen.

LITTLE THEATRES

The new theatre which is part of the recently completed Women's City Club building in San Francisco was formally opened last week by Ben Legere and an organization of semi-professional players presenting Herman Bahr's "The Master." Legere played the titled role. It is planned to follow with other offerings. "Processional" probably will be the next.

The Theatre Arts Club of San Francisco began its third year of monthly programs last week under direction of Talma-Zetta Wilbur and offered a bill of five plays. The schedule included "The Giant Stairs," by Wilbur Daniel Steele; "It's Time Something Happened," by Arthur Doyle; "Old Walnut," by Alena Harris; "The Tiger in 'Em," by Ernest Howard Culbertson, and "Post Mortems," by Charles Devine.

Joan Burroughs, daughter of Edgar Rice Burroughs, author, Wanda Grazer, George Callegia, Joe Kearns, Fernando Rodriguez, Birdie Ray, Pete Ziegler, Margie Cate, Jane Fuller, and Roland McBurney, were in "Enter Madame," staged at the Sum Toy Sho theatre, Los Angeles, by Marta Oatman.

"Rastus Down on the Levee," a marionette comedy, was staged in San Francisco by the Blanding Sloan Shack Theatre with a second offering, "Rastus Plays Pirate." The levee play was in six scenes. Six persons operated the puppets.

Irving Pichel, who staged "The Great God Brown" at his Berkeley (Cal.) Playhouse and later gave two special matinees in the Curran theatre here, lectured on the same play in the Paul Elder Gallery last week.

The San Francisco Players Guild has inaugurated a school of acting to be directed by Reginald Travers.

Hollywood, Calif., will have its own little theatre, patterned along the line of the Theatre Guild of New York. This will be a small house in the French Village, a community project on Hollywood boulevard, near Cherokee street. Alfred A. Cohn, scenario writer and heretofore one of the prime movers of one-act plays at the Writers' Club, is one of the backers of the project. A \$220 top will prevail.

Lawrence Paquin, of Carnegie Tech., has been appointed successor to J. B. Gifford, who resigned as head of the dramatic art department of Drake University, Des Moines.

Gifford will teach a year at Washington University and then go to University of Oklahoma as head of the dramatic department.

STOCK NOTES

Ascher's Drake, Chicago, under construction at Montrose and Drake avenues, is to house the present Chateau stock players starting Sept. 1. Theatre seats 1,800.

Kathryn Givney, National Stock, Washington, closed with that company May 29, and with Mina Gombel, sails shortly for a vacation in Europe.

The musical stock at the Palace, Port Richmond, S. I., wound up last week for the house going dark for the summer.

Fred Weber will reopen the Warrington, Oak Park, Chicago suburb, in the fall. The date has been set for October 4 with local backing assured. Weber had a moderately successful season at the house.

Horace Sistrare and H. G. Clarke will close the Majestic, Waukegan, Ill., stock, June 19 and reopen in August. They have 40 odd weeks to their credit. Another stock operated by the partners in Sioux City is about to close because of poor business resulting from the heat.

The Lewis and Worth Stock has closed in Dallas.

Ralph Bellamy, leading man in stock at the Princess, Des Moines, last season, is backed by his father, Rexford Bellamy, Chicago advertising man, in negotiating a lease on the Princess for next season.

They will open about state fair week with a rep company. Bellamy will play leads.

The Ralph Cloninger Players at Wilkes, Salt Lake, did "Mauret," a play written by Cloninger, as the close of their season. Mr. Cloninger has been in stock in Salt Lake City for seven years.

F. James Carroll opened his second summer season of stock at Goldstein Brothers' Colonia, Pittsfield, Mass., last week, presenting "Laff That Off." The company consists of Arthur Bouvier, director; Charles Harrison and Lois Jesson, leads; Edith Bowers, William Townshend, Malcolm Arthur, Gordon Anderson and Beatrice Anglin.

Pauline MacLean Players opened their annual summer stock engagement at the Colonial theatre, Akron, O., last week, offering "Little Miss Bluebeard." The company includes Pauline MacLean, Edward Clarke Lilly, Nell Buckley, Louise Huntington, Henry Hicks and Jerry O'Day.

The Poli Players Saturday closed a season that ran only seven weeks at Poll's Hyperion, New Haven.

My Players opened at Meyers Lake Park theatre last week, offering "Why Men Leave Home." Charles K. Brown is manager.

LUELLA GEAR'S LIEN UNRECORDED, NOT GOOD

Echo of "When Summer Comes" Flop — Costume Maker Held Bill of Sale

Washington, June 15. Luella Gear lost the decision here in the local courts in her attempt to collect, under a mortgage covering the scenery and costumes, \$5,000 advanced to Hammerstein and Quinn, Inc., who sponsored "When Summer Comes" with James Barton and Miss Gear featured. It folded up here after a week at Poll's theatre to possibly the prize low gross of the 1924-25 season.

Miss Gear's local attorney endeavored to convince the court that the mortgage, though not recorded, should take priority over a conditional bill of sale that was recorded and held by the makers of the costumes.

It was further argued that inasmuch as the costume company sued for the recovery of the costumes, securing an attachment, that the conditional bill of sale was vacated. Also it was stated that in not actually taking possession of the articles attached, which was not done, a watchman being placed in charge to enable the show to continue, that the attachment was not carried out.

The Justice withheld decision for several days.

Another angle came out during the proceedings when it was disclosed that the only money taken in at the box office, about \$4,500, was turned over to the Shuberts to cover the guarantee to the house.

The marshal, pending the trial of the case, sold the costumes and scenery, securing approximately \$3,000. This will now be turned over to the costumers.

Benny Stein Heaved Chair At Small Change Yeggs

Benny Stein got the scare of his life Friday night when he found two yeggs working on a small safe in the box office of the Lyric, where "The Cocoanuts" is running.

Stein decided to take a bus ride and wanted his overcoat. The sight of the men working on the strong box was too much for him, and instead of taking the air, he picked up a chair and threw it at the robbers.

The yeggs made a rush for Benny, knocking him over and taking a punch or two before making a getaway. The men went out side exits, climbed to the roof and down the 43rd street fire escape. They got only small money, about \$40 being missed.

Monday, Benny was still shaking from shock.

Woods 3 Months' Dash

A. H. Woods dug out his pearl gray topper and suddenly dashed for London Saturday. Al left word he might be gone three months, having taken a bunch of scripts along.

Woods' jaunt spoiled a set of perfectly good vacation plans framed by Martin Herman. The L. P. A. of which Marty is a member, is off for the mountains next month. Marty figured on going along. Now he will stick around and peruse travel literature.

MORRIS' "BIG STIFF"

A three-act farce named "The Big Stiff" has been written by Gordon Morris, son of William Morris, the actor. It will be given a try-out during this summer.

The younger Morris also wrote "Jack in the Pulpit," produced last season at the Princess, New York.

FAY BAINTER'S COMEDY

"Sour Grapes," comedy by Vincent Lawrence, has been set as Fay Bainter's starring vehicle next season when she returns to the management of William Harris, Jr.

Miss Bainter appeared in "The Enemy" this season because of her former manager's inability to secure a suitable vehicle in which to project her.

Eltinge Returning

Los Angeles, June 15. Julian Eltinge will return to the speaking stage next season. He has made arrangements with Al Woods for the latter to star him in a comedy entitled "That Blonde Lady."

Royce's Counterclaim

Edward Royce, stage director, has a \$25,000 counterclaim against the Vanderbilt Amusement Co. he is anxious to reinstate, and argued an appeal on Friday to have the matter revived. Originally the counterclaim was dismissed.

The Vanderbilt Co. is suing Royce for \$4,000, advanced the stage director for services he was rendered in mounting "Irene." That contract, calling for a 10 percent interest in the net profits to Royce, was later called off by agreement and the Vanderbilt Co. has been since trying to recover the \$4,000 advanced.

Trial on that issue comes up in the fall.

Curran's 'Twinkle Toes' as Frisco Show with Buzzell

San Francisco, June 15. Homer Curran is going into the producing and has acquired the coast rights to "Twinkle Toes," which he plans to bring into his local house the first week in July.

Rehearsals will start this week with the three principal comedy roles in the hands of Ed. Buzzell, Eddie Nelson and Charles Howard.

Sammy Lee has been brought from New York to stage "dance numbers."

Curran also has acquired the rights to "The Cradle Snatchers" for coast presentation.

U. of C's Playlet Contest

San Francisco, June 15. The Playshop group of drama workers in the University of California is announcing a one-act play contest. Two prizes will be offered, one of \$25 and the other \$10, also a production for the winning scripts. Contestants must have their offerings in the hands of Mrs. J. Evan Armstrong, 6416 Regent street, Oakland, Cal., before Nov. 1, 1938.

The rules governing the contest say: "The play must be original; not an adaptation, nor hitherto produced; the author must live near enough to Berkeley to attend some of the rehearsals and the performance; the plays must be submitted without the author's name which, with address and return postage, must be enclosed in a sealed envelope bearing on the outside only the play's title."

The judges are George C. Warren, drama editor of the San Francisco "Chronicle," Everett Glass, director of the Berkeley Playhouse, and Mrs. Bartlett Heard.

Photoradiogram Service

Marconi's Wireless Telegraph Co., Ltd., is soliciting business for its photoradiogram service. At the same time it is disclaiming any responsibility for non-transmission, non-delivery, quality of reproduction, error or omission, damage, etc.

The campaign is not only on behalf of newspapers, but urges advertisements be radiogrammed for simultaneous publication on both sides of the Atlantic.

The charges for photographs range from \$50 to \$60 depending on size, up to a 7-inch depth.

"ACE" PLAY OPENING

"Ace in the Whole," comedy by James P. Judge, sponsored by Walter Campbell, will get under way at Ashbury Park next Monday (June 21).

The cast includes Fuller Mellich, Ralph Theodore, Fuller Mellich, Jr., Louise Carter, William Melville, Hartley Power, Dean Raymond, Thomas Gunn, Eleanor Ryan and Nancy Marvin.

"WHISPERS" ON BROADWAY

"Whispers of 1926," musical revue, written, composed and staged by Kenneth Burton as the closing bill of the May Desmond Players at the Desmond, Philadelphia, last week, may be reproduced for Broadway.

Burton, author-composer, will produce the legit version financed by Philadelphia capital.

GUILD HAS "RADIO KISS"

"The Radio Kiss," by Nicholas Evrenoff, has been secured for production next season by the Theatre Guild.

The Guild sponsored the same author's previous work, "The Chief Thing," this season.

1 SHOW OUT

Although this is the time for Broadway closings in flocks, only a few attractions have dropped out this month. But one important departure is carded for this week.

"Nanette," produced by H. H. Frazee, will end a 40 weeks' run at the Globe Saturday. Because the manager kept the attraction off Broadway a year after its Chicago opening and sent others companies on tour, there was some doubt whether "Nanette" would land solidly in New York. A season's engagement was accomplished. Up to the first of the year and beyond the weekly pace was rated around \$27,000 and more weekly. Trade eased off slowly after Washington's Birthday, and lately was around the stop limit of \$14,000.

NO, NO, NANETTE
Opened Sept. 16. Received good notices.
Variety (Ibex), said, "cinch for season on Broadway."

"Beyond Evil," independently produced, closed last week after playing one night. Court proceedings followed and though announced to resume, it failed to reopen.

BEYOND EVIL
Opened June 7. Played one performance. Greeted with most derisive notices of many seasons. Leading woman, Mary Blair, also viciously panned.

Rahman Bey, the Egyptian fakir, held over the first three days this week at the Selwyn.

"The Cenci," an old play offered at the Lenox Hill, will stop Saturday.

Agnes Sanford Trying Stock for Experience

Agnes Sanford, from musical comedy, is taking a course in dramatics as the leading lady of the Bijou Players at the Bijou, Savannah, Ga. Wills Claire is Miss Sanford's lead.

The comedienne has been in musicals and of considerable experience, her decision to essay dramatics precipitating the stock training.

AHEAD AND BACK

Tommy Thomas, formerly assistant treasurer of the Century, is now treasurer of the Imperial, New York. Miss Gettlinger, also from the Century, is his assistant. They succeeded Willie Kurtz and Miss Hirsh, who were in the Imperial box office for two seasons, and in the Shubert employ for a number of years. It is understood they will be assigned other theatres when the season opens.

"Seeing Paris" at Woods

Chicago, June 15. "Seeing Paris," a revue holding Sophie Tucker, Ted Lewis and Lester Allen, will follow "The City Chap" into the Woods July 4.

The revue now in formation was intended for the Garrick but its prospects were switched to the Woods when it was seen that "The City Chap" would pull stakes.

"MAGNOLIA" JUNE 28

"Magnolia," the new all-colored show, with book and lyrics by Alex Rogers and music by "Luckey" Rogers, has its initial presentation at Atlantic City, June 28. The show is booked to open an anticipated summer "run" at the Sam Harris theatre, New York, July 5.

The cast complete comprises the authors, Eddie Hunter, Dodo Green, Dave Stewart, Lena Roberts, Hilda Rogers, Emma Jackson, Mrs. "Razz" Williams, Percy Colson, Claude Lawson and Snippy Mason.

GUEST STARS AT CENTRAL

Chicago, June 15. The Central, closed for a couple of weeks, is expected to reopen shortly with "Give and Take." It is said the Meyer, Stern, Gaul, Kerwin and Sexton, who have the house, plan a series of "guest star" productions.

No announcement has been made but it is reported Tom Wise, Jack Norworth and Fiske O'Hara have already signed.

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 (213th week). Weather still main factor in keeping a number of shows on list longer than expected: run leader holds to real trade; last week, \$10,000.

"Alias the Deacon," Hudson (30th week). Money-maker, though not big gross-getter; on tour should clean up; business now between \$7,000 and \$8,000.

"A Night in Paris," Casino de Paris (Century Roof) (21th week). Seems to have developed a natural draw among transients; estimated holding to more than \$20,000 weekly.

"At Mrs. Beam's," Guild (8th week). Lynn Fontanne and Alfred Lunt leaving cast, with Estelle Winwood and Earle Larimore replacing; business fairly good and summer try will be made, though eased off again last week to about \$11,000.

"Beyond Evil," Cort. Only played one night; court action over sudden closing, but when resumption attempted there was no audience; just a bad boy.

"Bride of the Lamb," Henry Miller (13th week). Excellence of Alice Brady's performance credited with good portion of draw; not a summer show, but still making money at nearly \$8,000.

"Bunk of 1926," Broadhurst (9th week). Closed two days last week by citizens' play jury; resumed after injunction proceedings on Wednesday, and in six performances got \$11,000 on strength of publicity; court decision deferred until next Friday.

"Cradle Snatchers," Music Box (41st week). Takings for last week around \$13,000; previous holiday week, \$16,000; still making net profit.

"Garrick Gaieties," Garrick (6th week). Will probably play through summer as last year; business holds to excellent figure at \$2.75 top in moderate-sized house; over \$8,500 claimed; scale boosted to \$3.50 top.

"Craig's Wife," Morosco (36th week). Left out of list two weeks in error; Pulitzer prize winner got well over \$12,000 both weeks; last week, \$11,000 to \$12,000; excellent trade for this stage of run.

"Great God Brown," Klaw (21st week). Theatre Guild has house under management and will keep it open as long as attraction is satisfied; show under other management; making some profit; \$7,000.

"Iolanthe," Plymouth (9th week). Splendid Gilbert and Sullivan revival playing to between \$17,000 and \$18,000 right along; making real coin and stands out among musical hits.

"Is Zat So?" Chanin's 46th Street (7th week). Only show on list thus far to cut matinees; in that way operating expense lessened through 25 per cent. salary reduction; cut-rated and getting \$6,000 to \$7,000, which appears enough.

"Kongo," Biltmore (12th week). Confident this tropical meller will go through summer; business lately grooved at \$10,000 or a bit more; some cut-rating in balcony.

"Kitty's Kisses," Playhouse (7th week). Modest musical making money at \$11,000.

"Laff That Off," Wallack's (34th week). One of most consistent cut-raters on list; average business approximately \$5,000; turns profit both ways with house and show management the same.

"Love in a Mist," Gaiety (11th week). Memorial Day week saw best gross to date of about \$9,000; last week a bit over \$8,000; both house and show turning weekly profit.

"Lulu Belle," Belasco (19th week). Predictions are for a year's run in lieu of consistent capacity pace and agency demand; bettering \$21,000 weekly.

"No, No, Nanette," Globe (40th week). Final week; accomplished a season's run despite half a dozen out-of-town companies; eased off to \$14,000 mark lately; "The Palm Beach Girl" follows next Tuesday.

"One Man's Woman," 48th Street (4th week). Rated raw play, which explains growth of business from a few hundreds nightly to over four figures; last week estimated at nearly \$9,000.

"One of the Family," Edlino (26th week). A matter of weather for this one and others; takings around the \$5,000 mark claimed to turn a profit.

"Pomeroy's Past," Longacre (9th week). Cut rating and salary reduction placed light comedy on summer basis and at \$6,000 to \$7,000 can continue indefinitely.

"Sex," Daly's 63d Street (8th week). Something of a wonder as to

drawing business; \$14,300 quoted for last week; virtual capacity; scale of \$3.30 top originally set because cut rating was anticipated.

"Song of the Flame," 44th Street (24th week). Will go into July and may extend further; business of late paced between \$22,000 and \$23,000.

"Square Crooks," Maxine Elliott's (16th week). Doesn't draw much in actual gross but hooked up to make money at modest figure; around \$4,500 with cut rates supplying most of trade.

"Sunny," New Amsterdam (39th week). Arrival of summer musicals not expected to interfere with great draw of this one; weekly takings always around \$43,000 mark, capacity.

"The Cocoanuts," Lyric (28th week). Took sudden jump two weeks ago and new numbers added last week directed attention to show; takings up around \$25,500; looks set for summer now.

"The Girl Friend," Vanderbilt (15th week). Better business now than in early weeks; attraction credited with making weekly profit; paced at better than \$12,000.

"Scandals," Apollo (1st week). Eighth annual edition of revue opened Monday night at \$55 top; biggest scale ever attempted; important cast array; won much favorable comment at Atlantic City tryout; agencies reported handling premiere tickets below stamped price.

"The Great Temptations," Winter Garden (5th week). Three matinees weekly which is policy of the house; afternoon trade not capacity but night trade virtually so; gross biggest on list; \$45,000 or more.

"The House of Usher," 49th Street (5th week). Co-operative plan accounts for low gross; show sticking; moved here from Mayfair last week.

"The Last of Mrs. Cheyne," Fulton (32d week). Leads appear to have changed minds about laying off and summer stay may be tried; business about \$13,000 weekly, indicating a profit at a figure less than originally stated.

"The Man from Toronto," Selwyn (1st week). English show recently revived on the other side; presented here in 1918 by the late Henry Miller under title of "Perkins"; opens Thursday.

"The Merry World," Imperial (2d week). Premiere Tuesday; in seven performances at \$5.50 top estimated takings \$20,000; cast partly English players; attraction won favorable notices but trade not exceptional.

"The Patsy," Booth (26th week). Consistent money maker without reaching going to figures; average trade between \$8,000 and \$9,000; nearly reached latter figure last week.

"The Shanghai Gesture," Shubert (20th week). Has settled down to big money here, business bettering that at the Beck where drama played first four months; \$24,000 last week.

"The Vagabond King," Casino (39th week). Expected to go through summer; business up and down but takings last week bettered \$25,000, big money for this stage of run.

"The Wisdom Tooth," Little (18th week). Theatre not a summer house and takings of \$6,000 to \$7,000 indicate engagement is nearly through; fared very well for a time and made money.

"Vanities," Earl Carroll (50th week). Getting ready for a new "Vanities"; present show has almost reached year mark; trade reported moderate; about \$16,000.

"What Every Woman Knows," Bijou (10th week). Like "Iolanthe," Barrie play is a stand-out revival; continues to draw smart audiences; weekly takings averaging \$10,000.

Outside Times Sq.—Little—Revivals New "Grand Street Follies" opened Tuesday night; "The Half Naked Truth," very little at Mayfair first week; "The Importance of Being Earnest" (revival) continues at Ritz; "The French Model," a revue, opened at Grove Street theatre Monday; "The Cenci" winding up at Lenox Hill.

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Bill Macart's Lost "Sap"

Bill Macart (Macart and Bradford) lost a script of "Willie, the Sap," from his room last week. Mr. Macart had written it with Ed Wynn in view.

The story is of a "sap" who is an old promoter.

Macart believes the script was stolen.

"QUEEN HIGH," \$17,000 IN "TEST WEEK"

Show Slated to Stay Until Aug.—'Gay Paree,' \$17,000; 'Poor Nut' Quits at \$8,000

Philadelphia, June 15.

The situation on summer prospects here is beginning to clear up. It can be pretty definitely stated now that only two houses will try to go through the entire summer, these two being the Walnut and Chestnut. The former house now has Bill Tilden's new comedy, "They All Want Something," announced for three weeks, and then Grace George in a dramatic tryout, "Arlene Adair." This is something entirely new and strange for Philly, which has had few enough shows of any kind opening on the fifth of July, and never a dramatic offering. After that, the house will get a musical comedy, and is understood to be booked solidly throughout the summer and well into next season.

Last week was considered the big test for "Queen High," at the Chestnut, with the Shriners' convention over and gone, and rival attractions thinning out. The result was highly gratifying to the management, the gross just about hitting \$17,000. The show should at least stay until the first or second week in August when it may lay off a fortnight before opening at the Ambassador, New York.

On the other hand, although "Gay Paree" has done better at the Shubert than most people expected, and is almost definitely certain not to stay for the summer. The theatre will have no immediate successor but is due to reopen early in August with a big musical. Johnson has been generally rumored as the attraction. The Broad, which closed its regular season with "The Poor Nut" Saturday night, reopens next Monday with a season of advertised "summer stock" by the Hedgerow Co., prominent "little theatre" group from Rose Valley. This time they have leased the Broad for three weeks, with the understanding that if business holds up they will remain all summer. Their scale will be \$2 top, with popular-priced matinees. Their first offering is "Captain Brassbound's Conversion," a Shaw comedy which has never been seen here. Alwyn Joslyn and Mary Law, both legit players, will play the leads. It is also rumored that Jasper Deeter, director and impresario of the company, will bring a couple of guest stars of importance here for week engagements.

Estimates for Last Week
"Gay Paree" (Shubert, 4th week). Dropped considerably, but did fair business; about \$17,000; won't stay much longer.
"They All Want Something" (Walnut, 1st week). Tilden comedy proved much better than expected, and first-night audience liked it; in for three weeks; "Kosher Kitty Kelly," down to \$6,500 last week, maybe less.
"Queen High" (Chestnut, 10th week). Getting into long-run class and winning reputation and business accordingly; last week, considered test, saw gross of about \$17,000; looks set for summer.
The Broad is dark this week, re-opening Monday with summer stock. "The Poor Nut," in fifth week, improved considerably; \$8,000 or better grossed.

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M. Vokes Recovers \$3,370 As Salary From Woods

A. H. Woods has paid a \$3,370 claim for salary made to Equity by May Vokes, but Woods will sue Flo Ziegfeld for that amount. The case has been hanging fire since last season.

Miss Vokes withdrew from "Annie Dear" to appear in a Woods production "The Cat Came Back," which failed in Chicago. Her contract called for a minimum engagement of 10 weeks, four of which were played.

Later Ziegfeld planned to reopen "Annie Dear," starring Billie Burke and sough: Miss Vokes from Woods, the latter agreeing. Ziegfeld thereupon sent Woods a letter stating he would be responsible for the balance of the Vokes contract.

Miss Vokes was not informed and her claim was filed with Equity. The latter asked payment from Ziegfeld, who had changed his mind about "Annie Dear." Ziegfeld replied the matter was between Woods and Ziegfeld and not Equity.

The upshot was payment of the claim by Woods with the proviso that Miss Vokes assign her contract to him, that he might have the basis for a suit against Ziegfeld.

\$18,000 TOPS BOSTON

"Dearest Enemy" Leads "Merry Merry" \$14,000—"Green Hat" \$12,000

Boston, June 15. "Dearest Enemy," in its first week at the Tremont, did by far the best business recorded in the city last week. The show registered just under \$18,000.

"Merry Merry," continuing at the Plymouth, has fallen off and slipped to \$14,000.

"The Green Hat," at the Wilbur, did about \$12,000, which is about the business the show has been doing the past couple of weeks.

Estimates for Last Week
"Merry Merry," Plymouth (7th week). \$14,000 last week.
"The Green Hat," Wilbur (6th week). \$12,000.

"Dearest Enemy," Tremont (2d week). Opened to \$18,000, and is figured a strong attraction.

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'RAIN,' FRISCO, \$25,000; ONLY IN FOR 2 WEEKS

"Patsy" Did \$14,000 Last Week—Duffy's Stocks Both Profitable

San Francisco, June 15.

After many months of losing weeks with indifferent attractions and periods of forced darkness, the Columbia seems to have hit a pay streak. It first showed itself with the Duncans in "Topsy and Eva," this show gathering over \$150,000 gross during its stay. Now comes Jeanne Eagels in "Rain" with virtually a sellout at every performance. The "Rain" engagement is limited to two weeks, although the advance sale indicated the show could remain indefinitely. During its first week "Rain" practically didn't play to an empty seat, playing to \$25,000.

"Rose-Marie," at the Wilkes, opening badly its first week, jumped materially on its second and last. The buy was easily a \$2,000 or \$3,000 increase over the initial seven days. Last week, \$15,000.

At the Curran "Patsy," in its fourth week, slipped a little, but the gross was fairly good at \$14,000. This show has not caught on as might have been expected. It is a great eye entertainment, but lacks voices, probably responsible for its failure to click profitably.

Henry Duffy's Alcazar with "Kempy," holdover, had a good week at \$6,500. It probably will be held on for a few weeks yet.

Duffy's President had "The Bat," which opened big, but slipped a little during the week. Gross, however, profitable at \$5,000.

At the Capitol, "The Lost Battalion" (film) in third week held up fair, with \$5,500.

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"TOPSY AND EVA" \$18,800

First Week of Repeat Date in L. A.—Charlot Show Closed to \$17,200

Los Angeles, June 15.

Business was good last week in the theatres.

"Topsy and Eva," in their first week of a repeat date, got \$18,800 at the Mason, while the final week of "Charlot's Revue" at the El Capitan in Hollywood jumped to \$17,200. "Naughty Cinderella," the Bordonville vehicle, got \$14,500 in its second week at the Biltmore.

In the stock houses the second and final week of "The Bride" showed \$3,900 at the Morosco, while the first week of "Kempy" at the Majestic was \$5,000. Will Morrissey's revue at the Orange Grove got \$6,000 in its seventh week and moves Sunday from the Orange Grove to the Majestic.

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FUTURE OPENINGS

"The Imaginative Girl"

Edgar Selwyn will open "The Imaginative Girl" in Stamford, Conn., July 29. The piece is by Roi Bryant and Harry Durant.

"Kid 'Em Along"

The title is tentative. George MacFarlane is producing the farce due to open at Great Neck, L. I., July 5. The cast includes Jay Wilson, Taylor Graves and Louise Kelley.

"Black Velvet"

Frank Keenan will be starred, listed for premiere at the Playhouse, Chicago, July 5. It is the first attraction booked there by John Tuerk, who is now managing the theatre.

HOT WEATHER BUMPS CHICAGO

'Blondes' Drops \$2,000—'By the Way' Good at \$15,000

Chicago, June 15.

A sharp week-end slump pulled down legit totals for the 11 operating theatres last week. Low matinee trade also was a contributor. Sudden hot weather emptied the lobbies matinee and night on Saturday.

The forceful sales for "Gentlemen Prefer Blondes" came in for a slump to the extent of about a \$2,000 drop. "By the Way," the town's newest arrival, showed life at the Garrick. At least four of the attractions are engaged in cut-rate tickets, none of them, however, getting more than a thin response from same.

Six of the 11 attractions, while being tabbed with small weekly grosses, are sticking on the right side of the ledger, because of low operating expenses. "Blondes" remains foremost in the real demand with "By the Way" closely approaching the next best call held for the last five weeks by "Artists and Models." The Apollo attraction is wholly saved by a window sale.

The approaching Eucharistic congress is sponsoring much speculation by the legit managers. The programs for the congress visitors, however, may detract from a real demand for the legit theatres.

Estimates for Last Week
"The Home Towners" (Four Cohan's, 6th week). Nothing spirited about demand, but moderate figure of \$10,000 probably offers encouragement.

"The Divorcée" (Harris, 4th week). With house having no rent and the probability of a 50-50 contract split, it's profit both ends on \$3,000 to \$9,000 gross business; figures to keep house open until arrival of first play of new season.

"Out of the Night" (Cort, 6th week). Another attraction wisely rigged up for low summer trade; possible to stick in at \$6,000.

"Artists and Models" (Apollo, 6th week). All sorts of salesmanship produced, but cannot strike pace expected; \$20,000 and thereabouts not usual figures here at this period of the warm days.

"Gentlemen Prefer Blondes" (Selwyn, 7th week). Went off last three performances of week, probably due to the hot weather; stuck around \$18,000.

"Weak Sisters" (Adelphi, 5th week). Gets a lot of drop-ins; if any advance sale would better its \$6,000.

"By the Way" (Garrick, 2d week). Fine newspaper reviews, showing best life of any show since "Blondes" premiere; figured \$15,000 or little better; given outside chance for five weeks of good summer money.

"The City Chap" (Woods 3d week). Extra newspaper ads utilized to increase attention; about \$14,000. "If I Was Rich" (La Salle, 6th week). House making money and possibility company is likewise at \$7,500.

"Castles in the Air" (Olympic, 30th week). Hasn't responded to the opportunity furnished by lack of musical play competition; still lingers around \$20,000.

"The Arabian" (Studebaker, 6th week). Like all others, felt the week-end decrease; around \$5,500.

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\$16,500 for Meller in

Two L. A. Performances

Los Angeles, June 15.

Raquel Meller did \$16,500 in two performances at the Biltmore, Sunday and Monday night, the Bordonville troupe laying off on Monday night to accommodate the Spanish disease. The angle there is that both attractions are under the same management, that of E. Ray Goetz, Miss Bordonville's husband. Of the gross, \$9,000 was obtained at the opening.

Meller goes from here to San Francisco, playing there June 20 and 21, then she returns immediately to New York and sails for Paris, returning to the coast in October to make a picture and in January she plans to resume her American tour.

For her screen debut there are negotiations on with Samuel Goldwyn and Famous-Players, with the possibility being that she will accept the Famous offer, as it is more lucrative.

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PLAYS OUT OF TOWN

SUNSHINE

New London, Conn., June 9. A "comedy of kindness," by Henry C. White, staged by Victor Morley (producer, not named).
 La Fayette Putnam.....Robert Cavanaugh
 Charley Woods.....Robert Craig
 Emily Whitaker.....Eleanor Griffith
 David Whitaker.....Percy Pollock
 Hattie Perkins.....Georgia Harvey
 John Florham.....Byron Beasley
 Patience Dusenbury.....Peggy Allenby

They said "Sunshine" is not a play for a star.
 You can't tell that to anyone who saw Percy Pollock play at the Lyceum here in it.

"Sunshine" is a new comedy-drama by Henry C. White, who already has "Night Hawk" and "Back Stage" to his credit. It is staged by Victor Morley. Evidently the play takes its clue from "Lightnin'" for "Sunshine." Dave Whitaker is a Lightnin'-like character, slow and easy-going old country gentleman who deprives himself for the sake of those he loves.

The title character is a country lawyer and the scenes are laid in Abbeyville, Conn. This widower in the autumn of his life is destined to learn that the girl, now 22, at whose birth his late wife died, is not his

own daughter, but the off-spring of an "affair" of his wife which occurred shortly before their marriage.

The revelation is made to him by the girl's real father, a wealthy man, who, following his own wife's death, has come to claim his child. The climax is at the close of the second act when John Florham, the girl's father, tells her the story of his predicament though withholding the names of the principals.

The daughter namelessly brands him as the lowest of men and remarks that such a father would only be wrecking the life of the girl by disclosing to her the truth. A momentous anti-climax happens before the final fall of the curtain when the girl, suspecting at last that the story involves her own parentage, insists upon the truth.

The "Sunshine" is the ingenious contrivance to dispel her suspicions. The girl returns to her lover satisfied of her legitimacy, and her real father agrees that his own disappointment was the girl's only salvation.

Wherever Mr. Pollock as "Sunshine" Dave Whitaker or Byron Beasley as John Florham are con-

(Continued from page 54)

PLAYS ON BROADWAY

SCANDALS

Eighteenth annual George White revue, book by William K. Wells and White; lyrics by E. G. DeSilva and Lew Brown; music by Ray Henderson. Costumes and curtains designed by Erte and executed by Max Weidman and Juliet; others by Gustave Weidman and W. Oden Waller. Opened June 14 at the Apollo, New York.

Personnel of principals includes: Ann Pennington, Willie and Eugene Howard, Tom Patricola, Harry Richmond, "Buster" West, Frances Williams, McCarthy Sisters, Fairbanks Twins, Fowler and Tamara, Lloyd Garrett, Arthur Gordoni (not appearing), Rose Perfect, John Wells, Bernardo DeFace (not appearing), Jane Sola, James Carty, Peggy Callimore, Jean Kenin, Scott Sisters, George White's Ballet (12), Hastings Sisters, Flo Brooks, Muriel LeCount, Laveria McCormack, Fred Lyon, Margaret Manners, Harry Morrissey, Catherine Chapman, Patricia Pursley, Peggy Mosely, James Miller, May Slattery. (The latter are show girls, etc.)

The girls number 45, 20 in the ranks, 12 in the ballet, four of whom are number one, and the rest showgirls.

A palpable "smash," specs making a "buy" for 20 weeks on the house following the Atlantic City pre-view, "Scandals" this year is handicapped by too much talent for its own good. White's biggest task, and he knows it because he commented that "every critic in New York will now tell me" that it is 45 minutes over time on the running length.

Something must be slashed out, and it will mean not only scenes and numbers, but people, several of whom are said to be on the tapis for "notices," voluntary through sparse opportunity for creditable performance, and otherwise.

One cut must be on Harry Richmond. Accounting as well as he does for himself, the overplus of Richmond as has been commented on before whether at the night club, vaudeville or on the radio, is still apparent. And this considering Richmond's highly creditable performance. Whether the "piece" of the show he is considered holding, or not, has anything to do with it, Richmond unlike his freres and seors in the show, is given ample opportunities.

The situation within the tremendous cast, which speaks for itself at a glance of the first dozen or so of the principals, has been strained chiefly because of the lack of opportunity for thorough impression. This is no reflection on Richmond, alone, as much as a "williness" on the part of the producer in signing up so much talent. The \$20,000 reported "nut" of the show weekly holds enough to warrant a "second edition" to be run in some other theatre. "Gay Paree" was thus fashioned from the overboard

"Artists and Models" material, but "Scandals" is extraneous, not only on libretto, but on talent, as well.

In total, as a production, at \$5 top, it's corking money's worth and excellent entertainment. The \$55 premiere top was more or less of a gag, considering the front rows and their majority allotment to the press and friends. Still, White alibied himself in the curtain speech with the fact the specs have been gyping the public as much in the past so why not get it at the box office, and, at that, he added, the specs mostly figured in the ticket transactions. What he accomplished most, White stated, was the publicity on the high-scaled premiere. As a matter of fact, orchestra seats at \$10 were available for the opening night.

Taking the principals in billing alignment, with Ann Pennington slightly featured through first mention and printing of her name in light caps on the program, she is over-shadowed individually by Willie and Eugene Howard, Tom Patricola, Richmond, young "Buster" West and Frances Williams. Miss Williams, in fact, inherited her excellent opportunities in two sketches through Penny's inability to handle the lines. Miss Pennington has one flash in the "Black Bottom," a White dance creation, an oddly-rhythmed dance, fulsomely produced and a highlight of the show. The finale, "Are You Satisfied?" with the principals squatting in ensemble, tells the tale. The Howards were the hit of the show, stopping the works at a few minutes shy of midnight. They were also saved for the last as the smash, with Miss Pennington preceding.

The show is given a fast start with "Talent Is What the Public Wants." The 20 gals, speaking lines in unison, cleverly declaim on the advantages of talent over nudity. Bit by bit, starting with the discarding of a hat, vestee, dress, etc., it simmers down to a strip with a few of the girls leaving their brasieres behind in the dressing room. That's the start on the nude stuff. There is considerable of it, with breast exposures, so frequent one becomes unconscious of that sort of thing after a while.

The Fairbanks Twins followed, and got over. The McCarthy Sisters (there are four or five "sister acts" in the production) were the real candy in that department, the girls looking like the proverbial million, and regaling with their personality. "Sweet Sweet" was their particular highlight with the George White ballet, a new unit for the "Scandals" (probably created because of the Hoffmann girls' success on Broadway), backing them up in a production bit.

Richman's first big number was "This Is My Lucky Day," the plug song of the show, although others stand out more distinctively. Richman handled it in excellent fashion, as he does any song material. A paragraph on Richman is as appropriate here as anywhere. It must be mentioned that this reviewer also saw the show, practically the same offering as to routine and presentation, in Atlantic City. There Richman impressed as a bit more modest Richman, a production artist who was before an intelligent audience and not strutting for the benefit of a night club clientele super-induced into sentimentality by abnormal stimulus. A semblance of affected modesty goes a long way in legit. This deviation is introduced in contrast to Richman's Atlantic City showing and his apparent return to normalcy at the New York

premiere, with his many friends in the audience giving freedom to his usually forward style.

Richman (this is the second paragraph) is a great performer; great is as literal as "great" is applied to Jolson. Richman may be a second Jolson in a few short seasons; he has everything. He lacks nothing in talent or performance but finesse in the matter of keeping himself just a bit backward. With Richman on so often and so often acclaimed, the psychology is that he becomes surer each time, so that the getaway and his impression tend to nullify the hitherto excellent work.

Returning to "This Is My Lucky Day," a six a. m. skit tags on and discloses an errant husband tip-toeing in, with the wife waking and complaining about the late entrance. Hubby puts on his shoes again with an air of righteous indignation, and exits, while Richman pops up from under the bed covers, beside the wife, tagging "this is my lucky day." Sounds smutty, but done rather cutely and taken in nice spirit.

The program is inverted as to actual running time, hence the reference to various scenes and numbers in disjointed fashion. One of the early production numbers was "The Triumph of Woman," with "Lady Fair" as the theme song, which has Arthur Gordoni programmed as singing, although Lloyd Garrett actually tenored it. Gordoni has been ill and did not appear in Atlantic City as well. Another principal who is out, not through illness but because of routing, is Bernardo De Face, the picture house banjoist, who couldn't be sandwiched into the proceedings.

The "Triumph of Woman" introduces the unfair fair ladies of history, Margaret Manners, being on a sartorially Hoover diet, even exceeding anything else in the show.

"Walking Dogs Around" has the Howards, Patricola and Richman with a quartet of canines getting entangled, and lyrically complained of "what a job for healthy guys!"

"The Black Bottom," sung and

staged by Miss Pennington, has the McCarthy Sisters, Miss Williams, and Penny as partner with Patricola in a "collegiate" black bottom specialty, to support the Richman's introduction that it can be done as a ballroom dance. If that sort of hip business is essayed in the dance halls, good-bye ballrooms as a public enterprise. It's a novelty dance, not particularly suggestive as performed, but certainly not a public proposition. Miss Pennington was backed by the girls in a black-and-white costume idea, the chorus going through the "black bottom" routine, an exceptionally difficult number, that makes the Charleston look like a walk, and just as tame.

"The Birth of the Blues" is a first act flash. This, too, is an excellent lyric song credited to Buddy De Sylva, Lew Brown and Ray Henderson, the songwriters. The Gershwin "Rhapsody in Blue" is the ultimate theme of this lyric harangue between Richman as the "Blue Singer" and the Howards as "The Classics," with the former introducing "Memphis Blues" and "St. Louis Blues" (the McCarthy Sisters) and the Fairbanks, spotted as "Traumerei" and Schubert's Melody in classical refutation. The production of this number is rivaled only by the jewel and the "Seville" numbers.

"My Jewels" is introduced by Rose Perfect, with the kiddie Hastings Twins in a maternal eulogy of her precious children. Living tassel girls, unadorned above the waist, are lowered on the first curtain, an effect of hanging from their heads being obtained through concealed miniature platforms. A tower of jewels, starting with emeralds, is disclosed, with representative jewel girls exiting from each terrace of the sunken tower which is concealed behind the platform. The tower rises, the sapphire section giving way to the ruby portion and finally diamonds. The color contrasting are optical treats and hardly to be typographically visualized for even part appreciation.

A "David and Lenore" number is introduced by Richman's apparently

sincere announcement that Belasco and Miss Ullie are in the wings during the "Lulu Belle" intermission. Miss Pennington and Patricola as Ullie and Belasco enter for a "red-hot David and Lenore" lyrical discourse that Lenore will play Ophelia in a brassiere.

The Howards are first introduced before a Winter Garden drop complaining that the Shuberts fooled them. Following 15 years at the Garden and with the "Passing Show," they find that the job isn't steady. It was a clever De Sylva-Brown lyric, parodied on a classical melody and registering into show-stopping results.

Frances Williams had her two numbers cut in half, scilling "What Makes Me Love You?" in characteristic "blue" style and tying it up with her Charleston. The tow-headed comedienne is a corking showwoman and a "name" potentially in short order.

The sketches by Billy Wells, Lew Brown and White are all funny. Brightly interspersed, they dovetailed nicely with the girlie stuff. An early interlude was "A Western Union," dealing with the Berlin-Mackay alliance. Willie Howard looked like Irving in his pyjamas, which had bars and scales running all over them, with Ellen (Frances Williams) in the twin bed. It's a personal tribute to the champ songwriter and a truly sentimental skit for all its hoke, the story being authentic and nicely closed with a "collect message" to the father.

"Phoney Talk" had Willie Howard, Rose Perfect, Frances Williams and Harry Morrissey in a conversation. Sweetie calls husband, whose wife is beside him, and Howard, as the husband, replies in abrupt business-like terms. A corking idea and well done.

Patricola as "The Orator" wants to know what great bankers like Morgan and Otto Kahn are doing for this nation, and the flash-back shows them Charlestoning, whereupon the orator does ditto. A similar idea is used later in "The Gov-

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ernor" sketch, with the old lady, the mayor, the senator, et al., pleading that the gov. "do it." Patricia refuses to "do it" but finally gives in and steps.

Miss Williams and Howard had a bright few minutes in the "lady barber" with the attendant facial butchering. "The Feud," with Howard as the feudist, was another great opportunity for the Hebe-southern.

"Drama of Tomorrow" introduced an advanced style in costuming, depicting men and women wearing little in the future. "The Good Old Days" shows an advanced pneumatic tube idea for five-minute transportation of humans from Paris to New York; systematized diets, automatic shaves, compressed drunks, etc., with Howard asking for the return of the good old days when lingering over food and drink was to be preferred to this scientific and ultra efficient existence. A couple enters explaining their year's honeymoon is over, she acquiesces to the advent of a child whereupon a coin in the slot pro-

duces a baby from the incubator. The tag line request for "give me the good old days" was a panic. Buster West, John Wells and Margaret McCarthy had a scene with Wells "straightening" for his athletic stepping son, "Buster." The same vaude routine with the gob idea was done and clicked, although a surprise was that it didn't develop into a show-stopper, as was the case consistently at the Atlantic City performance, so much so that internal professional jealousy because of the youngsters' score was reported time and again.

A double number between Richman and Miss Williams, "The Girl Is You," was a sentimental interlude and a show-stopper. The number will be a surprise song hit, although, if pruning is desired, a couple of choruses could be elided. That goes also for "20 Years Ago," a Florida trick nexted with the lyrics coking and very funny, but not a new idea. This, too, seems retained because of the "Temptations" beef trust heavyweight choristers.

Fowler and Tamara were a par-

ticular bright spot opening the second half. Backed by a beautiful setting, with "Seville" as the theme song, a gorgeous production with the full complement of girls on the terraced platform behind makes a beautiful picture in Castilian costuming. The unique dance team then enters for a fast Spanish double, with the encore being their sensational one-arm whirling lift by Fowler. Excepting for an unfortunate handicap of spot, made necessary for the elaborate set, Fowler and Tamara in their brief eight minutes clicked strongly and could easily do more if time permitted. Richman (once again) solos with a rag ballad, "Here I Am," that is made to order for his song delivery.

The show withal is deliciously racy, splendidly eye-catching and gorgeously entertaining. It rates as the last word in revues and Mr. Ziegfeld's "Palm Beach Girl," slated to come into the Globe, New York, will have to step to trail this one.

Editing of talent will be necessary for running time. With considerable omitted and the tempo generally accelerated, it let out Monday night at 11.45, with the first half over at 10.15. That's 45 minutes overboard. It means eschewing of beaucoup specialties with the added handicap of giving some of the frugal performers a little more opportunity, instead of too much Richman, et al.

The songs are particularly good. There are at least four big numbers which should fetch the Brown-De Sylva-Henderson alliance a nice bit of royalty. The lyrics are strong on comedy, that being Brown's forte, with the DeSylva and also strong. Henderson's score is corking.

In total a "wow" of an entertainment and worth \$5 if not the \$50 asked the opening night. Abel.

the opposite would have been an improvement, or even stockless would have been better.

Not overboard on personalities, the cast but throws out three women in relief. Evelyn Herbert, Grace Hayes and Grace Glover. Miss Herbert, of the splendid voice, is not a revue artist but predominates by her vocalizing even though handicapped as to melodies. Miss Hayes, from vaudeville, will likely surprise in the manner in which she handles her "sides." She has many of these. Other than this Miss Hayes is allotted opportunity to solo and cuts loose the best lyric of the night with a wording along the "butter and egg" theme. Style and carriage helped Miss Hayes. Only one instance where she seemed abashed, when parading with not too much covering.

Miss Glover's predominance rests upon her assignment of announcing each of the comedy skits plus a rising inflection on her "Thank you" at the end of every explanation, with "plants" presumably joining in after which the audience picks it up. Good-looking girl, this, and practically changing costume for every entrance, although repeating toward the finish.

Emil Boreo inserts his "audience" number when alone on the stage, while Salt and Pepper are assisted by a nine-piece haphazard musical organization that either needs new orchestrations or rehearsing as a unit. The boys sing a couple of songs but don't appear to mean much in these surroundings, a couple of male dancers beating them to the applause in this particular scene.

The English contingent passes off as but new faces while turning loose average merit. A "pub" bit got the most results, with none of the men standing out above their contemporaries on the evening's toil. The women are negligible, doing nicely here and fairly there but never threatening brilliancy.

Ceballos' staging of the numbers narrows down to an arm weaving routine as his best contribution, a march item in coats of mail with changing lights being too similar to an instance in "Great Temptations." Summed up, it is just a hodge-podge of many previous Shubert enterprises of this type, lacking lustre of production, music and ensemble skill. There is much that must come-out for added pace and a lessening of monotony.

As seen it's an unlikely prospect as an all summer attraction. Unless drastic changes are made there seems little hope of it holding out against the big hot weather shows due to come in before the end of the month, plus its family rival at the Garden. Skig.

THE FRENCH MODEL

Alexandro Baccari presents a three-act melodrama with music, by himself, with score by Miro Moja. At the Grove Street theatre, June 14 for run.

Armando Zuleta.....Eleanora Warren
The French Model.....Eleanora Warren
Gene Remondy.....Edwyn Powell
Lute Deloit.....Gage Bennett
Violetta.....Rose Famiglia
Lina Martin.....Eleanor Jane
Nana, the Vamp.....Peppita
Gaston.....Bernard Howard
Livva.....Renee Chanell
Mademoiselle Latour.....Eleanora Warren
Modiste.....Spanolita
Marcello.....Benny Buccolo
Cook.....Louis Zamudio
Apaches, Salvatore Scordia and Sam Barta
Cabaret Singer.....Frances Castiglia
American Gentleman.....Arthur A. Stading
Specialty Dancers—Sonia and Alexander
Turin, Peppita and Jose, Rosita Pansini,
Kalsha Constantine, Andrea Viviana.

Just like somewhere on earth—perhaps somewhere right on Manhattan Island—strange little groups are huddled in mysterious coffee-houses, or isolated back-parlors, plotting revolutions, propaganda or what-not, there must be similar foregatherings which sit and, in hushed whispers, foment shows.

The bomb—fore one is sometimes thrown as a result of such dark and hushed conspiracy, even if most of them finish in nothing more deadly than smoke and talk—went off Monday night at the barnlike Grove Street theatre, down in Greenwich Village, and the blast turned out a sickly dud.

One Alessandro Baccari, proclaiming himself principal plotter in this instance, since he admits on the

program presenting and writing this low explosive, and since he gives it his physical presence and support by acting the principal bad part, seemed to have conceived some revolutionary ideas. But they didn't revolve Monday night.

It appears that there was to have been a startling novelty in lighting effects. All that showed were four baby spots in the foots and some overhead pinks seemingly bunched above the center of the stage. There was no front spot or flood, but the usual foots, strips and borders appeared to be functioning now and then. However, there was weird switchboard work. Lights went off and on at most inopportune moments and for no reason. Sometimes there was darkness, sometimes full-up, and at no time any dramatic or visual reason for any of the manipulation.

The cast is amateurish to an indescribable and incredible degree for this day and age in this town. When the acting wasn't atrocious it was grotesque or embarrassingly pitiful. Baccari himself, playing a whining and meant-to-be wholesome Paris artist, seemed old enough to have known better. The rest of the players, in the main, had at least the redeeming extenuation of being young.

Baccari's story, if such it be, never developed beyond showing a seduced model who dies in the first act while posing as a madonna for a masterpiece, so she can play her own daughter in the second, laid in a villainous Paris cabaret, not half as villainous as the direction, writing and acting of "The French Model," whom she portrayed. An attractive young girl, Ethel Ruby, who will one day be heard from, played both roles crudely and gawkily, but here and there gave a glint of potential talent as well as much feminine allure of face and form.

For the big second-act curtain she stands what Baccari thinks is "undraped," and there a gasp is apparently expected. In any Times Square show or honkytonk she would be ordered to undress or take her notice if she showed up in her union suit from half-way down her thighs to her armpits. Other evidently intended "sensations" miss the mark as widely. The engineers of this outfit have apparently not followed Broadway, and surely not even their neighboring 14th street of late.

The second "act is crowded with second-class 'specialties,' not one of which could get the second half of next week at Fox's City. An apache dance of aged vintage, done to "My Man" (which is sung, two-and-two, besides) was played up as a thriller and shocker. So were twists in the action, of the sort kidded by Charlie Withers in his vaudeville travesties.

The whole book creaks with hard corners of language, written by a palpable foreigner not at home with English, and surely not familiar with American fashions in plot, dialog and exposition.

The music is trite and of the romantic high school type, not a memento in it worth remembering. It was accompanied by a piano and cello or viola, which seemed sufficient. The audience was as untheatrical as the "professional" elements, gathered from the east side and Brooklyn and other melting-pot localities, half-filling the 500-seat house, seemingly all family friends or in-laws. They applauded like demons at the curtains and solos, and the echo from the boxlike concrete walls was as hollow and ghastly.

It seems a shame to rub it into ambitious beginners and sellers. But it seems a shame, also, to rub it in on a seat-sore reviewer who travels down to the outskirts of Greenwich Village.

There is no plea for consideration as amateurs. The presentation holds itself forth as inviting attention, patronage and criticism as a standard theatrical offering. As such it ranks like wagon-carrousel playing circus.

"The French Model" hasn't a chance to live a fortnight, even though it can get by on \$1,000 a week. Lat.

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BAD CHECKS BROADCAST BY RADIO SONGBIRD

**Helen Cover's Rubber Checks
Land Her in Jail—Traced
by Voice**

Milwaukee, June 15.
When Helen Cover came to Milwaukee about a year ago and began to make the rounds of the radio broadcasting stations, of which there are three, her voice earned her the sobriquet of "the golden voiced radio bird." She was called and recalled to the "mike" to do her stuff and whenever Helen's name was broadcast fans stood by, because she was a great broadcaster.

Then, all of a sudden without a farewell to anyone, Helen left Milwaukee and the radio bugs shed tears of remorse and so did several merchants who had cashed checks for her. Helen was as clever, the police claim, in broadcasting rubber checks as she was in broadcasting her songs.

Warrants were sworn out for Helen's arrest and the police began to watch the radio announcements of mid-west cities to find out where Helen had gone. A few days ago they found out that Helen was in Michigan City, Ind., and forthwith ordered her arrest.

Returned to Milwaukee on a long-warrant, Helen was locked up in the county jail charged with fleeing some of Milwaukee's smartest merchants. She smiled when her trial was set for June 27 and burst forth again to gain publicity.

First she wrote a counter-story to an alleged expose of filthy conditions at the jail, brought by a woman's club. Helen stood up for the jail. She wrote an article commending the kind sheriff and his matrons. Her story of jail conditions found its way to the front page of a newspaper and Helen's picture ran with her signed story.

Now Helen is a heroine in the eyes of the sheriff, but doesn't rate so good with the club women. The judge will decide whether Helen shall be a guest for some time longer at the sheriff's bastille or return to the "mike."

Lopez Can't Reach Coast

Buffalo, June 15.
Following the Vincent Lopez orchestra's stay at Shea's, Buffalo, the band treks westward to Loew's State, St. Louis, breaking the jump with a series of six one-nighters. The week after they are at Castle Farms, Cincinnati.

The tour under William Morris' direction will not take them to California as at first planned because of time limitations, Joe Plunkett calling Lopez' return to the Strand, New York, for the first week in September. Around that time also, the Casa Lopez, New York, is slated to reopen.

Bacon & Day
SILVER BELL
BANJOS
New Catalog—Just Out
THE BACON BANJO CO., Inc.
GROTON, CONN.

Selling Candy by Air

Selling candy over the air is a new one.

Saturday night from WMCA, the McAlpin Hotel station, an announcer said that inasmuch as the station had long wanted to give souvenirs to its listeners-in, it had arranged with a candy firm to distribute packages of candy retailing at \$1.75 if—

The listeners-in would send only \$1 to the "Souvenir Candy Department," WMCA, and the candy would be mailed out immediately.

The difference in the radio-asking price and the retail price was the station's gift to the unseen audience, according to the announcer.

HERE AND THERE

Jack Mills, Inc., has taken over "How Could Red Riding Hood" from Alcon Co., of Cambridge, Mass., the original publishers of song authored by A. P. Randolph.

A number of New York colored musicians and professionals were in Chicago June 12 to attend the Okeh Record ball, conducted in the Coliseum under auspices of the Chicago Musicians (colored) local 208.

All of the principal Negro bands in the country made the trip for special appearances, the Okeh concern arranging for the trip.

Harry Spindler's Southern Jazz Band is the musical feature at the Normandy, Albany's newest dance pavilion, an open-air affair that opened last week.

Kahn's office, under George D. Lottman's direction, has booked the R. W. Kahn Musical Entertainers into the Hofbrau, New York, this unit being under Al Lentz's direction. They succeed Gene Cirina. Another Kahn unit, the Newporters, open at the Alamac-In-the-Mountains, Lake Hopatcong, N. J.

Joe Fejer and his Hungarian orchestra are taking to the picture houses, following a season in the night clubs. Dan McCarthy and Grace Cronin, dancers, also from the cabarets, are in the Fejer act.

Harold Arluck and Dick George, of the Buffalodians orchestra, have authored "Minor Gaff," a "hot" dance tune, which Triangle Music Co. is publishing.

Ballrooms Competing for 'Names'—Norman Booked

Big "name" attractions are in demand this summer for the big ballrooms and outdoor dance pavilions throughout the country, as extra attractions. Karyl Norman (Creole Fashion Plate) is booked at \$2,500 through Arthur Spizzi for the Swiss Gardens, Cincinnati, opening June 19 for two weeks.

The Swiss Gardens' opposition place in Cincy, Castle Farms, has been playing "name" bands like Ted Lewis, Lopez, etc., all along. Lopez is slated for July 12 at the Castle Farms at \$6,000 for the week.

Picture house attractions of the type that click in the mammoth film emporiums are in demand for the spacious ballrooms. Norman will do three shows daily.

RADIO RAMBLINGS

Thursday and Friday seem the prize nights for commercial radio-casting. Best features are on the other those two days and in great abundance. Thus, the Cliequot Eskimos under Harry Reser's direction, and the Hires hour are two WEAF highlights, along with the Buffalodians dance band from the Monte Carlo.

WJZ has the Royal Typewriter orchestra scoring per usual, and the Record Boys figure as another regular feature. It is evident the standing weekly attractions about whom little or nothing can be said prove consistently most satisfactory. The others rarely come to important attention and therefore not worth mentioning excepting occasionally as below. For the main, the usual assortment of talks and songsters are just so much blah and fill-ins.

Mavelanna Corby's last of a series of WOR concerts was unusual, despite technical defects in transmission. Still, Elizabeth Spencer's soprano registered excellently, as did Veronica Wiggins, a contralto. Joseph Walters, violin soloist, also came to important attention. . . . From the same station, the S.S. "France's" concert orchestra alternated nicely with the Yale collegians' dance music.

Rolfe Liked on Radio

Early in the afternoon, shortly after noon, thrice a week, is an ultra aggregation, B. A. Rolfe, the trumpet virtuoso, and his Palais d'Or dance orchestra that is building an excellent rep. Were it not that a midday dance session like Rolfe's is very essential, it would be advised he be given an even "spot" on the radio bills as well. What is extraordinary is that Rolfe's solo trumpet work which commands attention on its own, is not heralded as being performed by the leader. It's a tribute to the musician's modesty, but the comment on the trumpeter's identity is so marked among the radio audience it will probably react quite favorably also, because when they learn eventually as to Rolfe's unusual performance on the instrument it will be the more impressive. Rolfe does his own announcing in a pleasing, conversational manner.

"The Bride of the Lamb" was given a plug by Oliver M. Saylor in his 16th radio talk this season from WGBS.

One of the best radio "hours" among the newcomers is the Snider session from WJZ on Fridays. Variety is the keynote of the program, and the Snider Jubileers live up to their subtle ad plugging, anent adding spice and zest to food as well as entertainment.

The Sundial Serenaders and the Bonnie Laddies, joint attraction just preceding the Snider hour, also from WJZ, are a consistent hit; ditto for the Olsen dance music from the Hotel Pennsylvania at dinner.

Esther Walker's Hit

Esther Walker merits a paragraph on her own for her contribution to the Snider program. Heralded as from Dallas, the corking "blues" and rag singer (in private life the wife of a vaudeville magnate in the Texas territory) whips her stuff over like a million dollars. Miss Walker is also an exclusive Brunswick recording artist.

Ray Klages, Jesse Greer and Lou Alter, songwriters, made merry from WMCA, selling their compositions in bing-bang style. The boys have quite a catalog.

Just preceding, the Frivolity club was represented with its dance band and the Ernie Golden McAlpinites followed thereafter.

The Parody Club has switched stations again, going over to WMSG, the Madison Square Garden broadcast central.

INSIDE STUFF

On Music

5 Tempos for Fox-Trot

Despite all this discussion anent switching rhythms on "Valencia" from the 6-8 to 4-4, it's a fact that the present day fox-trot is danced in five different tempos. There's the collegiate, the "stomp," the slow drag, the conventional fox and other variations. The present day waltz is virtually done to syncopated steps so it would matter not so much if "Valencia" were played in the old-fashioned two-step as originally written, or as transposed by the majority of leaders who "kill" most of the beauty of this continental hit.

Trick rhythms like "Valencia" are the first to be condemned but when somebody takes it up and clicks as Whiteman did on the Victor record, the very trickiness and novelty of the composition becomes its greatest asset.

Something New on Ill. Songs

A new development on the ill. song idea was shown at the Rivoli, New York, last week in form of a song film, "I Wish I Had My Old Gal Back Again," with Neal and Sherman furnishing the vocal background behind the screen. A filmay screen story was developed leading into the song theme which had Van and Schenck in the Parody (night club) setting, illustrated as vocalizing the ballad. While poor film stuff, it was an enterprising development of the ill. pop song thing and may lead into more ambitious song plugs in the near future.

It is understood that such interlude is routed generally throughout the Publix theatres, as are the organists' slides, etc., which makes the plug very worth while.

HOOVER OPINES ON ETHER "FREE SPEECH"

**Does Not Sanction Free-for-
All Political Gab—Radio
Slander**

Washington, June 15.

Secretary Hoover does not believe in unlimited free speech, particularly along political lines, over the radio.

Questioned as to this phase during his weekly conference with the Washington correspondents, the secretary stated that if the Dill bill is passed as now written the free-for-all political arguments that will follow will drive listeners-in to look for entertainment only, forgetting all about the speech-making.

Mr. Hoover stated that to force radio stations to permit any and all to broadcast would be just like forcing editors to publish everything given them.

The secretary also believes that broadcasters should be liable for slanderous matter broadcast, as well as those who utter it, to the degree that it is followed out in publications.

RADIO "KILLING" BOOKS

A "radio copyright" may become a legislative necessity because of authors and publishers' complaints against radio book "reviewers." The latter, broadcasting to vast audiences, "kill" a book's chances through a detailed analysis of story, theme, plot, etc., so that the reading thereof would hold forth little interest for the prospective book purchaser.

One instance of the new Sinclair Lewis novel, "Mantrap," was recently caught via the ether, with little left out.

Broadcasting Co.'s Officers

The Broadcasting Co. of America, as the American Telephone & Telegraph's subsidiary concern is known, has had a formal election of officers. J. C. Lynch is president; W. E. Harkness, vice-president and general manager; G. F. McClelland, director of broadcasting; F. S. Spring, assistant manager of broadcasting and secretary; H. F. McKeon, auditor.

The concern is going after "commercial" radio on an extensive scale in the fall. Practically every "account" will be broadcast through the relay of A. T. & T. stations.

PHIL ROMANO

Director of his Victor Recording Orchestra at the Roseland Ballroom, New York, regularly features and broadcasts Robbins-Engel's publications. This crack dance band, one of the foremost units on Broadway, has always been one of our staunchest pluggers.

"WHO'S WHO ARE YOU?"
"JIG WALK"
"CAMILLE"
"ONLY YOU AND LONELY ME"
Published by
Robbins-Engel, Inc.
700 Seventh Ave., New York City

ANNOUNCING THE OPENING OF THE

BITTICK-BENSON ORCHESTRA

(A BENSON ORGANIZATION)

AT THE

Congress Hotel, Chicago

JUST COMPLETED SUCCESSFUL SEASON AT THE BROWN HOTEL, LOUISVILLE, KY.

McQUHAE SUED FOR ACCOUNTING FOR 25%

Allen McQuhae, concert singer, Brunswick recording star and now featured soloist of the Atwater Kent Sunday night radio concerts, is being sued by Felix Hughes, vocal instructor of New York, on a contract calling for a 25 per cent interest in all of McQuhae's platform earnings, and 15 per cent of his "mechanical" income.

McQuhae, who came to attention the past few seasons as a concert tenor, is alleged by Hughes to have been tutored for the concert platform on the understanding, dating from December, 1919, that the singing teacher be reimbursed on the percentage arrangement.

Hughes has erred, according to court ruling, in naming McQuhae's present managers, Musical League of America, Inc., and the Wolfsohn Musical Bureau, as joint co-defendants with the singer.

Justice Erlanger opines that while there is evidently a written contract between Hughes and McQuhae, the other defendants are not responsible for any accounting of the singer's earnings and the complaint is accordingly dismissed with the alternate possibility of Hughes amending his complaint against the tenor only.

Star Night Club In Fall

The proposed Harry Richman-Frances Williams-George White night club will get under way early in the fall, operated in conjunction with "Scandals". Both Miss Williams and Richman are in the revue. Johnny Hamp's band may be the dance attraction.

Roger Kahn Tied Down To 2 Weekly Leadings

Roger Wolfe Kahn and his orchestra open this week at the Castilian Royal, Pelham Parkway, for a summer engagement, with the understanding Kahn appear at least twice in person and for the rest of the week at will.

A former proposal from Al and Jack Goldman that the band be guaranteed \$1,000 a week and \$2,000 if young Kahn appeared in person every night was turned down because of the 18-year-old "millionaire maestro's" desire not to be tied down to conducting nightly. That is his objection to picture house touring, feeling his talents lie in more advanced directions, such as composing and scoring.

Young Kahn has a musical comedy score in readiness for fall production.

A WEAF wire is going into the Castilian Royal for young Kahn's dance music.

Dagmar Godowsky has also opened at the roadhouse.

NEWSPAPER WOMAN SUES

Los Angeles, June 15.

Charging that West Coast Theatres, Charlie Melson, guest conductor at Loew's State, and E. J. Comyns infringed on the copyright of her song, "Shadows," Dorothy Pelunis, local newspaperwoman, filed suit for injunction and damages in the United States District Court.

Miss Pelunis alleged that the song was used in a West Coast theatre during the week of April 5 as "Ghosts of the Cabaret," and that the title was the only change made from her composition.

CABARET REVIEWS

MARTIN'S (ATLANTIC CITY)

Atlantic City, June 12. Evelyn Nesbit is the new "freak" attraction at Henri Martin's cabaret, billed over Francis Renault's name, although in equal type as a co-star, which has precipitated Renault's decision to leave Martin's and found his own restaurant.

Nesbit, coupled with the latest Harry Kendall Thaw publicity, is a good draw, although Renault has been sustaining business since his May 12 premiere and prior to Miss Nesbit's advent.

Martin's on a good night gives 'em a marathon of shows with the third or fourth frolic, depending on the trade, coming around 5 a. m.

When caught Miss Nesbit seemed to attract interest as a performer as well as the publicity property, recalls for her rather average rendition of published songs sounding genuine. Still one cannot tell how those night owls mean it.

Miss Nesbit seems a good draw. Thaw and her son, Russell, as frequent patrons, are also attractions not on the payroll.

Renault, who closed Monday, is a favorite at Martin's. This, his second season, he is in at \$550 against 55 per cent on the \$3 weekverts on week ends and \$2 week days. From indications, a \$1,000 minimum for the female impersonator is insured, the Saturday night take alone looking like \$500 for Renault.

As a performer, his work is too standard to require remarking about. He makes a stunning "girl" gives the women breathtaking moments with his lavish costumes, sells his stuff like the showman he is, and generally clicks prettily.

Then there is Bobby Kuhn, a fixture at Martin's, who officiates as conferecer and general master of ceremonies. Mr. Kuhn is a likeable youngster, and related to the Three White Kuhns of vaudeville, but himself best known around Atlantic City and at Martin's. Thelma Carlton shakes per usual; Pepino and Diliworth, dancers, and Fenton and Ryan, gals who handle pop songs in okeh fashion, round out the show. The Ten Rhythm-makers are the dance band and are satisfactory.

Abel.

CAFE BEAUX ARTS (ATLANTIC CITY)

Atlantic City, June 14. Joe Moss's new Beaux Arts, on Virginia avenue and the Boardwalk (formerly the El Kadia) is a capacious room, cleverly appointed for intimacy in the event of paucity of attendance, which effect is made possible by a cutting off of one section of the room. Looking country-clubbish with its interior awnings and miniature verandas, it's a pleasant interior. A seating capacity of 1,000 is possible in a rush.

The stage above the band stand is utilized for show production effects, "the padlock" and "the wine bath" being the spicy highlights of the Sans Souci revue, a Bobby Connolly production.

Said padlock discloses a scantily attired gal with the lock spotted below her torso, leaving the reaction to the audience's tastes. The bath scene is introduced by an Earl Carroll-esque lyric, with the chorus shown emptying bottles into the bath and a girl stripping for a dip therein. A silhouette effect further enhances it.

For the rest, there is Roy Sedly, a nice-looking, dapper master of ceremonies who could help his work by forgetting some of those "old boys" in his chatter. Lois Syrell, danseuse, is a flexible stepper, her back kicks registering.

Avis Adair is the nude poseur and a personality performer, unlike most showgirls of her style. Hazel Bowman, the featured prima, possesses a nice voice.

Louise Barrett, Astaire Laeger, Ada Winston and Nina Brandon also registered with their specialty dances. There are six girls in the chorus with a seventh as the number leader.

A jazz wedding number was one flash. Another number, seen before when Connolly had his show at Twin Oaks, New York, and also in the current Hotel Shelburne, Brighton Beach, N. Y., revue, was the "see a little bit more of me" ensemble. It's a strip idea and for the shore resort it could be tricked up even a bit more spicily.

A cute floor number has Sedly "straightening" for a specialist who injures her hand, and he kisses the hurt; sprains her knee, again he kisses it, etc. The snapper has the girl falling on her hindmost.

The bathtub number was in the second half. This section was introduced by a shackled, slave-girl number. The Carroll flash played on the "cup of coffee, sandwich and you" and the "Tea for two" songs, with a lyric paraphrase, "a bottle of wine, a bathtub and you," with some other caustic comment anent Carroll setting out to "shock the nation."

Another reminiscent number was the "Charleston," similar to the routine in Connolly's other show at the Shelburne.

The Frodians with their inspiring dance music under A. B. Salinger's direction are an attraction in themselves.

Moss has a good show. It is diverting, bright and very likely. A new revue, Anatol Friedland's company, comes in in mid-July. Abel.

MAX WINSLOW BACK

Following a three months' stay in Chicago, where Max Winslow developed nervousness and a great game of golf, the Berlin, Inc., music executive has returned to New York much better than previously reported.

The music man's breakdown induced the golfing bug as a counter-move.

Silver Slipper Supper Club (ATLANTIC CITY)

Atlantic City, June 12.

This is the pleasure-palace presided over by Hilda Ferguson, the blonde peach who was glorified in the "Follies" and beatified in the "Music Box Revue." In New York she became famous as a shimmy dancer at the height of the craze for that style of vibratory titillation. She still does it, being the last survivor of note at this specific art, and gliding it with a still more venerable type of terpsichorean eloquence—the cooch.

But—one must see Miss Ferguson's pink young body to understand why she grabbed the Atlantic City following. If there is another like hers on the continent, some girl is hiding a fortune. And above it is a face so piquant, a pair of eyes so ravishing, and a peony of blonde hair so girlishly intoxicating, that women and men alike gasp when she floats onto the floor.

Miss Ferguson stars herself plenty, too. She works about five or six minutes, one show. But her time-table is whispered along the boardwalk together with the net-catch, the weather and the other hot topics of individual life and death at this resort. The high peak of attendance is on hand for her performance.

The Silver Slipper show now works in a new upstairs room, the old one below being closed except for overflow play. The rest of the show, which seems to work continuously, has in its personnel Ruth Andrae and Kitty Rasch (Kitty is a live little mamma who will land on pep, smile and looks), Louise Mack, Kitty Bird and Winnie, Floyd Carter, Pearl Mack and daughter Deacon (seven years old and a little darling), Dorothy Bergere (formerly Dolly Wilson of vaudeville), Hanley Sisters, and Maxie Stamm, recently of the New York Everglades as an amiable and personable announcer. Joe Venuti and his Recording Orchestra play and specialize.

A very high-class audience attends and business, now in its second year, excellent and profitable. The management is cosmopolitan and sophisticated in its methods, quite in tune with the qualities of the star.

Init.

SUMMER SUBSCRIPTION

to "VARIETY"
\$1.75—3 Months

Send remittance with name and address

Oppe Loses Youthful Wife

Bridgeport, Conn., June 15.

Charging intolerable cruelty against Herman B. Oppe, orchestra leader, Mrs. Vivian Ackerman Oppe, youthful daughter of a leading Greenwich banker, was granted a divorce in Superior Court here.

Mrs. Oppe tearfully testified that she was married in 1921; that Oppe was drunk virtually most of the time; that he often beat her and that he had been in the company of other women.

Oppe did not contest the suit. Mrs. Oppe was given permission to resume her maiden name.

The couple met when Oppe was an employe of a Greenwich bank in which Mrs. Oppe's father was interested.

LANDLORDS' LEEWAY

A decision affecting landlords of padlocked night clubs was handed down by the Circuit Court of Appeals which modified a previous ruling and gave permission to the owner of 143 Macdougal street in New York's Greenwich Village, to post a bond insuring the abatement of the liquor nuisance, and reopening his premises as a legitimate enterprise, not concerned with liquor selling.

The Club Gallant and the Studio Club were formerly housed in Macdougal street, the premises being leased from Vincent C. Pepe. Both places, first under Barney Gallant's management and later under Joseph Newgard's direction, were padlocked in turn, Pepe permitting a second reopening.

The landlord proved that he abated the liquor nuisance by ousting the Studio Club as a tenant before the inception of a padlock proceeding against the night club, which contention was sustained by the higher court.

Pepe contended also that he was not aware of any "zelling" and agreed to post a \$500 to \$1,000 bond to insure the abatement of the nuisance.



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America's Most Beautiful Ball Room

Ivan Francisco's
Fifteen London
Ladies Opening
Orchestra.

Playing world's
famous bands
and prima don-
nas.

STADIUM - QUALITY
Columbus, Ohio

LEADING ORCHESTRAS

JO ASTORIA

and his
HOTEL ANTILLIA ORCHESTRA
Coral Gables, Fla.

ACE BRIGADE

and His 14 Virginians
Swiss Gardens, Cincinnati
Personal Management: Joe Friedman

CHARLES DORNBERGER

ORCHESTRA
Fairland Inn,
Lookout Mountain, Tenn.
"FOR THE SUMMER"
VICTOR RECORDS

Katz & His Kittens

Are You Ready Kittens?
"Meow-meow"!!! Let's Go
VICTOR RECORDS

VINCENT LOPEZ

And His
Casa Lopez Orchestra
SHEA'S, BUFFALO
Direction WM. MORRIS

NAT MARTIN

AND HIS ENTERTAINERS
"Versatility Plus"
Appearing permanently at
HUNTER'S ISLAND INN
Pelham, N. Y.

CHARLEY STRAIGHT

AND HIS
Brunswick Recording
Orchestra
Presented by M. C. A.
At the MUEHLEBACH HOTEL
KANSAS CITY
June 7-July 18 Inclusive

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

DETROIT

JEAN GOLDKETTE

Orchestras
VICTOR RECORDS

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

EARL J. CARPENTER'S

MELODY SEXTET

Club Deauville, New York
Personal Representative "TAPS,"
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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.

PAUL WHITEMAN

Vacationing in Berlin
Direction: WILLIAM MORRIS

LARGE BROADWAY DANCE PALACE FOR SALE

or Long Term Lease

Biggest Dance Floor on Broadway.
Ballroom Capacity 2,000.
Suitable for Large Cabaret.
Principals Only.

Address All Communications to

BOX 100

Care Variety, New York

EARLY CLOSING SIMMERS TO 'GAG' BUT PUBLICITY HURT NIGHT CLUBS

Clubs Without "Connections" Generally Obeyed Order—One Quit Voluntarily—Police Forced Way Into Another—Cafes Erred in Fostering Publicity

The two a. m. curfew thing is simmering down and looks now like a gag with the publicity, further and foolishly fostered by the cabaret men, only reacting unfavorably for the night clubs. Such agitation as usual hurts business.

Police Commissioner McLaughlin has stated that the early closing was not an official curfew order but a police measure who proceeded last Tuesday morning en masse for other violations against the night clubs.

S. J. Weiss, of the Club Alabam, who officiated as spokesman for the cabaret men, urging an organization of a night club protective association, conferred with the Police Commissioner and stated that their confab was mutually of interest, with the latter appreciating the enlistment of the responsible cabaret proprietors' assistance.

A number of the night clubs, playing safe or without "connections" obeyed the closing "order." Others, including two of the biggest money makers, paid no attention because of their chartered club privileges, or because of an arrangement with the inspector's staff.

One all-night place blew the works this week upon inside "advice," shutting down rather than run in with the local authorities, in itself a smart move.

But the closing order has not had the desired effect on most of them. One of the places that overlooked the fact that the police were serious about the request to close is a well-known sporting club in the neighborhood of 52d street. This place is only one of the few that figured they were entitled to some rights as regards closing and as a result of its defiance was visited within the last week by one of the district inspector's lieutenants and some of his men. The doors of the place were forced when the manager refused to open and patrons were ejected. Only the doorman, a

waiter, and the manager were permitted to stay inside while a search of the premises was being made.

Nothing drinkable could be located. The safe was locked and the manager was ordered to open it. He said he did not know the combination. The Lieutenant, it is alleged, then ordered one of his men to get a length of rubber hose from an automobile in which he and his men had arrived and told the manager he was going to teach him a lesson which would probably result in the restoration of his memory.

The manager will not say whether the hose was used on him or not, but before the Lieutenant left the premises the safe had been opened and at least a dozen bottles were taken from the safe as evidence.

The three prisoners and the evidence were taken to the West 47th street police station and the decision in the case is still pending in the Federal Court.

Texas Guinan Has \$7,000 Offer from Atlantic City

Texas Guinan has a \$7,000 weekly standing offer from Enoch Johnson, the political "boss" of Atlantic City, to come down and take over the Palais Royal in the basement of the Silver Slipper. With Tex's 300 Club doing so well, plus the elimination of most of the competition through the Dover Club blowing for the summer and Sophie Tucker forsaking her Playground for a Chicago revue, Miss Guinan prefers to stick through the hot weather in New York, unless something unforeseen occurs.

Tex has been playing the Slipper, Atlantic City, on Sunday nights at \$1,000 per Sunday, as an added attraction to Hilda Ferguson who regularly holds forth at the shore night club.

Miss Guinan also has signed contracts through Hermine Shone for two weeks at the Stanley, Atlantic City, picture house, at \$3,500 a week with the second week also calling for a percentage on the gross. The dates are blank, at the disposal of Texas whenever she finds the time open.

Renault's Own Night Club With Tanguay and Glorias

Atlantic City, June 15.

Francis Renault opens his own Restaurant Francis Renault here June 26. The new eatery will be more than a night club, featuring dinner service and other restaurant facilities.

Renault, who was at Martin's cafe, where he closed Monday, had \$5,000 invested in Martin's and received \$550 a week against a 50 percent covert return, resigning upon Evelyn Nesbit's advent, because of an objection to subordinate billing.

Renault will have himself as secondary feature, bringing in The Glorias and their revue from the Beaux Arts, New York, at \$1,650, and Eva Tanguay with the opening attraction at \$1,800 for two weeks.

The new place is on Pacific and Columbus. A Chinese concessionaire has the kitchen with a 25-percent kickback to Renault, who will also

install an American and Italian menu.

The Music Weavers, who were with Renault as the dance band at Martin's last season, return to Atlantic City for the impersonator's enterprise.

Crillon Bkty. Dismissed.

The bankruptcy petition of the Restaurant Crillon, Inc., 15 East 48th street, New York, has been dismissed. A settlement of 25 percent to the creditors has been made.

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CABARET BILLS

Current Programs in Cabarets and Cities as Below Listed

NEW YORK

Avalon Club
Harry Delson
Myrtle Gordon
Frankie Meadows
Morley & Leeder
Flo Sherman
Joe Carroll
Tony Shyne
Jack Harvey
Inter-State 5

Bert Lewis Club
Bert Lewis
Jimmy O'Brien Jr.
Rosebud Morse
Mary Shaw
Peggy Lawton
Peggyann Bert
Jane Carpenter
Bert Froham
Hazel Lee
Rena Anelle
Dina Roberts
Collette Lyon
Buff-Harmonists

Cafe de Paris
35 G Hoffman Gale
Jay C. Plippen
Guy Sis
Ben Selvin Bd

Castilian Gardens
Helen Leslie
Margo Ross
Jean Carpenter
Les Stevens Orch

Castilian Royal
Roger Kahn Bd
Dagmar Godowsky

Charm Club
Laffs of 1926 Rev
Gypsy Byrne
Virginia Magee
Peggy Timmons
Mary O'Rourke
Ann Wood
Jackie Jackson
Grace LaRue
Christine Moray
Frank Bannister
The Diplomat

Chateau Shanley
Will Oakland
Chateau Band

Clio's
Cecil Cunningham
Minnie Mae Moore
Noel Francis
Doris Dickinson
Laurette Adams
Dorothea Stanley
Marie Salisbury
Marguerite Heilwig
Crandall Sis
Hilda Allison
Ruth Cameron
Marie Gleason
Annette Beattie
LeRoy Smith Bd

Club Alabam
Abbie Mitchell
Jean Starr
Gen. McClennan
Eddie Green
John Vigal
"Boney" Chadwick
Adele Williams
Mamie Savoy
Leonard
Al Moore
Ethel Mores
Lorraine Walker
Freddie Washington
Ruth Walker
Edda Webb
Alma Smith
Ethel Sheppard

Cub Barney
Hale Byers Bd
Elinor Kern
Borrah Minnevitich
"Bubbles"
Drusilla
Kendall Capps
Edith Shelton

Club Deauville
Melody Six
4 Aces
Club Lido
Chick Endor
Billy Mann
George Walsh
Tommy Farrell
Davis-Akt Orch

Connie's Inn
Maude Russell
Margaret Sims
Wheaton & Walker
Aida Ward
Alto Gates
R. Mitchell
Connie Bd

Cotton Club
Brown Skin Vamps
May Alex
Mildred Heldgins
Sherbina Dickens
Mary Stafford
Eddie Burke
Pearl & Caroline
Jazz Syncopators

County Fair
Eddie Worth Bd
Entertainers

Vanity Club
Allen Walker Rev
Waldorf-Astoria
B & L Starbuck
H Leonard Bd
White Foodle Club
Flame Moore
Hazel Hickey
Jean Dare
Flo Bristol
Helen King

Imperial
Walt Windsor Rev
Gladys Burgette
Eugenie Kern
Carmenita
Beth Pitt
Alice Rector
M Spielman Bd

Rockwell Terrace
Chas Cornell Rev
Luck & Theria
Ethel Wolf
Artie Williamson
Mac Russell
Harry Lasau Bd
Club Brighton
(Brighton Beach)
Betty Smith Rev
Corinne
Arleta Furman
Dick Humber Bd
Shelburne Hotel
(Brighton Beach)
Bobby Connolly R

Alame
Larry Vincent
Rick & Snyder
Auricle Craven
Irene Faer
Adele Walker
Al Handler Orch

Pygmy Inn
Wells & Brady
The Waltons
Betty Moore
Doris Robbins
Edna Lindsay
Valentango

Frolics
Eddie C
Fred & Palace
Habe Kane
Mirth Mack
Julia Gerrity
Carolyne Le Ruez
Jimmy Ray
Owls Orch

College Inn
College Inn Rev
Maurie Sherman Or
Granada Cafe
6 Spec Girls
Sld Erdman
Ernie Caldwell Orch

Kenwood Village
Anita Gay
Babe Sherman
Mary Colburn
Al Reynolds
De Quarto Orch
Jeffery Tavern
Fred Farnham
Delores Allen
B & J Gordon
Nina Smiley
Roy Evans
Ester Whittington
Roulette's Orch

Kelly's Sables
Don
Ed Goodbar
Jimmy Parker
Clarence Babcock
Specie Kennerbrow
Stables Bd

Light House
Celle Davis
Edna Warman
Jimmie Stieger
Buddle Whelan
Tom Johnson's Or
Lincoln Tavern
Rick & Snyder
Bob Hven
Marion Kane
Edna Leonard
Lew Fink
J Crawford Orch

Little Club
E Brown Synco's
Dora Maughn
Lew Jenkins
Moulin Rouge
Pearl Regay
Bubbles Shelby
McCune Sis
The Marinos
Helen Jones
Stanley & Savage
Paullette La Pierre

Parody Cafe
D & G Mason
K & J Murphy
Sigmund Greenish
Frank Sturgis
Pop Hunter
Bobbie Marcellus
Gladys Mintz
Clint Wright's Orch

Bendevous
Bernard & Henri

Southmoor Hotel
(Venetian Room)
Alfred & Gladys
Ben Pollack Orch

Pershing Palace
Gene Carter
Beale Moore
Comb & Atkin
Madeline McKenzie
Carl Lorraine Orch
Southmoor
Flo Lewis
Alfred & Gladys
B Pollack's Orch

Beaux Arts
Sana Soule Rev
Lola Syrell
Roy Sedley
Hazel Bowman
Louise Barrett
Astaie Langer
Avis Adair
Nina Brandon
Ada Winston
Parodians Bd

Silver Slipper
Hilda Ferguson
Ruth Andrae
Kitty Rasch
K & W Bird
Laverne Lambert
Louise Mack
Rose & Carroll
Pearl Mack & Deon
Hanley Sis
Ruth Le Claire
Maxie Stamm
Billie Stout
Joe Venuti Bd

Cafe Francis Renault
Francis Renault
Eva Tanguay
The Glorias
Glorious Revue
Music Weavers Bd

Follies Bergere
Jimmy Carr Bd
Dorothy Braun
Arthur Franklyn
Deno & Rochelle
3 Harmon Sis
Les Naze

Martin's Cafe
Evelyn Nesbit
Robby Kuhn
Thelma Carlton
Pepino & Dliworth
Fanton & Ryan
10 Rhythm-makers

Greenwich Village
Sam Rubin
Jack Goldstein
Bergstrom Orch

Cafe Lafayette
Jane Green
H Owens Orch

Cotton Club
Francis Nick
S Mitchell
Martha Richie
Mildred Washington
5 Georgia Peaches
Elkins Orch

MIAMI
Fleetwood Roof
Gene Fodick Orch
Isabel Allen

ST. LOUIS
Marigold Gardens
Edna Dent

SEATTLE
Montmartre
Ira Darnell
Garda Nord
Friend & Coakey
Alton Grebin
Jerr Adair
Aubry Knoff Bd

Club Lido
Grace Hamilton

VENICE, CAL.
Ship Cafe
Mel Callah

WASHINGTON
Chateau Le Paradis
Walter Kolk
Max Lowe Ent
Meyer Davis Orch
Chevy Chase Lake
Meyer Davis Orch
La Paradis
Jack Golden
Meyer Davis Orch



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SUCCESS OF SESQUI-CENTENNIAL SEEMS DEPENDENT UPON POLITICAL PEACE

Unless Philadelphia Factions Work for Common Cause, Big Expo Looks Doomed for Colossal Flop—Only 20,000 Admissions Last Week with Expo's Gross \$10,000—Visitors Dismayed at Incomplete Condition of Grounds—Leaving Immediately for A. C. or N. Y.—Outdoor Showmen Laughing Through Proffered Assistance Declined

(To obtain an accurate line upon the present condition of Philadelphia's Centennial, in view of conflicting reports, a Variety staff man, expert upon outdoor amusements, surveyed the Expo grounds, with the following report.)

By ED BARRY

Philadelphia, June 15. Unless various political factions that have been retarding erection work bury the hatchet temporarily and consolidate for a single cause, the current Sesqui-Centennial Exposition bids fair to go down in history of American outdoor show business as a colossal flop.

The first two weeks' attendance has been anything but encouraging despite overestimated attendance figures given out and the snoring propaganda disseminated by the publicity department in bucolic regions.

Those that have been lured to witness the distressing spectacle of the incomplete exhibition area won't make good advertisers for the affair when they get back home.

Anyone coming any distance even with the original prospectus of the exposition and its attractions tucked under his arm, leaves with a ready-to-call-cop attitude, also a determination that none of his neighbors will be thusly taken in if he can help it.

Although functioning for two weeks the exposition is far from complete. If construction work continues at the present gait it will be lucky to be in a state of completeness within three months.

1/10 of Buildings Up

Only 10 percent of the buildings are up and even some of these are not complete. Those that are have not yet been set with exhibits with exception of the Agricultural and Penn State Buildings and the Auditorium.

A survey of the area upon which the expo is spotted reminds one of a boom town that had started but dropped work when the boom suddenly blew up. This suspicion also obtains here among many, with few caring to go on record in this respect for political reasons.

The present condition has not fooled anyone in the outdoor show business. Concessionaires have ventured the trip, looked around and left for other stands. Even the most optimistic figuring that the Exposition may be good when it gets started couldn't figure on waiting so long. Consequently but a few of the 50 stands built mostly on speculation were functioning on the grounds last week.

Juice Stand's Gross, \$4

Those that were confess there has been no stamped since opening. One concessionaire with a combination dog and juice stand volunteered that his previous day's intake amounted to \$4.

A setto between the committee in charge and prospective concessionaires has been precipitated through the former's idea of operation and selection of the commodities which the concessionaire shall handle. The average stand space rents for \$500 on the season with an additional \$300 for construction of stand. For the \$800 the concessionaire is placed in charge of the stand with his supplies furnished and "kicking back" 40 percent of the take to cover supplies. This leaves him on a strict 60 percent for his time and investment.

It is reported the above arrangement was arrived at during the early stages of the expo plans when the committee figured they could interest nationally advertised products to buy concession space and operate their own stands. Some came in but not enough. Hire's Rootbeer is represented with 10 barrel-shaped booths advertising

the product for which the beverage concern paid rental space and constructed their own stands. Three were functioning and more than sufficient to accommodate the thirst of the sparse assemblage Thursday.

15c. Hot Dogs

Another drawback to chances of sales at booths operating was the 15c. slug put on customers for everything from hot dogs to near-beer. Even the stand men admitted the prices were 50 percent above average and higher than even the best fairs dared to charge, yet the Centennial Committee set them and they are there to stay regardless, it is claimed. If the concessionaire didn't like it he could fold up and forfeit his \$800.

The much touted "Gladway" is another disappointment. Only six rides and no shows. Only three rides operating while the other three are under construction. Those working are Tumble Bug, dip ride, carousel and bucking autos. A giant coaster, ferris wheel and aeroplane swings are under construction. For scenic qualities "Treasure Island" is the only show place on the lot.

Several miniature models of historical buildings, unfinished at the opening of the exposition, have since been completed. These include a replica of a block of Broad street in 1776, Mt. Vernon House, which headquartered General Washington, and several others.

The larger buildings are far from completed which also goes for the giant Liberty Bell at the main entrance. The bell itself is complete but the stand is far from it.

Nothing in Stadium

The mammoth stadium is in excellent shape but lacking a real attraction warranting the additional \$1.50 after buying into the park. At present it is offering a disjointed fireworks spectacle nights at \$1, awaiting the arrival of R. H. Burnside's historical pageant "Freedom," now being rehearsed in New York and scheduled as the main stadium feature.

At present the only entertainment on the exposition grounds are the orchestral concerts of the Philadelphia Symphony Orchestra. Flanked by various soloists it gives concerts nightly in the Auditorium Building at 50c. to \$1.50 scale. The events have been attracting good sized crowds nightly but with crowds coming for the concert only since there is little else to be seen at present on the grounds.

Future Prospect Bright

Without doubt when the remainder of the buildings are constructed and those yet incomplete completed, the expo will make a splendid architectural picture. The layout is perfect and those already up are gems of beauty.

But it seems that work will not be speeded until some of the inside politics of those in charge have been ironed out.

An influx of out of town visitors has been streaming into town daily but few staying. That has not pleased local merchants who figured the expo a bonanza. Most take a peek and leave for Atlantic City or New York.

Visitors from New York usually exclaim one can find more enjoyment and see more at Coney Island.

Missed Chance

Showmen figure the operators of the expo have missed a bet in not having things in shipshape form by the end of this month at least. They advance that because of the historical connection the expo would have gotten any number of school

"LEMON" STANDS DON'T INTEREST RIDE MEN

Operators of far out "lemon" stands masquerading as amusement parks, but generally little better than a personal benefit for their operators, are finding it difficult to interest ride men. The latter have checked up on most and won't come in since these spots are notorious for poor business.

In these stands the rides are used to attract, there being nothing else on the lots to bring them in and since most of the park men operate the concessions themselves because of inability to snare concessionaires the ride shortage presages a lean season.

None of the above gentry has the coin to put their own rides in and consequently have had to do without through a too soon exhaustion of the sucker crop of ride men who have previously tried these spots.

Wells Hawks Piloting Florida Promotion Expo

Wells Hawks, publicity director for Luna Park, Coney Island, is now handling the publicity for the Navy's exhibit at the Sesqui-Centennial exposition. Hawks, who holds a commission as lieutenant-commander, will be stationed at the Navy Yard, adjoining the Sesqui grounds, for this month.

Early in July Hawks takes charge of a five-car exhibit of Florida products sponsored by the Florida railroads. It will route to all sections of the country east of the Mississippi in an attempt to arouse interest in the "back country" development which all erstwhile Florida realtors now agree is the only salvation for the boom state.

Stood Up on Car, Boy Killed on Derby Racer

Washington, June 15. Alleged to have been standing up in a car, Creighton Lambert, 20, a passenger, was killed last night while riding on the Derby Racer at Glen Echo.

It is said the young man was standing when the car struck a curve. He was thrown onto the tracks and instantly killed.

Hoboken's 2d Expo.

The Chamber of Commerce of Hoboken, N. J., is setting plans for an industrial exposition to be held on the City Pier in September. A similar exposition was held last winter.

Miller's Shows have again clinched the date.

The committee includes Frank Cardti, chairman; Fred W. Ace, Harry Goldstein and Herman Wlebold.

Central States Dates

Chicago, June 15. Frank Thellan's Central States Exposition, annual affair, at Aurora, Ill., will be held Aug. 27-Sept. 4. For the third successive season the C. A. Wortham carnival has been contracted for the midway.

Fog Horn Clancy, cowboy, will stage the wild west show following last year's success with that entertainment new to Aurora.

excursions from out of town, which will either be postponed or passed up after the word passes around the expo is far from ready.

At the same time the showmen are laughing in retaliation for rejected offers of assistance. They figure the committee is now well aware you can't beat another man's game and that outdoor show business is a business not embraced over night.

Attendance took a telling nose-dive on the second week. While the committee will claim 50,000 those in the know say less than 20,000 passed through the gates on the second week. At 50c. it amounted to \$10,000 gross on admissions, at present the expo's chief source of revenue.

Sword Swallower Found Dead in Hotel Room

Joseph Palinsky, 45, registered at the Hotel Cadillac Saturday night and Sunday evening, was found dead on the floor of his room on the sixth floor.

Palinsky was attached to the Sparks circus combination and was the sword swallower of the freak hall attractions. The circus came to town Saturday and opened Monday at Jackson Heights, L. I.

He registered as from Utica, N. Y., and the police are trying to locate someone there who will claim the remains. He had been with circuses for many years and was identified by some of the people with the show also at the hotel.

Palinsky had been suffering from heart disease for sometime. According to the physicians called in it was heart disease that caused his death.

FREE GATE DANCES NOT SO GOOD IN PARKS

Free gate dance halls are flopping as a draw magnet in most of the smaller parks.

A check-up has demonstrated that the larger parks charging admission to dance halls and offering better dance combinations are far greater patronized than those offering the dancing without extra tariff other than park admission.

The dance pavilion angle has drawn to the smaller places to some extent. Those attracted meant very little to the other concessionaires, generally a young crowd remaining in the dance hall from opening to close and walking right out of the parks afterward.

This condition may influence a number of the smaller parks to renovate ballrooms, put in stronger bands than their present "scrub" combinations and also an entrance fee.

In the smaller towns the operators figure the dance craze sufficient to support a buy-your-way-in concession as easily as the free gate affair and that better bands will undoubtedly attract a better class of patronage.

CARNIVALS

(For current week [June 14] when not otherwise indicated)

O. J. Bach, Schenectady, N. Y. Carl H. Barlow's, North Scranton, Pa.

Barlow & Zeld, O'Neill, Neb. Bernardi Expo., Cheyenne, Wyo. Blotner Am. Co., East Jaffrey, N. H.

Boyd & Linderman, Perth Amboy, N. J.; 21, Brunswick, N. J. Centanni Shows, Nutley, N. J. Checker Expo. Shows, Meyersdale, Pa.

Coleman Bros., Westerly, R. I.; 21, Jewett City, Conn. Conklin & Garrett, Saskatoon, Can.; 21, Melville, Can.

Hurry Copping, Wheeling, W. Va. Corey Greater Shows, Barnesboro, Pa.; 21, Altoona, Pa.

Craig Bros. Show, Madrid, N. Y. A. F. Crounse, Illion, Ky. De Kreko Bros., Cicero, Ill.; 21, Milwaukee.

Diamond Jubilee Shows, Antioch, Cal.; 23, Hayward, Cal. Endy Shows, Lansford, Pa.

Noble C. Fairly, Leavenworth, Kans.; 21, Atchison, Kans. Fairland Shows, E. St. Louis, Ill.; 21, Springfield, Ill.

Roy Gray Shows, Port Arthur, Tex. Great Western, Barnesboro, Pa.

Greenburg Am. Co., Magdalena, N. M.; 21, Socorro, N. M. Henke's Attractions, Milwaukee.

Walter Harris, Zeigler, Ill. Imperial Expo., Wadsworth, O. Isler Greater, Fairfield, Ia.

Johnny J. Jones (Forest Park), Chicago. Joyland Expo. Shows, McAlester, Okla.

Capt. Latlip's, Madison, W. Va. C. R. Leggett, Chanute, Kans. Levitt-Brown-Huggins, Portland, Ore.

Liberty Am. Co., Jersey City, N. J. J. T. McCellan, Selma, Mo. Michael Bros. Expo., Louisville.

Michigan Greater, Grand Rapids. Ralph R. Miller's, Russellville, Ky. Morris & Castle, Minneapolis (2 weeks).

D. D. Murphy, Battle Creek, Mich. C. E. Pearson, Jerseyville, Ill. Rice & Dorman, Ft. Smith, Ark.; 21, Siloam Springs, Ark.

Slebrand Bros., Enderlin, N. D. Otis L. Smith, Watertown, N. Y. Sam Spencer Shows, Clearfield, Pa.

Vanity Fair, Union City, N. J. Wade & Howard, Ashland, O. Wolf Am. Co., Des Moines, Ia.; 21, Iowa City.

Wright's United, Waverly, Pa.; 21, Elmira Heights, Pa.

DUMBBELL ORDINANCE ON PITTSBURGH FIREWORKS

Can Be Bought But Not Discharged in City—Flying Circus Refused Permit

Pittsburgh, June 15.

A permit to discharge fireworks over Pittsburgh several thousand feet in the air by aviators of the Gate's Flying Circus, of New York City, who have been engaged to aid in the dedication of a new flying field, known as the Butler field, near McKeesport, was refused last week by Director of Public Safety James M. Clark.

George Daws, director of the circus, appeared at Director Clark's office. He said that aviators will be brought here to help in the dedication, and that as part of the contract, it is the duty of the aviators to fly over Pittsburgh and discharge fireworks.

Along with the banning of carnivals within the city limits and the cutting down to a minimum the number of cabarets, City Council recently enacted about as dumb a piece of legislation as has ever been put over anywhere. The ordinance prohibits the use of fireworks within the city unless by certain authorized persons and yet it does not place a ban on their sale.

Summed up this ridiculous ordinance means that a person can buy all the fireworks he wants yet cannot use them within the city limits.

When questioned by Daws about how high in the air the city controls, Director Clark replied that he did not know, but said that the explosion must be under the direction of an expert. Daws told the director that the work was too dangerous to have passengers in the airplane. Daws said the fireworks certainly will be discharged as per contract when he left the director's office.

CARNIVAL IN COURT TO REGAIN WHEELS

New York, June 15.

The action of the Manhattan Exposition Shows management to regain wheels taken by New York police is scheduled to come up in Jefferson Market Police Court tomorrow (Thursday).

Jack Weinberg, general manager of the outfit, obtained an injunction previous to the show's opening in New York, where it is on location at 34th street and Ninth avenue. The show opened June 3 and the following day the police confiscated the wheels, disregarding the injunction.

The show has run for two weeks without the wheels, which numbered about 20.

Irving E. Donahue Dead

Irving E. Donahue, 76, well-known as a circus freak, died last week in the Coney Island (Brooklyn, N. Y.) Hospital as a result of an automobile accident.

Donahue was known professionally as Joe Kramer, the "rubber-neck man" and had exhibited with circuses and carnival side shows for the past 30 years. He had been employed with the Coney Island side shows at the time of death.

HURT WHILE ASLEEP

Oneida, N. Y., June 15.

Sleeping in the grass on the lot, William Rawleigh, 47, employe of the Walter L. Main circus, was seriously injured when an automobile driven by Richard W. Sweatman, of this city, backed into him.

Avalon's New Management.

Springfield, O., June 15.

Avalon Park is under new management, Walter Deisamp. Associated with him is French Wilgus of Bellefontaine, owner of Sandy Beach at Indian Lake. Harry O'Brien's Sextet is in the dance pavilion. No gate admission.

Own Your Own Home Expo

The 9th annual "Own Your Own Home" exposition has been set for Feb. 19-26 at the Madison Square Garden, New York City. The project is being sponsored by the Exposition Company of 512 Fifth avenue.

5 RINGS

5 RINGS

The

WONDER SHOW

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ON EARTH GIVING THE GRANDEST
AND LONGEST PARADE**

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CHRISTY BROS.

FLETCHER SMITH STILL GETTING FRONT PAGE STORIES "NUFF SED"	JOE COFFEY Light Heavyweight Wrestler MEETING ALL COMERS	HENRY EMGARD MANAGER, SIDE SHOW
MERRITT BELEW EQUESTRIAN DIRECTOR		NITA BELEW AMERICA'S FIRST CHARLESTON DANCING HORSE AND LEOPARDS
C. SHELTON In Charge of Concessions	RODNEY AND HIS BAND	HARRIS ELLA PRIMA DONNA ELEPHANTS AND HER OTHER ACTS
		ADA MAE EMGARD PRIMA DONNA
BOWMAN S. ROBINSON CHRISTY BROS. SHOWS		

RINGLINGS AND 'BILLBOARD' BUY

Reported Charlie Ringling for It—John Indifferent

Cincinnati, June 15.

Inside information says that the Ringlings are becoming interested in their possible purchase of "The Billboard" control, through the Donaldson estate holdings of stock in that weekly publication.

Charles Ringling is the brother mentioned as handling the negotiations. It is said that Charles Ringling and the late W. H. Donaldson, founder of "The Billboard," had several financial transactions during Donaldson's lifetime. These have left the path to passing the control to the Ringlings, if agreed upon, more open than otherwise.

John Ringling, from accounts, is not especially interested in the outcome. He doesn't care greatly for the idea of the Ringlings attempting to operate a show weekly. John is said to have advised his brother, however, that if he (Charles) goes through with it, he (John) will induce E. F. Albee to make a proportionate investment with the brothers.

McHenry Domination

"The Billboard," since the death of its founder about a year ago, has appeared to be under the domination of one Miss McHenry, who was also influential on the paper during Donaldson's activity with it.

The Donaldson group, consisting of the widow, Archie Donaldson, a brother, and a son-in-law of the W. H. Donaldson, is said to be negotiating for the sale of their holdings entirely independent of the McHenry faction. Other outdoor showmen are reported to have received proposals to buy the Donaldson control of "The Billboard."

Recently, the former editor of "The Billboard," Hartman, was reported about to issue an outdoor weekly of his own, starting with a 16-page edition and at around this time. Hartman was editor of the Donaldson paper for several years. He is versed in outdoor amusements and well liked by the outdoor showmen. Hartman ran into a clash with the McHenry faction, from the story, and resigned, whereupon his successor is said to have been selected by Miss McHenry from the secretarial staff of "The Billboard's" New York office.

No appraisal value of "The Billboard" has been announced. It is reported there are two widely contrasting valuations, one by the Donaldson group and the other by the McHenry clique.

Jos. N. Parker, 82, Suicide by Hanging

Rochester, N. Y., June 15.

Joseph N. Parker, 82, committed suicide Sunday by hanging at the home of his daughter in Batavia, N. Y.

Mr. Parker was the former president of the Genesee County Fair. He had been in ill health for some time.

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SCENERY and DRAPERIES

SCHMIDT SCENIC STUDIO, Columbus, O.

1st Carnival in 15 Years at Harrison, N. J.

Harrison, N. J., June 15.

This amusement proof town will be invaded by a carnival for the first time in 15 years. Before that the town had been sufficiently developed to attract carnivals.

The show will be sponsored by the local Catholic church, whose pastor has been the strongest opposition showmen of any class have met in this community. It will be held week of June 22.

The carnival will be self-operated supplied by the James A. Bell Company and with the rides booked direct. None of the routine carnival shows will be spotted, but one large tent will be given over to "Harrison Minstrels," also operated by the auspices and comprising a cast of local amateurs.

Although classified as a carnival it will be more in the nature of a bazaar, with booths carrying both contributed merchandise and other stuff purchased from the Bell Company.

DE KREKO BROS.

Blue Island, Ill., June 11.

Third annual week stand for these shows in Blue Island, this time under the auspices of the American Legion. A 16-car outfit, with Jean De Kreko manager, Joseph De Kreko treasurer, Gabe De Kreko superintendent of rides and shows and G. H. Coleman general agent.

Playing a lot just off Western avenue, the carnival was in a good way to secure quite a portion of casual Chicago motorists. Indications are the shows will have a good week.

Plenty of fresh paint but several ragged concessions. Show well laid out for trade, with the center lane occupied by five rides—ferris wheel, whip, carousel, baby swings and chair planes. 10c, the covert. Thirty concessions are distributed from front to rear on each side, while the 10 shows hold the rear end.

Shills and Coin

Very little prize carrying among the customers, as most of the games were paying straight money, with the option of a blanket. The reviewer cashed in on two derby wheels and a doll rack, and played victim to two "shills," both connected with fixed rackets. A marble-rolling rack "shill" asked the reviewer to roll for him "for a change of luck," and some lightning addition on the part of the proprietor called for a payment of \$10 to the "shill."

This guy then gave the reviewer \$1 for a play, with the condition that the reviewer fork out money of his own. On refusal, the "shill" immediately roped in two Mexicans for a small sum. A fixed jewelry wheel was using two "shills" with the identical racket.

Most of the other concessions were straight, although favoring the proprietors almost unanimously. Five and 10c, the charges except on the "shill" stands, where dollar bills were being dropped. Plenty of wheels, but the customers seemed leery and were hitting the skill affairs majorly—bucket balls, ringers and doll racks. The "Pig Slide," a 10c play, using small squealers and putting out merchandise prizes, was drawing best among the stands. The corn game looked cold.

A Terrible Turk

The main draw among the shows was the wrestling tent with a two-bit admission. Somebody the Terrible Turk was staging a fast but comical match with a local contender. The local aspirant won the first two falls, with the match ending in a big argument with the proprietor claiming a "no good" referee. A repetition of the match was staged before a majority of repeat customers.

The circus sideshow also hitting good. Featured the sword cabinet trick, with an extra come-on price to see how it was done. An electric chair woman, tattooed specimens, "torture king," trained dogs, and some pickled freaks included. Jiggs Bungalow (fun house), Plantation Show, Jolly Josie, the fat woman; the snake woman (boy in wig and brown makeup), "fairy in the well" and a four-animal sideshow not doing so well, despite 5 and 10c admissions.

Walter Lankford's band supplying the ballyhoo music. Plenty of good talkers on the lot.

A good crowd the night the reviewer was present. American Legion men were scattered about the lot, a few with their own concessions and others helping on the shows. One stand, offering an automobile raffle, was heard talking against the regular concessions in an effort to draw customers. Loop.

101 Ranch's One Day In Buffalo

Buffalo, June 15.

Without making public any reason the Miller Brothers are coming here for a one-day stand only instead of two as was played last season.

The 101 Ranch will exhibit at the Broadway and Bailey grounds July 11.

COSSACKS REFORMED BY AMERICAN SHOWMEN

Wirth & Hamid Reshape Performance—Opened at Cleveland Tuesday

After American showmen had been called in, the Cossacks show at Madison Square Garden was fashioned into a fast exciting exhibition. So much improved were the Cossacks that the gate for the last four days equalled the total takings of the preceding week and a half. At that the attraction was reported to have gone into the box for a total of \$135,000.

Wirth and Hamid, specialists in outdoor attractions were engaged to fix up the show. A new routine was framed by Frank Wirth who also introduced some comedy bits. Wirth was unable to talk the Cossack lingo, but they quickly responded to direction. The Russians named Wirth "Mr. Come on" because of his instructions to come on and snap up their stunts.

Frank Wilson, handling the Cossacks for Wall Street bankers who backed the venture, made the contract with Wirth and Hamid. The latter advised Wilson it would cost \$25,000 to open the show in Cleveland, with added American features. That money was guaranteed, also two weeks' salary for the acts added on the show.

The attraction closed at the Garden Sunday, opening in Cleveland Tuesday (last night). The turns inserted were John Agee's Horses, John Kelley's "Green Bull," 14 Arabs and Funny Ford. It was regarded as too late for the acts to go into the show here but they were engaged for the Cleveland and Chicago bookings.

A stand-out feature of the Cossacks' routine now is the polo game. Instructed to rough it up, the Russians went to it with torn shirts and bloody noses. A cavalry polo team was invited to compete last Thursday and the game was a riot. The soldiers were unprepared for the rough house but went through with it.

There was a near riot at the Garden Saturday afternoon over salary matters. It had been agreed that the troupe take a \$2,500 cut. The Cossacks changed their minds and declared they would not go through with the night show under that arrangement, but finally accepted.

Holstein and Allen, who produced the Cossacks picture contract with Metro-Goldwyn, are out, having assigned the contract to the Cossacks, Inc., a corporation formed by the downtown crowd.

The Cossacks, Inc., ran into legal difficulties with Alexander O. Melnikoff and Serge I. Protzenko last week with the filing of a \$14,840.53 attachment suit, vacated Monday following settlement between respective parties. Melnikoff and Protzenko sued on a contract at \$9,000 weekly salary for their troupe of 110 Cossack riders, singers and dancers, claiming \$18,000 for two weeks, against which a credit of \$3,159.47 was allowed.

The plaintiffs' contract with Carl A. Holstein and Charles W. Allen, who assigned the agreement to The Cossacks, Inc., stipulates that the 50 riders, 21 dancers and singers, four miscellaneous people and a band of 25 (including eight women among the complement of 110) receive \$9,000 weekly for three months.

The troupe was paid \$2,000 upon leaving Paris, with \$8,000 more upon their American landing. In addition to the \$9,000, a 20-percent split on the net profits is also provided for.

Melnikoff and Protzenko are aware of Holstein's \$100,000 contract with the Metro-Goldwyn-Mayer Corp. for picture purposes, and this contract is a guarantee against any losses to the Cossacks on their \$9,000 minimum weekly salary.

McCaffery Resigns from Ass'n's Fair Department

Chicago, June 15.

J. C. McCaffery, regarded as the man who put the Fair Department of the Western Vaudeville Managers Association on its feet, has resigned.

He will become Amusement Director for the fair being promoted by the Chamber of Commerce of St. Louis.

INSIDE STUFF ON THE OUTSIDE

In Hurry In Pools

What has amazed oldtime park and outdoor men has been the apparent eagerness park patrons to hit the natatoriums in the eastern parks. Opening day of Olympic park, New Jersey, 800 went into the pool when the weather was cold enough for skating.

Riding Acts in Parks

Many of the trick and fancy riding acts that have been with the big circuses in other years are playing park dates this summer, some on one week stands and others indefinitely.

S.-F. Turnaway and Bloomer

After playing to a turnaway in the rain at Stamford, Conn., the Sells-Floto circus the next day ran into a bloomer at Bridgeport. The latter city is the winter quarters of the Barnum-Bailey circus. While at Wilkesbarre, Pa., the S.-F. side show did \$2,400 at the matinee, extraordinary for a side show.

Shied Off Evangelist

An eastern park came within an ace of having a good one put over on it recently when the emissary of an evangelist made overtures for space for a tented auditorium for a four weeks period with another four optional. The park management held out for a cash down proposition but the evangelist wanted a percentage basis.

The park manager knowing rain had shot business to pieces on the expected big days decided to take no chances so the deal was called off.

Tent Shows' Losing Month

The tent shows playing in the central and western territory have suffered badly thus far this season because of the abnormal and continued chilly weather. All of the shows got an early start but because of the weather have already chalked up one losing month. It is estimated that the number of tent shows this season is about equal to the number out last season. There had been a considerable reduction in seasons prior to last because of high operating expenses.

Boxer Beaten Up In Fight on Circus Grounds

Herkimer, N. Y., June 15.

Joseph Gottlieb, Utica pugilist, received a beating and a \$50 fine for assault, Philip Ferarie, Rome barber, was fined \$50 for disorderly conduct, and Harry Lippman, New York concessionaire, sustained a broken jaw as the result of an alleged assault by Gottlieb in a fight staged at the local circus grounds.

The Utica fighter was knocked down and trampled by several of Lippman's fellow circus employees after he had beaten the latter. Lippman claimed that his jaw was broken by a kick from the boxer after he had likewise been flogged. Gottlieb sustained a scalp wound from a tent stake and numerous cuts and bruises from what spectators claim to have been the heels of the circus man's shoes after he had been "ganged."

According to police, the row was essentially a family matter, which had been rehearsed to some extent beforehand. Mrs. Gertrude Eiselman, of Utica, sister of Gottlieb, is also sister of one of Lippman's employees, discharged last year.

Lippman and the circus management preferred charges against Gottlieb and his pal. They demanded trials and were convicted. No action was taken against Mrs. Eiselman.

Trapdoor Room Beneath Stage Figures in Divorce

Watertown, N. Y., June 15.

A room beneath the stage of a Theresa, N. Y., theatre, reached by a trapdoor, played an important part in the testimony given by witnesses in the divorce suit brought by Ernest W. West against Mrs. Clara M. West, in which Charles Henry, amusement resort operator and owner of Elite Park, Theresa, is named correspondent.

Witnesses for the plaintiff swore that at times Mrs. West and Henry were seen in the cab of a parked truck, in the correspondent's cottage and in a Theresa field after dark. One witness also told of preparing a supper for the two while they occupied another part of the cottage, following their return from an auto trip.

Another witness swore he delivered notes between the defendant and the amusement park man and also told of the room beneath the stage. It was small, it was alleged, but comfortably furnished—even to a powder puff.

The suit was not contested.

Circus Hand Dies From Drink

Batavia, N. Y., June 15.

Charles Wilson, 49, circus hand with the John Robinson shows, who was found dangerously ill in one of the sleeping cars of the circus train, died before he could be removed to a hospital.

"Acute alcoholism" was given as cause of death.

Selznick's Castle Broke; Cleveland Cab Owes Plenty

Cleveland, June 15.

Phil Selznick's Castle of Paris, which joined the ranks of the city's cabarets last winter, is insolvent.

A schedule in bankruptcy has been filed in federal court here. The schedule lists liabilities to the extent of \$11,671.01. No assets listed.

Among the claims is one for \$150 filed by Chauncey Lee and his orchestra, in the employ of Selznick in his various cabarets and night clubs hereabouts throughout the past winter.

The Castle is on downtown Euclid avenue in the heart of the theatrical district.

'Creole Belles,' Only Tent Show Run by Woman

A new tent show, musical in type entitled "Creole Belles," has been placed on the road by Mrs. E. D. Lee, widow of E. D. Lee, veteran showman.

Mrs. Lee is the only colored woman at present known to own and operate a tent show.

The musical feature with the Lee show is George Christian and band. Other features are Prince and Princess All Means, styled "the human ouija boards."

Peters' Side Show.

Canton, O., June 15.

Howard Peters, local showman, opened his freak animal show Monday at Massillon. His sideshow is with the J. Frank McIntyre Circus.

CIRCUSES

Sells Floto

June 16, Fitchburg, Mass.; 17, Springfield; 18, Pittsfield; 19, Albany, N. Y.; 21, Schenectady; 22, Binghamton; 23, Courtland; 24, Geneva; 25, Elmira; 26, Hornell; 29, Olean; 29, Warren, Pa.; 30, Erie.

Downie Bros.

June 16, Susquehanna, Pa.; 17, Montrose; 18, Wyalusing; 19, Du-shore.

101 Ranch

June 16, New Haven, Conn.; 17, Bridgeport; 18, Waterbury; 19, Stamford.

Ringling-Barnum

June 16, Lowell; 17, Salem, Mass.; 18, Manchester, N. H.; 19, Portland, Me.; 21-22, Montreal; 23, Ottawa, Ont.; 24, Belleville; 25, Peterboro; 26, Hamilton; 27, London, Ont.

Hagenback-Wallace

June 16, Logansport, Ind.; 17, Plymouth; 18, South Bend, Ind.; 19, Hillsdale, Mich.

John Robinson

June 16, Ogdensburg, N. Y.; 17, Oswego; 18, Utica; 19, Gloversville, N. Y.

Sparks

June 16, Bayside, L. I., N. Y.; 17, Queens; 18, Hempstead; 19, Bay-shore, L. I.; 21, Holyoke, Mass.; 22, Waltham; 23, Lawrence, Mass.; 24, Concord, N. H.; 25, Laconia, N. H.; 26, Sanford, Me.; 23, Biddeford, Me.

"JUSTIFIABLE HOMICIDE" FREES C. D. ODOM OF MURDER CHARGE

Hagenbeck-Wallace Circus Manager Discharged by Buffalo Judge in Alleged Killing of Colored Show Employee—Witnesses Help

Buffalo, June 15. Charles D. Odom, manager Hagenbeck-Wallace show, held here for murder in the first degree for shooting James "Tut" Warren, negro canvasman, was discharged in City Court Wednesday on the grounds of "justifiable homicide." In freeing Odom, Chief Judge Woltz stated that he had never seen a case of more "justifiable homicide," and that no jury would ever convict or even indict him after listening to the witnesses.

Eli Jackson, a "poker"; Oscar Lombard, porter; half a dozen negro roustabouts; Hazel Logan, bareback rider, and Gordon Calvert, legal adviser, all with the show and brought back for the hearing, testified that Warren was a "bad man" and desperado, who had been fired from the show by Odom the day before, and who was carrying a gun, with open threats to "get" Odom. Two witnesses testified Warren had stabbed them during arguments and stolen money.

On the day of the shooting, Odom testified that he came upon Warren in a dice game, and that after some words the negro started to draw a gun, when Odom, knowing his reputation, shot him in self-defense. Miss Logan testified she was sitting near by and saw a gun fall from the negro's hand as he dropped.

The evidence in the case was ordered held by the court in case the district attorney's office should decide to proceed further with the matter.

HELLMAN'S SHOWS

Nanuet, N. Y., June 12. A neat outfit for its size, carrying four rides, three shows and 20 concessions. Saul Hellman is sole owner and operator, also controlling most of the concessions with but 10 stands sublet. The latter are dolls and lamps, operated by Frank Flinnerty, groceries and meat by George Neville, lamps and clocks by George Enright, palmistry by Mlle. Bertha, and knockdown doll stand by Harry Levine.

The outfit is shipshape with the rides recently repainted and with concession stands equally neat. The show has been playing around New York and northern New Jersey for six weeks and reports good business in all stands. Hellman credits this to good auspices tie-ups as well as his shows and willingness to divide credit 50-50. The date here was under auspices of the local athletic club and the grounds were jammed Saturday when caught by a Variety reporter. Plenty of spenders who didn't give a hoot for the rain but gave everything on the lot a play. Although most of the stands had operated with wheels on the Jersey dates, games of skill supplanted here, running the gamut from ball in the bucket to rings and balloon blowing. The stands were well stocked with useful merchandise providing a neat flash and cheerfulness in passing out stuff to the winners. Many hit and took away their awards with regularity during the hour and a half this reporter was on the lot. This didn't discourage the stand men for the play was heavy enough to warrant the awards.

The midway included merry-go-round, ferris wheel, chairplane swings and tumbler ride. All were scaled at 10 cents and doing plenty of business. The shows included Myers' Diving Girls, trio of aquatic performers displaying fancy diving stunts in a tank; Burton's Bears, spotted in a tent across the way, and injecting comedy through plants and others attempting to wrestle a wrestling bear with the award of \$5 for anyone staying with the bruin for as many minutes in the catch-as-catch-can fracas. Nobody did.

Mason's three in one freak, worked as a pit show and featuring Millie, the strange girl, counterpart of Barnum's "Sober Sue," through inability of anyone present to make her grin.

The shows were scaled at 15 cents with the bear show getting the best play, but the others also getting a fair share of the money.

The shows hold over another week and then go back to Jersey territory, working out with Philadelphia as its objective for the latter part of August. Edba.

WHITE CITY

Chicago, June 10. This amusement park has been flourishing for 22 years. It divides the Chicago field with Riverview located on the other (north) side. White City is not as large in area as the latter, but is not less important.

There are comparatively few concessions, rides and shows predominating. Among the concessions the corn game and the Coney race are the best. Candy is the giveaway in the Coney race. White City is visible for long distances in all directions, particularly from the elevated lines. A high tower covered with electric bulbs shines out beacon-like. Close by the tower and rising to a height of 110 feet is the giant Ferris wheel. The entrance to the park is in the form of a huge archway with the Fun House surmounted by mammoth reclining clowns immediately in front. The Fun House is very large and contains a roulette table, soup bowl, slides, bucking broncos, steam mill, a contraption called "Wiggle Woggle," and numerous minor items. For the two bits assessed at the gate of this place a person can have an hour's amusement.

New Side Show

Entirely new this year is the "Circus Side Show," a 20 cent attraction owned and presented by Sam J. Gordon, who has several of the principal events at White City. Included in the acts in the side show is Martha, the Armless Wonder, long a feature at Coney Island. Her accomplishments with her toes is something to marvel at. Dolly the Doll Girl; Habid, Human Volcano, an Egyptian, who munches red-hot coals and sucks on iron lollipops; Prof. Baker, tattooed gent; Sweet Marie, 428 pounds of her, and Andre Reverdy, 115-pound strong man, are also on view.

Present, too, is Marie Devere, known to the world of parks and canvastops as the long record sword swallower.

Adolph Carl is in charge of the show, with Whitey Daley giving the ballyhoo outside and Ed Crawford (formerly in vaudeville as Crawford and Thayer) putting on the spiel in front of each of the acts. Both lectures are good samples of the orthodox oratory of side shows.

Crawford also has a line of chatter for a series of transforming pictures hung on the curtained walls above the acts. These pictures represent one thing to the naked eye, but when the lights play on them they show another view. Gordon purchased the pictures after they had lain in storage for 20 years. They were exhibited years ago at Coney Island.

Autodrome Thrill

A steep saucer "Autodrome" show is good for plenty of thrills. Two motorcycles and an automobile race around the almost perpendicular walls of a small saucer. O. K. Hager, his wife, Alda Hager, and Jockey Roland, a rip-snorting three-some of dare-devils, ride the roaring, sputtering machines in what qualifies as a 100 per cent show for any park or carnival. The outfit has been with Rubin and Cherry and Johnny J. Jones in seasons past.

Varying the straightaway racing Jockey Roland does fancy trick riding that is breath-taking. He rides side saddle without using his hands, among other stunts. Mrs. Hager is said to be the only woman in the world riding an automobile in a steep saucer.

White City maintains certain features all year 'round. These include the twin ballrooms under the management of Edward Donlevy; roller skating rink, the largest in Chicago, under the management of Fred Martin; bowling, billiards and amateur boxing under direction of Johnny Coulon, former prominent bantamweight. From this it may be seen that White City plays an important part in the amusement life of the south side.

The park is under a long-term ground lease and has an ambitious program of building in contemplation. The management has been consistently characterized by progressive ideas. Numerous tie-ups and exploitation schemes are constantly on tap.

Outings Plugged

The "outings" idea is stressed. One of the first outings of the present season was with P. J. Carr, Cook County treasurer, who distributed 100,000 complimentary

tickets. These ducats are exchangeable for strip books entitling holder to admission at main gate and five rides. As each of the strip books is different and as patrons usually come in pairs or crowds whenever one person gets a free ride the others to accompany that person must pay cash.

The centre of the park is given over to the outdoor cafe where a regular girl and music revue is given free. This show was postponed a week or 10 days on account of chilly weather. Gene Wentz (New York) is producing the revue. The lagoon providing reception for the boats on the shoot-the-chutes is behind the show garden. The miniature railroad, strictly juvenile, circles the lagoon with once-around costing the kids five cents a head. "Cyclone Bowls"

White City has the only "Cyclone Bowls" in existence. This is a ride with a big arm pushing the carriage up and up around the sides of a big bowl until reaching the brim it passes over into another bowl and down.

A popular ride because you drive your own machine is the Dodgem. F. E. Flinn has this ride which does a thriving business getting repeats on account of customers becoming intrigued in trying to operate the darn things.

Racing coaster, merry-go-round, seaplanes, the whip, and The Pep, a small coaster, are other rides. Among the shows not innumerable already is a glass house billed as Madame Murphy's Beauty Parlor and Noah's Ark, a walk-through.

H. W. "Buck" Flinn continues as general manager of the park. W. P. Higgins is assistant manager, F. J. Santschl, superintendent. Ted Weber is handling the press end. Herbert A. Byfield is president of the company.

An amusing sidelight observed along the route was an old fashioned palmist emblazoned under the Analyst."

Loop.

LIBERTY SHOWS

Jersey City, June 12.

An average small outfit in and around here for the past several weeks playing under Catholic Church auspices. Little more than a bazaar save for three rides. No shows are carried.

Owned and operated by Joe Bosco with 20 concession stands supplied by a Newark merchandising concern and for the most part operated under auspices. Bosco operates several wheels, particularly a poker wheel, which was getting the best play on the lot Saturday afternoon. One chump went for \$58 trying to collect on this one. Most of the on-lookers believed him a shill but the sad part for the chump is that they were mistaken.

The carnival was spotted at Newark avenue and Marseilles street, playing the present date under auspices of the Holy Rosary R. C. Church. It has been here a week and has another to go.

The stands hold the varied assortment of merchandise, from blankets to piano lamps, and with wheels the exclusive method of play. Star wheels are mostly used making it necessary for the player's number to hit on the star to get the flash prize, although one of lesser value is passed out on the number itself.

The women folk were about the only ones giving the merchandise wheels a play, with the men preferring the several money wheels and the poker one in particular. The latter did a land office business and looks like a good bet for sports elsewhere if still permitted to operate. The play on all wheels is 10 cents. Just what the auspices derives from the money wheels could not be figured.

The rides included carousel, ferris wheel and dangle. The rides go at 10 cents and were getting a fair play from the women and children present Saturday. The latter are in on a 50-50 split with the auspices selling and collecting the tickets. Bosco operates these, also owning the carousel outright and renting the others for his various dates.

Despite the gambling angle which is no longer a novelty for this and other parts of New Jersey the show is conducted in orderly manner. Business has been reported good by the auspices, who take charge of the count-up, with the latter claiming they will clear \$20,000 on the two weeks if current warm weather remains. Edba.

MANHATTAN EXPO.

New York, June 12.

This is the outfit that cleaned up in its two-week stand at 24th street and Ninth avenue, New York, last season. The clean-up is said to have totaled over \$25,000.

The show is now in the second of its current two-week stay on the same lot. That it will hit its high mark of last season is beyond thought. The management figures itself lucky if breaking even.

The reason is that the police confiscated about 20 wheels on the second day. The management has obtained injunctions, and will have it out in court this week. But even

OBITUARY

LUMAN R. WILLARD

Luman R. Willard, 74, theatrical manager, died suddenly Monday (June 14) in a stationery store at 47th street and Sixth avenue, New York. Death is believed to have been caused by a heart attack. Mr. Willard will be buried today (Wednesday) from a funeral parlor at 52nd street and Third avenue. Interment will be in Evergreen Cemetery.

Mr. Willard's last engagement had been as manager for Winthrop Ames. Prior to that he had been connected with Charles Dillingham, Charles Frohman, the Shuberts and others. Mr. Willard was born in New York, was married and his widow is said to be in Florida. She has been notified of his death. When Mr. Willard collapsed in the

IN LOVING MEMORY

of our mother

Mrs. Mary E. Blair

Who passed away June 14th, 1926.

May she rest in peace.

JANE PABBY

HARRY BLAIR

(Formerly of Curtis Trio)

store an ambulance surgeon from Bellevue Hospital was notified, but when he arrived the former manager had passed away. His sister, Mrs. David Reed, 140 South Portland avenue, Brooklyn, was notified. She made arrangements for the funeral. Mr. Willard was a member of the B. P. O. E. Lodge, No. 1, and also belonged to the Actors' Fund, and many other organizations.

LEO A. LANDAU.

Leo A. Landau, 45, former Milwaukee picture theatre manager, died of heart disease in St. Louis.

Landau was one of the pioneer "big time" movie men in Milwaukee. In his regime the Butterfly, now a second run house, was made the big house of the city. In 1921, when the Saxe interests lost the lease on the Alhambra, Landau took it over for the Uihlein estate and managed it until about two years ago, in connection with the Garden, built about five years ago. Universal took over the Alhambra soon after Landau left, he going to Minneapolis to manage the Lyceum, but staying there only a few months, when he returned to his home in St. Louis.

IN KINDEST REMEMBRANCE

of

GEORGE F. MOORE

Who Passed Away June 13, 1925

ESTELLE BRODY

Landau landed in Milwaukee in 1916. His father, Maurice Landau, is head of the Globe Store Co., here. A widow and one son survive.

SAM LEWIS

Sam Lewis, 46, vaudeville book-

if the wheels are regained it will be too late to put them into heavy action, for the show moves at the end of the week.

The outfit itself is nothing much. It has no show, and consists of two rides, with about 50 concession booths when the wheels are working. In its present state the concessions number about 30, ball and hoop games.

These rackets being "games of skill," the wheels, which play to the gambling instincts, are sorely missing. Meaning loss of plenty.

The 34th street lot is at the corner of that business street and Ninth avenue, equally a business street. The neighborhood is densely populated, holding the large number of kids highly populated sections do. It is from these kids that the large play was expected, with the wheels gone. The kids have responded nobly, but their cash is limited. Adults who patronize a carnival usually come with the idea of winning something.

The lot is of medium size, causing the many concessions to be grouped closely together in double file around the edges of the field. The two rides are in the center. The grouping gives a crowded effect, useful to attract more crowds. With almost half of the booths jark because of the grab, some of the wiring was taken down and the lot is dark in spots.

Jack Weinberg is general manager and Lou Tobey superintendent. Jack Schechter has the whip, and Taffet the merry. The ousted wheel concessionaires have banded together and joined another outfit in Jersey.

On 34th street the show was run in conjunction with the Private Michael J. Lynch Post, No. 831, of the American Legion.

ing agent, died June 9 in the Montefiore hospital, New York, due to the effects of a paralytic stroke about a year and a half ago.

Prior to agenting Mr. Lewis had been identified with burlesque. At one time he managed the People's, Philadelphia, and also Fred Irwin's "Majestics." He is credited along the Rialto as one of the founders of the Burlesque Club.

At one time Mr. Lewis was prominent in sports, having been the referee of the Johnson and Willard fight in Havana, and, also officiating in the same capacity at the Johnson and MacVey bout. He also personally managed such scrappers as Abe Attell, Knockout Kid Burns, Joe Gans, Willie Lewis (now a fight manager himself), Abe Goldstein and others, including Sid Terris, whom he also placed in vaudeville for a special engagement.

Mr. Lewis was an exceptional pool player and the champion of New York state in 1915-16-17.

A widow and two daughters survive.

The remains were interred in Washington cemetery, Brooklyn.

EUGENE McDONALD

Eugene McDonald, 39, leading man in dramatic stock, dropped dead in Topeka, Kans., June 4 while appearing with the Wardell Players.

Mr. McDonald was formerly leading man at the Imperial and Victoria theatres in Chicago under the direction of Frank Gazzolo. More recently he was at the Majestic, Waukegan, Wis., and later with a condensed version of "Why Men Leave Home," produced for vaudeville by Andy Wright.

The deceased is survived by his

IN LOVING MEMORY

of Our Little Boy

BUDDY

Birthday June 17

Passed Away May 2, 1926

Gone but not forgotten

His Parents

Mr. and Mrs. Bert Capman

wife, Dolly Day, stock ingenue, and a 5-year-old daughter. Burial was in Girard, Kans., Mr. McDonald's home town.

LLOYD WILLIS

Lloyd Willis, 48, special home office representative of Warner Bros., died at his home in New York on June 12 of septic poisoning following an operation May 30. The remains were taken to Church Creek, Maryland, the birth place of Willis, accompanied by his wife, his 9-year old son and Sam Morris, general Manager of distribution for Warners. Mr. Willis' mother, 81, also survives.

Prior to affiliation with Warners, Mr. Willis was with the Hays Association and before that with the old National Association.

WILLIAM S. GOODNESS

William S. Goodness (Cameron), 31, died May 29 at Seaford Harbor, L. I., of spinal meningitis, caused by a fall.

Mr. Goodness had been in the vaudeville act of Mabel Morgan. He was born in Honolulu. No known relatives are in America. It is desired that relatives in Honolulu communicate with Miss Morgan, who arranged for the burial.

HENRY B. MARKS

Henry B. Marks, 55, pageant and exposition director, was accidentally electrocuted about a week ago in Flint, Mich. (Previously reported in Variety.) He was a brother of State Senator Adolph Marks of Chicago, at one time the best known theatrical lawyer in that city. Mr. Marks, some years ago, was in charge of the Ohio State Pageant. He has staged numerous horse shows and events of that nature. Burial was in Chicago.

May M. Ward, author, who contributed a number of one-act pieces to vaudeville, died recently at her home in Greenville, Miss.

Mrs. Mary E. Blair, 67, mother of Jane Pabby and Harry Blair of the Curtis Trio (vaudeville), died June 14.

The mother (80) of May Richards (formerly of Richards and Thacher) died June 5.

DEATHS ABROAD

Joaquim Cassado, 59, Spanish composer, died at Barcelona, Spain.

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TOM POWELL

The four-a-day Majestic revealed a pretty good eight-act bill Sunday noon, with Ward and Dooley and Pitzer and Downey not scheduled until the next show. Noel Lester and Co. opened. The "company" is a decorative blonde, who handles the props and acts as one herself. Mr. Lester is a magician at the start of his act, but after causing the blonde to vanish from a box and reappear from the rear of the house he becomes a wire-walker and juggler. An effective line of chatter accompanies his tricks.

Following the Lester turn with

Fine. Both acts are normal specimens of the type of act produced by these gentlemen. Powell has lined up seven oldtime cork artists, who hold the boards about 20 minutes with revivis of the old fads and some soft-shoe dancing in the Primrose manner. "A Night on a Roof Garden," also known as Winifred Morgan and Boys, was a frost on its inception a couple of months ago, but has been whipped into pretty good shape. Several of the musicians have been replaced. It is still slow at the start, with the members reflecting a "what do we do next?" attitude. A clever banjo-

breakfast scene, which turned into the "move over" gag. The weakest was a hospital scene, with Melino and an unbillied man as convalescents. Melino learns that his doctor has the absent-minded habit of leaving instruments in his patients while operating, and Melino has just been operated on. The doctor then appears, looking for his umbrella.

The afterpiece played to a thin house, helped by intermittent walk-outs during the late acts. It gave the show a running time of practically three hours. The real value of it was doubtful.

Four vaudeville acts, feature picture, and an organ solo for 50c. at the North Center. Vaudeville by Pantages.

Lots of room for a real estate boom out in the North Center's neighborhood. Maybe a boom would keep the dust off most of the theatre's large collection of seats. As it now stands there aren't enough amusement seekers in the neighborhood to keep more than the center section filled.

No billing given the acts. It's a case of identifying them from a little card in front of the theatre. Reviewers are apt to err now and then.

The Chandon trio opened with some excellent supporting trapeze work by one of the girls. She swung the other two, man and a girl, in their balancing work from arms, neck and teeth. Took three bows, final one stolen.

Working in front of an orange juice stand prop, Smith and Sawyer, mixed comedy team, gagged for several minutes anon the soft drink angle. Lots of special material peppered with standard gags, and the house liked it well enough. Song duo closed.

Another mixed team, Macon and Hogue, followed, with the man as an old rural character. Small town gossip and good vocal specialties by both of the parties earned them 30 seconds of loud and continuous applause. Material could stand rejuvenating in spots.

Guy Voyer and four song and

CORRESPONDENCE

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its numerous props, Dewitt and Gunther were handicapped somewhat by backstage racket. This is a turn in one with a special drop and some opening talk and business suitable to the suggestion implied by the drop of a country golf club. The man is under-sized, but has a good conception of stage work. He should, however, replace his present solo, which is a number referring to his physical stature and requesting the audience not to pity him. The act finished rather well after an extremely weak start. The talk at the onset smacks of "three minutes" by some alleged vaudeville author. Song and dance and a little polite clowning rescued the act from the doldrums.

A whistling trio, Jim, Jean and Joe, working first in full with a farm setting and then going into one for the wind-up, tried. They "showed" at the American a couple of months ago and evidently found favor with the booking jury. Qualifies as a novelty. Cronin and Hart and Debell and Vine were fourth and fifth, respectively. Cronin and Hart are a standard man and woman singing team, with the man at the piano. Debell and Vine were caught recently at the Lincoln. An act which played the Chateau over a year ago under another name is billed for the Majestic and the association as "The Super Novelty." The qualifying adjective is certainly superfluous, even if an acrobatic team doing slapstick and augmented by a girl dancer does get under the fence on that novelty description.

The bill closed with two production acts, "Minstrel Memories" and "A Night on a Roof Garden." The former is given to the W. V. M. A. by Tom Powell, the latter by Jack

ist is a great asset for the act. Pathe News and Aesop's, as usual. Business fair. Loop.

With a total absence of well-known names and no press stuff to draw the people in, the only two-a-day house in a city of 3,000,000 people, the Palace on a Sunday matinee found itself two-thirds filled.

No doubt names like Ledova, Nicola and Bedini mean something to show business, but as drawing influence on the average theatregoer they don't rate. Lack of publicity is the reason. With a legit show, for instance, they probably would sneak in and get newspaper raids, and from then on do big business. But in this town the dailies have realized the extremely limited appeal of the alleged big-time vaudeville and are allotting space in accordance. Which means that vaudeville is out in the rain. Despite the fact that the show opening last Sunday is fine entertainment and an all-around good bill, it will probably chalk up one of the lowest grosses of the Palace season.

Nicola, the illusionist, is headlined. He is not the versatile showman nor has he the reputation of a Houdini, so as an asset his strength lies in pleasing the customers after they walk in. Kafka, Stanley and Mae opened. They presented a fast routine of trapeze work with a punch trick by one of the men—a front heel catch from a sitting position while swinging, putting the women in shrieks. Ken Murray and Charlotte, No. 2, did nicely, and the Wally Sharples Co. had a few clever skits with song introductions by two girls. Their big blow was the "Sally" ballad, ornamented with grand opera costumes and vocal work. Seven people in the act.

Four costume dances by Ledova, well known in Chicago for her toe work, were, fortunately, bolstered by the Stecherban Gypsy Quintet, a strident orchestra featuring Stecherban as a violin virtuoso. Ledova is undoubtedly first rate as an exponent of the familiar toe work, but when it comes to actual vaudeville appeal there are scores of relatively unknown youngsters on the boards today who have her outclassed. Which is no slam at Ledova's ability. Boyls and Delia, a plant act using three people, wind up as a vocal and instrumental trio after the usual work musician comedy has subsided.

Nicola worked the double entendre on some of his half-dozen tricks—leading the crowd on to the wrong solution of the affair. Here is a magician who needs special exploitation, as he is comparatively unknown. His feature, wherein he changes places with a woman tied in a sack and locked in a trunk, was worked by Houdini in his legit production here recently.

Bobby Folsom, in special vocal numbers by Blanche Merrill, sang her clever routine to an audience hit. As an encore Miss Folsom utilized an aged pop song, which she evidently did well with some time ago. Jean Bedini, assisted by Joe Melino and Nan, in his old travesty of breaking plates in juggling attempts, found himself in a tight place, but squeezed through fairly well.

Immediately following Bedini came an afterpiece, consisting of several revue skits. First was a bedroom scene done in French by Bedini and a girl, with Ken Murray acting as referee.

Another was an affair starting with Sharples and Charlotte in a

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The New Morrison, when completed, will be the largest and tallest hotel in the world, containing 3,400 rooms

dance girls worked a neat little musical comedy in full. Plot has to do with an uncle's will which states that the man must be married by 8 p. m. to inherit two million berries, and three of the girls are sent up from a matrimonial agency. The fourth, the youngster's secretary, naturally became the fortunate one in the end. Other three girls were distinct comedy types. Very good song and dance specialties were interspersed by all members, and act went over big. The ancient plot is well subdued.

Arthur Gutow's organ solo, using cartoon screen slides, consisted of familiar pop songs utilized for a set of special lyrics dealing with the

modern girl's devastating appetite. Drew some laughs. "Eve's Leaves" feature. No short subject and no overture by the pit orchestra. Main floor was about half full at 8.30.

Indifferent fare at the Lincoln last Thursday night. A cheap Rawlinson feature, plus five acts of no outstanding merit individually and little strength as a bill.

Love and Spence Revue, opening, is a "production" with a chorus of four. Looks like the ensemble of a 30-cent musical tab with two of the gals missing. Solo dancer clever, but act has nothing else.

Rogers and Gamble have built a comedy turn of lightweight dimensions around the mathematical talents of Mr. Gamble. Gaggling keeps the comedy angle going, while the lightning calculator does his stuff. The boys are standard and okay for the spot. Their ending is extremely weak.

A freak novelty called "The Corner Store" troyed. This employs seven persons, the scene being a country general store. A few pieces of familiar hokum are strung together. The thing is diled for laughter and succeeds pretty well in obtaining a reaction of sizeable giggles. Short running time and compactness indicates act has probably been pruned down to the minimum. An act of this sort, when new, usually is overlong.

Debell and Vine is a two-man talking act. It has the advantage of being a little away from the stock formulas. It is quieter and less hokey than the next to closing spot on a five-act bill usually calls for.

The unfrenzled delivery is a relief from the eternal succession of

slapstick male teams whose idea of humor is bound up inseparably with noise.

Betts Seals and Monkeys closed. Business pretty good. Loop.

Lorine Elyn is opening a company of "Thank U" July 6 in Ottawa, Ill., for the James Loar circuit of chautauquas.

Amelia Bingham presenting a sketch founded on "La Tosca" appears this week as a special attraction under the auspices of the Lion's Club, Ft. Wayne, Ind. Charles Hinton and Julianne Coster joined the act from Chicago. Miss Bingham expects a New York production next season of a play she recently tried out on the road.

John D. O'Hara, character actor, is in Chicago for a few weeks, following his return from Australia, where he played the title role in "Lightnin'."

Hal Linkey has joined the George Tyler company at the Harris, presenting "Divorcees"—John Daly Murphy took notice and left "Out of the Night" at the Cort rather than accept a salary cut.

The Aristo, one time honkey tonk vaudeville house, closed for a number of months, has reopened with a small stock as an experiment by Ben Reynolds.

On his recent annual trip to St. Louis, Frank Dare, Chicago representative of Equity, lined up 54 new members for the Chorus Equity from among the specially trained ensemble of the St. Louis Municipal Opera at Forest Park. Every year the opera has a chorus of 96 voices chosen from 600 candidates.

Siggle Meyer and his Druids replaced in the Casino ballroom at White City by Husk O'Hare's Wolverines.

Gus Sun has departed on a four weeks' fishing trip in Canada. Phil La Mar Anderson, publicity director for the Sun circuit, is spending several days in Chicago on a vacation.

Jack M. Lewis has become associated with Earl Taylor, independent agent.

Before making a decision whether or not he will ally himself with a certain circuit, Col. Charles E. Bray, former general manager of the Ass'n, and who recently returned

with his wife from an extended trip around the world, will spend some time visiting in Connecticut and the Delaware Water Gap.

Felix Rogalski will reopen a new Union Hotel, replacing the old institution in Wheeling, Ill., destroyed last season by fire. The Union is a popular road house and a rendezvous for the Chicago theatrical fraternity when in search of a place to eat at the end of a day's motoring. Julius Meinken is the manager.

CLEVELAND

By C. S. GREGG

Hanna—"Big Parade," 7th week. Ohio—"What Price Glory," stock. Loew's State—Vaude, with Roscoe Ales, and "Miss Nobody," film. Loew's Allen—Presentation and "Say It Again," film.

Circle—"The White Man" and "The Merry-Go-Round," double features. Empire—"Sunshine Girls," burlesque stock.

"The Big Parade" will close June 26. The Hanna, like the Ohio, may shift to summer stock.

Waring's Pennsylvanians for a week in the Allen commencing Sunday (20).

The Russian Cossacks opened a seven-day engagement here June 15 in public hall. Advance ticket sale indicates banner attendance.

Although no one else hereabouts has heard of it, the Cleveland Better Business Bureau, "forever on the job," this week comes forward with a warning against fake studios, fake motion picture schools

and dishonest scenario agencies which guarantee to turn day-dreams of all descriptions into immediate glorious realities.

Jerome Spero, local orchestra leader, sails for Europe with his contingent of musicians June 26. The band, known as the "Melody Masters of the University of Michigan," is to appear both in Paris and Vienna.

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LOS ANGELES

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Orpheum last week sported a heavy bill with two flash acts, Joe Howard's Revue and Harry Carroll's ditto, as well as Smith and Dale, with the Avon Comedy Four, held over, as electric light attractions.

A good opener was enjoyed in the 15 minutes of Hector and his dogs. Starting off with the regular trained dog routine, the act went into a novelty with two of the lapdounds working the audience and upper boxes for applause and laughs. There was a lot of naturalness in the turn with a good ending where the trainer's breakaway suit is torn by the pack as he tries to "manage" them.

Two colored hoofers, Bryson and Jones, in deuce spot stopped the show. Their numbers consisted of double tap dances with a military hard bod slap scoring. A Charleston encore closed. Joseph E. Howard and his "Broadcasting Revue" came on next. Howard in "one" was on first, singing some of his own songs to appreciation from those who remembered them. Scene changed to a ship set with the Jimtown Rhythm Kings, four bandmen in sailor outfits, with Howard at the piano. Pauline Zenowa did a good kick number on the order of Linda, while Marjorie Linken was cute in a toe dance. They later did a Spanish tango together. Jason, Robson and Blue, in a goof sailor number, went over strong. Blue favored with a fast eccentric, while Jason and Robson did a rapid tap dance. Coming back into "one," Howard introduced his latest song, "Empty Arms," which was then interpolated as a fox trot with the company in a dance line-up. A Charleston encore closed.

Frank De Voe, with Eddie Willis at the piano, kidded, sang and danced in a hard spot without the least bit of trouble. His comedy numbers kept everyone in good humor while a sentimental number was applauded. Willis sang one number and put it over. Smith and Dale, with the Avon Comedy Four, held over from the week before,

presented the same act, "From Battery to Bronx," and remained popular. In the way of a novelty two kids, Will and Gladys Ahern, with a young brother at the piano and banjo, did a cow-country number as the opening act for second half. With a "lone prairie" drop in "one," the boys were dressed as drug store beef-heads and the girl played a straight Spanish flapper throughout. Will was forever pulling wise cracks. Gladys, from home experience probably, was an able straight. She also danced several times and had a Spanish number on a sombrero. Neat rope-spinning scored in Will Rogers style, acting as an accompaniment for the nifties. The girl gave a clever toe dance, while spinning a rope and Will displayed difficult and intricate Russian steps as he twirled his riata. A Charleston double while spinning a rope closed.

Harry Carroll and his new revue wound up the evening. Emulating Olsen and Johnson, he pulled an afterpiece which kept his gang and some of the other acts on the stage for 45 minutes. Carroll, with 12 people in his act, sang and played some of his old songs, and Vera Marsh did a nice Charleston. Marjorie Whitney, who it seems Carroll is grooming to replace Linda, who he lost, looks like a comer. Although she has not yet acquired the perfect control of her limbs that the black-haired dancer has, this blonde is treading in the footsteps of the talented kick artist. A reprise number with some good looking women, classily dressed, came next. "Sis Boom Bah," a new Carroll song, served to introduce Sands and Frankel, collegiate dancers, who toddled right out.

"Mamie McGee" brought Vera Marsh back in the song that she sang when Carroll had his revue. "Pickings," here. George Lette and Eva Wilkinson, in a waltz adagio, have added some new poses and catches to the ordinary routine of these teams. Marjorie Whitney sang and Carroll played "Sentimental Waltz" as accompaniment. A "Charleston Wedding" and Hopping the Buck, the latter by Miss Whitney, got their share of applause. Carroll then had Frank De Voe sing some songs and the Smith-Dale act in a comedy prize fight as well as a Charleston contest for his girls, featuring Helen Corcoran, "Miss Newark" added on to his act.

Oh, yes, a Charleston encore closed. Pantages' bill last week was made up of two "flash" acts, one an 11-people dancing revue, the other the Trojan Glee Club of the University of Southern California, this latter the first of a series of local presentations to be offered by Alexander Pantages during the summer. The balance consisted of three acts in "one" and Henri C. Le Bel, house organist, in a novel musical offering to open.

The "Cyclone Revue" is one of the fastest dancing turns seen here in many a day. It features Eddie Russell, eccentric stepper, and Ray and Rose Lyte, adagio and ballroom dancers, with eight attractive girls, all of whom can step, and several doing solo numbers.

The Southern California University boys have a pleasing singing diversion. There are 15 clean-cut boys, one of whom presides at the piano. Several are proficient on the violin. They offer a varied program of college songs and humor, closing with a tribute to their alma mater, and for an encore do the deaf and dumb college yell. Al Behrandt, whistler, won deserved applause with his several numbers, as did also the tenor, not programmed. The boys are attired entirely in white, with the red and yellow of the U. of S. C. around their waist and the university monogram on their sweater vests. The boys were rewarded with rounds of deserved applause.

Henri Le Bel's organ offering is a novelty this week. He plays his interpretation of how "The Prisoner's Song" would sound if played in China, in a cathedral, by a jazz band, by the Watts (local gag town)

city band, and by John Phillip Sousa, the latter to the tune accompanied of "Stars and Stripes Forever." The novelty registered for solid applause.

Tock and Toy, Chinese boy and Caucasian girl, have a singing and dancing turn in one, with special drop. The boy sings terribly, but the girl is proficient as a dancer, and their offering pleased. The University Boys followed, and then Al Bernavici, billed as "The Life of the Party." Here's a question to Mr. Bernavici: Why not give program credit to the young man "plant," who draws all the laughs for the act and who has no mean voice, knowing how to put across a song number for a hit? Al plays the violin quite satisfactorily, but the balance of his act fell entirely upon the shoulders of the unprogrammed "plant," whose comedy answers to Bernavici's questions caused the house to howl with joy. The boys are evidently out to get a popular model auto, as evidenced by the plugging they gave that particular make of car.

Mahon and Cholet, "two boys from Texas," have a very pleasing singing and dancing turn, with Cholet scoring with his falsetto voice, and Mahon's eccentric dancing bringing thunderous applause. Cholet finished with "The Prisoner's Song" in falsetto voice. Closing is the "Cyclone Revue," which won merited applause. The turn opens in one, with Russell doing a talking song number to introduce the girls. Ray and Rose do three corksling good dance numbers, and Russell's eccentric stepping stamps him as a veteran. The girls are young and good looking, and all are excellent hoofers.

Tom Mix in "Tony Runs Wild" was feature picture.

Broadway Palace had a fair bill last week, with June Pursell, local radio singer, tarred, and Fred Lindsay underlined. A sort of tired feeling seemed to hit the house around the end of most of the turns, and the acts slipped quietly off stage. Dello O'Dell, who balances sofas and kitchen tables on her head while climbing ladders, opened in full stage. She performed two numbers in her seven minutes. A fine looking Japanese kimono set her off well.

A quartet billed as the Tri-State Four were second at bat. Another short number, lasting eight minutes. Not bad harmony, but the songs were all old.

De Witt-Burns and Torrence gave "The Awakening of the Toys." The girl, as a doll, had one dance number. Men did a pole-balancing act. Ten minutes.

Miss Pursell, with Ron Wilson and Don Warner at the pianos, were also in full stage, necessitating a good wait. She sang songs about sweeties and babies which pleased the fans. 14 minutes for this with an encore.

Another evidence of bad spotting was the next number, which also opened in full stage with a nice long wait. This was Charles and Grace Keating, who had a dramatic skit of barefoot days, with the man putting his voice, sweet and clear, over well. He ended with "Mother," and worked up to where he had them almost crying, as he was.

John and Winnie Hennings, in cornet, trombone, patter, songs, piano and dances, had some good gags, and a turn that got over because of versatility. Fred Lindsay and Co., with his Australian whip, closed. This turn played one week before going east. Lindsay has the same act he has been using, manipulating the leather cords as if they were three instead of 25 feet long. Two good-looking girls, an announcer and the brave guy who lets the ashes be flicked off of his cigar, are carried. For the first time Lindsay himself spoke. He told of teaching Douglas Fairbanks how to snap the whip for "Don Q" and also that he worked in "The Temptress" for M-G-M, using the cow-persuaders.

"Paris at Midnight" (P. D. C.) feature picture.

Frank Bruner, former publicity man for El Capitán, Hollywood's legit house, is now with Roy Miller, handling press matter for Carthy Circle and the Figueroa of the Far West Circuit (pictures). In the future El Capitán will not have a resident press agent, the advance man for each attraction handling all stories.

"Misnates" followed "The Bride" into the Morosco (stock) Sunday. Charlotte Treadway, Gavin Gordon, Jane Morgan, Edward B. Cassidy, James Bush, Glenda Farrell, J. Morris Foster, Frank Dawson, Virginia Koeliner and Harry Hoyt are in the cast.

Broadway Palace, housing the so-called "death trail" vaudeville, figures its lobby space is too valuable to waste waiting for patrons. They are now ransacking a portion of it to a real estate development company,

selling lots at Lake Elsinore, about 100 miles from here.

The hookup is advertised on the theatre's billing as a Broadway Palace vacation contest. All patrons are urged to register their names with a girl from the land office, who has a desk in the lobby piled high with literature. Three trips to the subdivision are offered as prizes in the drawing. The reality firm figures on amassing a good "sucker list" by this process.

Julius Singer, head of Universal short subject department, is here from New York on his annual inspection tour.

Eleanor Painter, New York actress, is vacationing at her home here.

Mrs. Leland Atherton Irish was elected chairman of the board of directors of Hollywood Bowl.

Lester Bernard, brother of the late Barney Bernard, arrived in Hollywood with a view of entering pictures.

Walter Henry Rothwell will open the season of symphony music at Hollywood Bowl June 22 when he conducts the first evening's program.

Glen Dale, musical comedy actor, is back home here for his vacation.

A valuable police dog belonging to Neal Burns, film actor, was poisoned with strychnine. Burns offered \$100 reward for information leading to the arrest of the poisoner. Another police dog owned by Tom O'Brien, film actor, was also recently poisoned.

Henrik Sartov, cameraman for "The Red Mill" at M-G-M, received his final citizenship papers. He is a Dane by birth.

Mae Murray denied that she was engaged to Philip Rosen, wealthy young New Yorker, who has recently been seen with her.

Dr. Demayhew L. McDonald, who says he is the son of the president of the Chenango Valley Bank of New York, and who recently eloped with Patricia Cardinal, screen actress, was arrested and jailed on forged charges. Police allege that Dr. McDonald cashed 25 "rubber" checks, totaling \$325. He was apprehended as he cashed the 25th.

Pauline Frederick will open at the Playhouse July 12 in "Lucky Sam Carver." John Cromwell will play the title role.

Murphy's Comedians, playing under canvas, are appearing at Bard's Glendale Wednesday afternoons and evenings and Thursday nights: Bard's Adams, Mondays; the Symphony, Sundays, and the Alcazar on Fridays and Saturdays. All of the houses play pictures.

Charles R. Baker, former advance man for "The Student Prince," company, which played the coast, is here, following his 51st transcontinental trip. Next season he will be ahead of Chaplin, who is taking his own company on the road.

The names of many prominent picture people were found in a "customer's book" when police arrested E. W. "Doc" Keely here on liquor charges. A concealed spring in Keely's home led to a dugout cellar where liquor, fake revenue stamps and flavoring were found.

"Tip-Toes" will follow "Lucky Sam Carver" at the Playhouse. Sammie Lee will stage the dances. Arthur Kay will direct the orchestra and Eddie Buzzell may be in the cast. It will open in San Francisco.

Michael Corper expects to produce "Timal, the Tremendous," a new play by H. Austin Adams after the run of "Kenny" at the Majestic.

E. R. Christensen, Chicago ex-

hibitor, arrived with his wife to reside permanently in Hollywood.

Clara Davis, film extra, filed a complaint against the Mack Bennett studios, claiming that they owed her \$7.50 back wages. Miss Davis told Deputy State Labor Commissioner C. F. Lowy that she worked several days and received part of her pay, but that one day's wages was not given her.

The Bennett studio replied that they had no record of ever employing the actress, but that the man who had done the casting at the time Miss Davis alleged she worked would be back in time for the hearing which was set for July 18.

Charles Melson, who, as "guest conductor," has been substituting at Loew's State for the past six weeks, during the temporary absence in Oakland of Rube Wolf, terminates his engagement tomorrow, and leaves Friday for a three weeks' visit in New York, combining pleasure with business. On his return to Los Angeles, Melson will resume his duties as conductor at West Coast's Uptown.

Bonnie Cashin, 18, high school graduate, is the youngest costume designer on the Pacific Coast. She originates the clothes worn in presentations at the Metropolitan and Million Dollar, local Public houses.

Carter De Haven plans to open his Hollywood Music Box, legit house, Sept. 15.

The German Theatre, playing at the Gamut Club, closed its season with "Kammer-Music." Fritz Glaser starred and directed. Elsie Jansen, Johanna Hagan and Carl Ackermann were in the cast.

"Variety," the German film, has its American premiere at the Million Dollar June 17.

The 233 Club, Hollywood Masonic organization, held its first annual picnic at Las Turas Lake. Cecil De Mille and 12 others were initiated.

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By HARDIE MEAKIN
National—"7th Heaven"; next, "The Show-Off" (Cochran Stock).
Earle—Vaudeville pictures.
Keith—Vaudeville.
Wardman Park—Films.
Strand—Films.

Clifford Brooke, directing the Cochran stock at the National, is to stage "Howdy, King," for Anne Nichols at the close of the season.

Mrs. Fallas Broche, wife of the manager of the Metropolitan, recently underwent an operation for appendicitis and is recovering.

Alexander Arons, featured as an act at the organ of the Earle, vaudeville and pictures, is continuing to click weekly at that house with his special numbers.

John J. Payette, formerly assistant general manager of the Crandall theatres, is now in complete charge of all the houses and given a new title, Supervisor of Theatres. Payette will continue to do the bookings for all the houses, both as to films and presentations, but will also have the additional job of supervising house conduct. He has been with the Crandall company for the past seven years and is one of the youngest members of the executive organization.

Leonard Hall, dramatic editor of the "News," is running a series of reviews covering the cabaret and eating places in and about the town.

Frank Baer, picture editor of the "Times" (Hearst), furnished Harold Phillips, d. e. of that same daily, with a lengthy letter on the New York "situation," which gave the Phillips Saturday lay-out an excellent break. Baer was formerly on the dramatic desk of the "Post" and at one time he handled the publicity for a vaudeville theatre here. He is also responsible for the lyrics of several local musical productions and has several in his trunk that he claims will someday "startle the world."

Nelson Bell, publicity dispenser for the Crandall chain of picture houses, accompanied his boss, Harry M. Crandall, to Philadelphia last week for a conference with the Stanley Company officials, the Philadelphia company now being "in" on the local chain.

Jack Daly, dramatic editor of the "Post," is to be married in the fall.

Happy Walker's new orchestra at Glen Echo, Washington's amusement park, is proving a big draw, the ball room registering larger takings for this time of the year than in any of the past several seasons.

not, during its tenure. It might be well to mention the juvenile will always remove his hat before starting a ballad. (If the lay public ever finds out just how "dumb" show business is, or if show business ever loses its monumental nerve! Well, anyway, it's a great little "graft" while it's lasting.)

Loew's State is scooping up the hamlet and shaking the till box of all the other downtowners while incidentally teaching the native sons and daughters to expect more from the dispensers of mirth, melody and the rest of it. The State is easily the surest "sure-fire" south of the Mason-Dixon.

As predicted, the "No Standing Room" measure failed of passage in the State Senate. With this town soon to be over-seated, it would hardly have ruined anybody's "preserves" had it really gone over. However, there's so much else to worry about that one worry less lightens the load.

Those Saenger Players waved adieu Saturday evening, after a season of 38 weeks. Their departure gave Leon Grandjean, resident manager, an opportunity to throw away the bottle of red ink he has been using the past month. Before that, however, everything was "jake."

ATLANTIC CITY

By VINCE

Apollo—"Ziegfeld's Palm Beach Girl."
Savoy—Joe Fenner and His Tomboys.
Stanley—"It's the Old Army Game."
Virginia—"Stella Dallas."
Strand—"His Jazz Bride."
Capitol—"The Cave Man."
City Square—"The Midnight Flyer."
Colonial—"A Social Celebrity."

A series of grand operas will be presented at the Garden Pier Theatre next week by the Philadelphia La Scala Grand Opera Company. Eight in all will be offered, with a change of program at each performance.

The Globe theatre inaugurates its summer season of Keith-Albee vaudeville June 21.

The premiere performance of John Golden's new comedy is set for the Apollo next week. The cast includes George Marion, Ann Merrick and Louis D'Arcy.

The Steel Pier opened its summer season Saturday evening with a record-breaking attendance. The present attractions include Creators and his band, Ted Weems' Orchestra, the Royal Mountain Ash Choir of Wales, the Steel Pier Minstrels, and photoplays.

SAN FRANCISCO

By WALTER A. RIVERS

Charles Koerner, formerly manager for First National in Portland, Ore., has left that organization and joined George Mann, who operates a chain of picture houses in the extreme northern section of California.

Rube Wolf finished a brief but successful engagement at West Coast's D and T theatre in Oakland last week as orchestra leader and returned to Los Angeles. His place in the Oakland house is being filled by Gene Morgan.

Fire originating in the projection booth of the new San Mateo theatre (Cal.) during an evening performance last week sent flames shooting out into the auditorium and started a panic during which women fainted and many in the audience rushed for the exits. No one injured. Manager Al E. Crooks and his assistant, Harry Weatherby, rushed to the rear of the balcony and by strenuous effort put a stop to a mad rush that had started there. They showed a lot of pluck in standing their ground and fighting back the fear-stricken crowd.

The operator extinguished the blaze and kept it confined to the booth. Manager Crooks was burned on the face and hands.

Another picture house opened last week when the Irving theatre, operated by the Golden State Theatre and Realty Corporation, had the usual dedication ceremonies. House seats 1,800 and has a full-size orchestra directed by William F. McKinney.

Alex Pantages is responsible for a report he will build one and possibly two new theatres in Oakland (Cal.). The announcement comes through Rodney, his son, who says his father is now en route to the coast from New York.

The Stanford University senior farce this year will be Lynn Stirling's "Meet the Wife." The production is being directed by Gordon A. Davis.

Friends of Mrs. Dudley Ayres, nee Winona Wilkes, daughter of Thomas Wilkes, producer, have been informed she became the mother of a girl last week. The child was born in the Sensitive Hospital, Long Beach, Cal. Dudley Ayres, the father, is well known as a stock leading man.

To insure success for the summer season of symphony concerts the Summer Season Symphony Association comprised of local citizens have inaugurated a wholesale season ticket sale drive. First reports showed 5,000 had been disposed of. The tickets are in the form of books calling for seats for the entire series lasting from June 15 to September 15, and are being sold at \$10 each or the equivalent of 50c. a concert.

Already more than \$23,000 has been subscribed. The board of supervisors has guaranteed \$10,000 of this sum.

Walter Messenger is in San Francisco to spend the summer here vacationing.

It begins to look as if there will be a battle when the Musicians' Union contract with the local picture houses expires Sept. 1. The old question of a six-day week which raised its head two years ago is coming back. A reliable report has it that the musicians intend to make a real issue of it this year.

When the question came up before the Theatre Managers' Association fought it bitterly and managed to quash the demand. Both sides are crooning for a bitter battle.

Indication of a shake-up in the personnel of National Theatres Syndicate, operating a chain of California picture houses, was evidenced recently when the managers of three of their houses in San Jose (Cal.) stepped out.

Last week the shake-up involved the organization's head office here when Frank Vesley, in charge of booking, was shifted to San Jose to take charge of the American and the Victory theatres in that city. James F. Beatty, one of the principal stockholders, is filling Vesley's booking job. William Beatty, his son, one of the house managers, is reported out of the organization entirely. L. R. Crook still occupies the chair of general manager.

PITTSBURGH

By JACK A. SIMONS

Attractions this week: Davis, acts and "Rolling Home"; Aldine, "Lovey Mary"; Grand, "Greater Glory"; Harris, acts and "The Unknown Soldier"; Sheridan Square, acts and "Three Weeks in Paris"; Olympic, "The Rainmaker."

Lon B. Ramsdell, for the past year general press representative for the Pittsburgh office of the Universal, has been named manager of the Cameo, a U house.

George Shafer, manager of the Court and Victoria, Wheeling, W. Va., announced a theatre in that city at Eleventh and Chapline streets. It will seat 2,000.

The extremely cool weather is aiding local picture houses, good business being reported all along the avenue.

The argument raging here over the holding of the celebration of the 100th anniversary of the birth of Stephen C. Foster on July 4 was settled finally last week when Council, by a vote of 5 to 3, postponed the celebration to the following day. Ministers from Pittsburgh and surrounding boroughs opposed the Sunday date.

CINCINNATI

By MELVIN J. WAHL

Grand—"Cobra."
Palace—Vaudeville, "The Lucky Lady."
Keith—"Yellow Fingers."
Photoplays—Lytle, "Sandy's Capital," "Brown of Harvard," Walnut, "Siberia"; Strand, "The Wilderness Woman"; Family, "The Raob."

Charles S. Muscroft, vaudevillian, died at his home here of pneumonia. He was also widely known as a radio announcer.

Articles of incorporation have been issued at Columbus, O., to the National Pictures Co., capital \$50,000. In the enterprise are Jasper Halley, Emma Halley, Daisy Meyers, David Naylor and Harold Johe.

Herman Belstedt, dean of band leaders and famed as a cornetist, died at the home of his son in San Francisco. His body was brought here for burial.

Ralph Lyford, composer of the new opera, "Castle Cranford," has been awarded a scholarship by the Cincinnati Orchestra and the Cincinnati Conservatory of Music to continue his studies abroad.

The National Players have closed their season at the Shubert theatre. The company returns to the Cox theatre Sept. 4.

George Brown, treasurer, Shubert theatre, during the winter, now acting manager of both Cox and Shubert, announced his marriage to Emma Bachmann.

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NEW ORLEANS

By O. M. SAMUEL

Quite quiescent and "heatful" along the local Rialto, but most of the "oprys" remain open.

Herr Marcus continues to disport his "Marcus Peaches" thrice daily (rain or shine) at the Crescent. His "histrionic stretches" aren't so good; but, then, they're not so bad. And they do fit in nicely between reels of "filum."

Marcus has a competitor at the Palace, beginning this week, the Delmar brand of "vaudevillianity" having rocked itself to sleep for the summer months. Jimmy Allard's Musical Comedy Co. has already "howed in" and will continue to bow, whether demanded or



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OKLAHOMA CITY

Criterion—"Unknown Soldier."
Capitol—"Sandy."
Empress—"Ella Cinders."
Liberty—"The Lost Battalion."

Tom H. Boland, manager Empress, here, is in Saint Anthony Hospital for a major operation.

The Oklahoma City Film Board of Trade has elected the following officers: Ira Clark, president; W. B. Moran, vice-president; N. P. Eberley, secretary; C. R. Zeas, corresponding secretary; Sam Benjamine, treasurer.

Paramount has added George Reed, Dallas, to its booking department here.

The Midwest Booking Co. has organized at Clinton, Okla., with eleven theatres and the following officers: C. W. Wakefield, president; G. A. Peterson, vice-president; C. M. Jagers, secretary-treasurer.

The old Oklahoma Independent Film Exchange here has been purchased by Phil Isley from Sam Clayman and Jack Williams.

SEATTLE

By DAVE TREPP

Liberty—"Tramp."
Coliseum—"Untamed Lady."
Blue Mouse—"Little Irish Girl."
Columbia—"Tumbleweeds."
Strand—"Let's Get Married."
President—"Meet the Wife."
Metropolitan—"Nanette."
Palace Hip—"Vaud."
Pantages—"Vaude."
Pantages—"Tony Runs Wild" (film).

Playing here a couple of months ago to excellent business, "No, No, Nanette," is back for another week at the Met. The cast is headed by Taylor Holmes.

The cool climate and varied scenery which makes this region so popular in the spring and summertime for tourists, is also attracting the film makers. Buster Keaton is in the Pacific Northwest working on "The General" at Cottage Grove,

Ore. It will require two or three months in filming in that locality.

The Dwight Johnson jazz orchestra, which recently invaded British Columbia to play at a theatre in Vancouver and elsewhere, has run against the clause in the Canadian customs regulations restricting the use of automobiles in Canada by tourists when there is the least suspicion of them doing business there of any kind. American protests against this regulation have resulted in steps being taken to lessen the difficulty. Because of the recent orchestra trouble, a British Columbia official is now on the way to Ottawa to interview officials.

The biggest publicity stunt ever pulled in the Northwest in connection with a picture showing at a theatre was the 52-mile marathon race around Lake Washington, tying up with the feature, "Tramp, Tramp, Tramp," opening at the Liberty.

The Liberty and the Seattle "Star," evening daily, co-operated. The winner was given \$100 in cash, and 25 other prizes were awarded, merchants and business men making donations.

Nick Pantages, brother of Alexander Pantages, is seriously ill here.

The new Bligh theatre in Salem, Ore., seating 1,800, will open about Labor Day, using Ackerman-Harris vaudeville, according to Edward J. Fisher, northwest representative for A-H. Jack Bligh, whose father before him was a pioneer Salem showman, is building the new house.

DENVER

By A. DE BERNARDI, JR.

America—"Rolling Home."
Broadway—"Junior League Follies."
Colorado—"Ella Cinders."
Denham—"The Haunted House" (stock).
Elitch—"The Swan" (stock).
Empress—"The Girl in the Case" (stock).
Rialto—"The Rainmaker."
Victory—"Paris."

The Denham closes for six weeks June 26, with "Mam'zelle" the final bill.

"The Swan" opened the 12-week summer season of the Elitch Gardens theatre, with Florence Eldridge and Fredric March as leads.

Walter League, former manager, Rivoli, New York, has been named manager of the Victory and Rialto in Denver, Public houses. He succeeds Jay A. Haas, transferred to the Capitol, Little Rock, Ark.

Gladys George and Ben Erway, leads, Wilkes Players, will not return to Denver next season.

George McDermitt, special representative of Will Hays, was in Denver last week arranging for the celebration of "greater movie week."

MILWAUKEE

By HERB M. ISRAEL

Davidson—"Just Married" (Davidson Players).
Palace—"Vaudeville."
Majestic—"Vaudeville."
Miller—"Vaudeville."
Empress—"Burlesque."
Alhambra—"Palace of Pleasure."
Garden—"Volga Boatman" (2nd week).
Merrill—"Money Talks."
Strand—"The Reckless Lady."
Wisconsin—"Ella Cinders."

Roy L. Foley, dramatic critic, Wisconsin News, leaves July 1 and Iva MacDonald (Mury Mac), movie critic, Journal, leaves later in the month for a tour of Europe. Lola Bullard is doing Foley's work.

Texas Reede has jumped into the Empress (burlesque) cast to replace Helen Schuette, ill. Miss Reede recently was at the Gayety.

Gus Arnold has organized a tab to tour northern Wisconsin and Minnesota with Jack LaMont, Charles Fritcher and other former Fox & Krause players in the cast.

Baseball games are being broadcast from Milwaukee by WHAD for the first time in the history of the city. Milwaukee leads the association and the town is fast becoming baseball mad.

Arthur Bartlett, Milwaukee attorney, plans a \$100,000 neighborhood movie house.

Alex Rice, who left about a year ago for California, after disposing of the Rice string of neighborhood houses to the Silliman interests, has returned. He contemplates taking over several new neighborhood houses.

Sam Pick, veteran road house operator, who sold Milwaukee's most famous roadhouses, Sam Pick's Bungalow and the "Golden Pheasant" shortly before they were raided and padlocked last fall, has taken over the Blue Chip and will open it again.

BRONX, N. Y.

Harstan and Blinderman may take over the West End theatre from Harry A. Harris. If the deal goes through, Harstan and Blinderman will use the house for their tab burlesque and picture policy now at the new 125th Street theatre, also theirs.

Milt Harris, in charge of publicity for Fox's Audubon and Crotona, has been named summer relief manager by his firm. It will be Harris' first managerial post.

Henry Loew, manager of Loew's National, dean of theatre managers in this borough, will not manage the new Loew house now building in the Fordham section. Loew has refused the post, already tendered him. He has been at the National over 15 years, or since the house opened, and is satisfied to remain where he is.

KANSAS CITY

By WILL R. HUGHES

Newman—"Dance Madness" and "Melodies Eternal" (Publix unit).
Liberty—"When Husbands Flirt."
Royal—"The Rainmaker."
Mainstreet—"Ranson's Folly" vaudeville.
Pantages—"Vaudeville-pictures."
Globe—"Musical tabs-pictures."

Frank L. Newman, manager, Million Dollar and Metropolitan, Los Angeles, is here this week. It is rumored that he will come back to Kansas City as the manager of the big Loew-Midland when that house is completed, in about a year.

Charlie Straight and orchestra, Zee Confrey and the Williams Sisters furnish the entertainment at the Muehlbach, starting this week. The same artists will also be featured on the Kansas City "Star's" radio programs during their stay.

The Globe, playing pictures and the Lolo Bridge musical stock, closes during July.

NEWARK, N. J.

By C. R. AUSTIN

Proctor's—"Vaude and "Cyrano."
Loew's State—"Vaude and "Her 2d Chance."
Newark—"Vaude and "Eve's Leaves."
Mosque—"Say It Again" and vaude.
Brantford—"Miss Brewster's Millions and vaude."
Fox's Terminal—"A Trip to Chinatown" and "Isle of Rebirth."
Rialto—"The Handsome Brute."
Rialto—"The Highlanders" and "Social Highwayman."
Goodwin—"Lost Battalion."
Capitol—"Tri-weekly change double features."
Orpheum—"Colored vaude."

Proctor's Palace is running the treasure chest stunt in connection with its combination policy. So far the house is doing very well with its 50c. vaudeville and pictures.

PLAYS OUT OF TOWN

(Continued from page 41)

cerned, the play is all that it could be. These two masters of their art give really powerful performances. Pollock, in fact, is the very heart of the show. He played Lightnin' in a road show of that piece.

The remainder of the cast is not proportionately proficient, partly because of the individuals but principally because miscast. As Patience Dusenbury, Peggy Allenby shows an excellent understanding but cannot successfully become the "hired help" of the country home. As a rural domestic of the domineering type neatly albeit conservatively dressed, she has perfectly marveled hair, slither hose and the toney "I can't avsk you" accent of the drawing room.

Despite the blurring of local color, the piece made a big hit here. It played two nights. Poorly patronized at the opening, due to the typical skeptical of local playgoers in premieres, the second night box office receipts jumped meteorically. Bailey.

THE RED MILL

(MUNICIPAL OPERA)

St. Louis, June 8.

For virtually the first night since the start of the current season of Municipal Opera it was truly opera under the stars when Victor Herbert's "The Red Mill" had its premier last night in the great open air theatre in Forest park. It was breezy, but not too cool, and of rain clouds there was no sign. Only the stars looked down on a capacity of 9,000 opera lovers. And what a delightful work "The Red Mill" was with its distinguished score, the worthy book, the perfect adaptation to the outdoor stage and the presentation by a cast of excellence. All these combined to evoke a hearty reception from the crowd.

Robinson Newbold and William J. McCarthy teamed as the stranded American tourists, the roles originally played by Montgomery and Stone, were able to give their comedy full swing throughout the play. Among the newcomers in this season's cast, the opera audiences have particularly taken to is Maude Gray. As Tina, Miss Gray took advantage of her many singing and dancing opportunities. Dorothy Maynard was appealing as Gretchen, and Mr. Conkey and Irene Dunn introduced the sparkling "Because You're You," but the applause was stolen from them by a troupe of 40 tiny tots, dressed as Holland kiddies, who came on for a song and dance chorus.

The remainder of the cast was fully adequate and all received well deserved approbation, including the chorus of 96.

Both of the stage settings were well executed, and of necessity were strongly constructed. Oscar Straus' "The Chocolate Soldier" opens a week's run next Monday. Reubel.

FOREIGN REVIEW

Like This (Or Like That)

Paris, May 27.

Luigi Pirandello had been trying to pull our legs, judging by his latest comedy, produced at the Theatre des Arts in French, under the title of "Comme ci (ou comme ca)".

By the aid of a portion of pictures, a mock lecture and a bit of acting, we are asked to guess why Giorgio committed suicide.

Newspaper reports flashed on the screen allege he made away with himself because the tantalizing Della made up to his sister's betrothed, but during the course of the so-called comedy that pretty adventuress declared it was she who declined to accept him when encouraging Giorgio to propose.

Della led him on, in order to get her own back with the dauntless family of the weak-minded lover. This leads to a public discussion, the auditorium being turned into a quasi-lecture hall, with actors seated amidst the audience and asking pertinent questions of the fellows remaining on the stage. Della herself arises and protests at her private affairs being revealed in such

a scandalous manner. The lady climbs onto the stage and attempts to scratch Mme. L. Pitoeff, playing Della, the manager and supers pretending to interfere.

Apologies are offered, the author sending a letter of explanation, which somebody offers to read. But it is in Russian, and no one present knows that language. (This is perhaps most sarcastic for Paris at the present era.)

Consequently the last act cannot be performed, and the public is released without learning why Giorgio passed into another world. "It was like this, or it may have been like that."

In any event the Italian playwright has been amusing himself more than the audience.

The New York Guild is including this problematic concoction in its repertoire for next season.

Kendrew.

PARIS

(Continued from page 2)

duced at the Marigny for the autumn.

Lola Menzoli and partner are booked for the Paris Empire for July.

Allen White's Collegians will play six weeks at the Kursaal, Ostend (Belgium), commencing July 1.

The stars for the new revue being prepared for the Palace next September will be Harry Plicer (now in New York), Dranem (local comedian), Jenny Golder, and the Italian vocal eccentric Spadaro.

When Cecile Sorel plays for the Shubert in New York in November she will appear in "Maitresse du Roi," created by her last year in the south of France. It is a thrilling melodrama dealing with the life of Madame du Barry and her final execution during the dark days of the French revolution in 1793. The Count de Segur, whom Mme. Sorel recently married (although much his senior) will hold a small role in the play.

The Moscow Art Theatre, in the United States recently, is playing for a fortnight at the Atelier (Theatre Montmartre). Peter Charoff is stage manager.

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SYRACUSE, N. Y.

By CHESTER B. BAHN
Writing—"One of the Family"
(Frank Wilcox stock).
B. F. Keith's—Vaudeville-pictures.
Temple—Dark.
Savoy—Jack Singer Burlesque
(stock).
Strand—"Ella Cinders."
Empire—"The Rainmaker."
Eckel—"The Making of O'Malley."
Harvard—"Kiki."
Regent—"The Masked Bride."
Rivoli—"The Seventh Bandit."

Hal Rathbun and Lou De Vine
are the new comics with Jack Sing-
er's Savoy stock.
Harry ("Hello Jake") Flelds left
Saturday, as did Princess O'Veda,
Oriental dancer.

Hal Dawson, actor, was in Syra-
cuse for the annual university com-
mencement. He has signed for stock
in Passaic.

M. J. Lapp's Greater Shows open
in Ithaca June 21 for a week, aus-
pices fire department.

Otis L. Smith Shows, carnival,
exhibited last week in the new civic
square in the center of the city. The
Elks' convention aided in giving the
outfit a good week.

Sylvester Nicolette, Potsdam real-
ty operator, plans a new theatre,
seating 1,200, in the new block he
will erect on the eastern of Fall
Island.

W. Scott Matraw, who quit man-
aging the Watertown opera house
to try his fortune in Hollywood, has
just completed his 100th screen role,
according to a letter received by his
old side kick, Chief of Police E. J.
Singleton.

Clifford Lewis, director of adver-
tising and publicity at the Strand
for two years, has accepted a job in
the publicity department of Publix.

SALT LAKE

By GLEN PERRINS.

Charles Kenneth Hicken succeeds
Brigham Young III as assistant
manager of the Orpheum here.

The Ogden band, "Hy" Lammers,
director, was awarded third prize
in the national band contest re-
cently conducted at Fostoria, Ohio.

Frank W. Asper, of the Taber-

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nacle organ staff, has been chosen
to represent the Intermountain
country as soloist on the great
\$150,000 organ at the Sesqui-Cen-
tennial exposition.

Mme. Schumann-Heink, noted
diva, made her final appearance in
Salt Lake City, auspices of the Dis-
abled Veterans of America. To in-
sure a capacity house the commit-
tee in charge decided to modify the
prices for admittance. Inasmuch
as the season was late and the re-
sults open, the prices were \$1, \$1.50
and \$2, rather than \$1, \$2 and \$3.
As previously announced. However,
special seats for \$5 per ticket were
purchased by those who wished to
contribute more than merely the
admission price. The tabernacle was
well filled.

Betty Le Baron, local composer,
is back in this city after being fea-
tured in California as "America's
youngest woman composer." She
recently appeared with Max Dolin,
conducting her own composition,
"Springtime in My Garden of
Dreams," played by the California
Concert Orchestra.

"The Peacemaker," by Arthur
Best (local), was presented at the
Salt Lake Theatre, June 10. This
production gives detailed descrip-
tions of the greatest of Utah his-
torical events.

Boris Thomashefsky presented
Oscar Carter's "The Three Little
Business Men" at the Capitol, local
Yiddish theatre. His final perfor-
mance this season will be "Samson
the Blacksmith," by Jacob Gordon,
which closes June 16. Samuel
Rosenstein will produce a series of
plays at the Capitol during Thom-
ashefsky's absence.

SAN ANTONIO

By RUEL McDANIEL

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from Karl Hoblitzelle, president of
the Interstate Amusement Co., the

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tures.
State—"Ella Cinders."
Strand—"The Bat."
Lyric—"The Lucky Lady."
Aster—"The Shamrock Handi-
cap."
10,000 people witnessed an open
air performance of "Aida" in the
University of Minnesota stadium.
The principals were members of the
Metropolitan, New York, and the
Chicago Grand Opera Company.
The chorus of 200 comprised uni-
versity students.

The park board may stage a pag-
nant based on Longfellow's "Hia-
watha" at Minnehaha Falls, the lo-
cale of the famous poem. It would
be an annual event of from a week
to a month's duration, with a cast
of 1,000.
Marigold Ball Room has Eddie
Fortier's orchestra and White
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its features.

The Coliseum dance hall, St. Paul,
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Quentin Jones, Jr. Chambers

Ashes to ashes, dust to dust,
Let this be our motto,
In the M. C. A.
We trust.

Paul Cook

Through the country I've been fittin'
With my pianistic kitten,
And I only want to say
That my tour has been a pleasure
And successful without measure,
Thanks to the M. C. A.

Zig Conroy

To the all-progressive ranks
Of the M. C. A.
I'll have to play the thanks
I cannot say.

Red Haines

Bring the good old bugle, boys,
And blow it loud and sweet.
Tell the world that M. C. A.
Management can't be beat.

Bennie Kueger

Winegar works and agents
Linger a while
But it took the M. C. A.
To teach me to smile.

Don Bestor

For the service supreme
That I've taken from you,
You can take it from me
That this wish is true.

Edna Knight

Here's a big wish
From a bigger man
To the biggest organization—
The Music Corporation.

Jack F. Bradford

Just to send congratulation
And express appreciation
To the finest organization
In the entire nation—
The M. C. A.

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VOL. LXXXIII. No. 10

NEW YORK CITY, WEDNESDAY, JUNE 23, 1926

56 PAGES

PETTY GRAFT FILM CRITICS

RUSH OF FILM PRODUCTION WITH SHORTAGE OF PART PLAYERS

Juvenile and Ingenue Leads in Demand at Hollywood—High Tide Starts July 1 and Will Run Until Sept. 15—All Studios at Top Speed

Los Angeles, June 22. Picture production in the local studios is due to reach full tide next month. So true is this that there promises to be a shortage of feature and part players with an unusual demand for juvenile and ingenue leads during the high-speed summer production.

The heavy schedule is due to inaugurate July 1 and continue into the middle of September at all west coast studios.

Fox will put on eight companies, Metro-Goldwyn-Mayer six, Famous and De Mille (P. D. C.) five each, Universal four and First National three.

Other studios will be working at top speed, too.

ORCHESTRA LEADERS PAY FOR RADIO "TIME"

New Condition—WEAF Overboard with Applications—Assume Facilities Also

An anomaly presents itself in the field of radio broadcasting where orchestra leaders are willing to pay for the "time" utilized to broadcast their services gratis. WEAF has turned down a number of bands for broadcasting, including several units, because of prior applications.

The anxiety by some leaders, or the places which desire ether representation via their bands, is so keen that they have offered to pay for the mechanical facilities in order to pick up their music.

This is looked upon as an indicator whereby a hotel or cafe band generally welcomed as a program unit will have to pay regular "time" rates like any other advertiser.

This situation is in keeping with the WEAF plans to charge for everything in the fall because of the taxation on their "time" in the evenings, when the greatest radio audiences are insured.

Theatre in Apt. House

A theatre within an apartment house, with one entrance to both, through a lobby, is the plan for a building proposed at Macombs Dam road and Featherbed Lane in the Bronx.

Construction is reported starting in August.

IF SUMMER COMES

One of the oddest squawks ever known on Broadway in the middle of June.

A couple of patrons at the Capitol demanded their money back because the house was too cold. It was claimed the cooling system had chilled the house too much.

Recently Loew's State and the Rialto completed the installation of cooling plants but there has been little use for them up to date, temperatures running far under normal.

\$25 PREMIERE FOR NEW FILM

"Don Juan" Starting with 'De Luxe' Performance

During the week of July 19 at Warner's on Broadway, the Warner's film production of "Don Juan" with John Barrymore will get a fancy if not flying start as a "de luxe performance" scaled at \$25 top.

The ordinary opening for the common people will start the following night.

No list of prospective buyers of the \$25 seats has been compiled.

HEARST SUES FOR LIBEL ON BEHALF OF HIS SON

Los Angeles, June 22. William Randolph Hearst has filed suit against the Los Angeles "Record" for \$125,000 damages in a libel suit on behalf of his son, William Randolph Hearst, Jr. Hearst charged that a news item in the "Record" on June 10 libeled his son. The story concerned the finding of a smashed automobile with an unconscious man inside.

Young Hearst's name entered the story when it was said that the car had been leased by him some days before.

The "Record" claims that they did not publish anything concerning him, personally, in the accident.

'FLAPPER REVIEW' FOR 'FLAPPER' READERS

One Picture Distributor Reported Having Long Distance "Pay Roll" with \$5 to \$15 Weekly Checks for "Promotion" — Girl Reviewer Admired \$22 Frock and Got It From P. A.—Not All Reviewers of Petty Larceny Habits—Nor Are All Girls—Male Reviewer on Big New York Daily Wanted \$10,000 or Nothing for "Construction" on Film—Got Nothing

TRIVIAL TRIFLES

(Scene: The projection room in one of the big Broadway picture palaces one morning last week following the publication of Variety with the information that this week there would be a story exposing the grafting methods of the daily paper reviewers of pictures. Assembled are the rank and file of tabloid and regular newspaper critics of films on the job to get a pre-view of the picture to be shown on the following Sunday, so that they can have the day off.)

First Young Woman Reviewer: "Well, for the life of me I can't see what they are going to write about. I know one thing and that is that they have nothing on me."

Second Y. W. R.: "Well they haven't got anything on me either!"

Third Y. W. R.: "I don't care they can say what they please, but I'm in the clear."

Fourth Y. W. R.: "I wonder who they have got it on?"

That was the tone and that was

(Continued on page 32)

WILL HAYS' NEW 10-YEAR CONTRACT

Ex-Postmaster General Will H. Hays is to continue as the president of the Associated Motion Picture Producers and Distributors of America, Inc., for a period to March 1, 1936. A statement on behalf of the Board of Directors of the A. M. P. D. A. was issued to that

(Continued on page 49)

'ABOLISH THE AUTOS—NOT PLAYS' SAYS BILL LACKAYE, DISGUSTED

Stage Star Shocked by AP Despatch on Salvation Army's Report Over After-Effects of Careless Automobile Trips—Actor Suggests Remedy

10c Daily for Face Lift

A dainty doll-like chorine with luxuriant red tresses strewn about has started a dime-a-day saving bank, in order that she shall have sufficient money for a face-lifting operation when the time arrives.

The chorus girl, 19, and in a Broadway show, says:

"I wouldn't go around looking like some of the women I've seen for any amount of money."

Without having figured it out, the girl believes she will have saved enough by the date necessary for the facial rejuvenation.

CHAS. CHAPLIN'S MELLER FILM

\$120,000 for 12 Weeks—May Co-Star—Directing

Los Angeles, June 22.

Charlie Chaplin stole a march on various producing organizations and had Raquel Meller affix her signature to a contract which provides she is to receive \$120,000 for 12 weeks in a picture which Chaplin will produce, direct and possibly act in for United Artists release.

Miss Meller under the contract (Continued on page 31)

50 Girls in One Cabaret

It is the reported intention of Larry Fay to reopen his padlocked El Fay Club on West 48th street with a retinue in girls of 50, to be called hostesses.

Fay's decision follows the success of a recently reopened night club in Times Square with 32 girls or hostesses.

The Shuberts lately installed in their night club on the Century Roof 36 girls.

Louisville, Ky., June 22. "Look at this!" shrieked Wilton Lackaye, exhibiting before an astonished group at the Brown Hotel here a clipping from a local newspaper reading:

Unwed Mothers Laid to Motors

Salvation Army Maternity Report Shows Age Average of 16 Years

New York (AP).—Automobiles with predatory drivers were blamed by a Salvation Army official today for "an outstanding number of unmarried mothers."

Col. Margaret Bevilin, territorial (Continued on page 40)

"TRYOUT" ON RADIO AS TEST OF UNTRIED PLAY

"Beau Nash" Broadcast Before Played on Stage—Friederick Arnold Kummer's Play

For the first time in the history of both radio and the legit theatre, a full-length three act play, "Beau Nash," will be broadcast prior to its Broadway premiere. (Continued on page 54)

Love Sick Savage Got Job Anyhow

Los Angeles, June 22. Robert S. Savage, Yale graduate and football player, who attempted suicide because of his professed love for Clara Bow, has been signed to a feature contract for six society dramas by Pierpont-Milligan, independent concern.

Savage's salary will be \$200 weekly, with production to commence immediately.

IF IT'S COSTUMES COWNS OR UNIFORMS LEARN TO SAY "BROOKS" 1437 BROADWAY — TEL 5580 PEN.

SOUTH AFRICA

By H. HANSON

Cape Town, May 13.
The English actor, Dennis Neilson-Terry and Mary Glynn, supported by their own company, concluded a short season May 10 at the Opera House with "The Scarlet Pimpernel" and "The Crooked Friday." In the first play Mr. Neilson-Terry did not impress, although Miss Glynn gave a fine performance. Business good.

A return visit is scheduled after another tour through the country.

"No, No, Nanette," is at the Opera House for two weeks commencing May 12.

The Tivoli puts over bio-vaudeville and full vaudeville week April 15. Harmon and Lady, musical act; Fyne and Hurley, comedy; Hooker and Seaward, dancers; Hayden and Nevard, vocal; Johnny Smarte, juggler; George Carney, comedian.

Week April 21: Croft and Groom, vocal; Gus T. Ragus, ball bouncer; Hooker and Seaward, dancers; picture, "Safety Last" (Harold Lloyd).

Week April 23: Sheila May and Sydney Keith (Americans); Three Hassans, wire walkers; Croft and Groom, vocal; picture, "The Torpedo."

Week May 5: Osborne and Perry; Christine Roy, comedienne; Three Hassans, picture, "The Last of the Duanees" (Tom Mix).

Week May 12: The Flying Winkles, aerial acrobats; the Normans; Osborne and Perry; picture, "The Secrets of the Night" (Madge Bellamy and James Kirkwood).

The Cape Musicians' Association considered the pay of musicians playing at bios and theatres in Cape Town under African Theatres, Ltd., was meagre compared with other centers in South Africa. A conference was held at Bloemfontein (Orange Free State), at which delegates from all parts were present, including representatives of the African Theatres, Ltd., and the outcome was an increase in pay all round. This took effect May 1.

Walleit, owner of a show known as Walleit's Baboons, was found in a lavatory at Port Elizabeth (Cape Colony) with his throat cut. He died. His wife was recently taken to a hospital with a bullet wound in the breast.

Reports given out state that Walleit was cleaning the revolver and it accidentally discharged. Mrs. Walleit has recovered.

Alhambra.—Pictures shown: "Sandra," "The White Sister," "Suds," "Souls for Sables," "Monsieur Beaucaire," "Abraham Lincoln," "The Fast Set."

Grand.—Films screened: "Manhattan," "The Arizona Express," "Husbands and Lovers," "The Story Without a Name," "K. the Unknown," "The Border Legion," "The City That Never Sleeps," "Smooth as Satan," "The Gaiety Girl," "Wolfman," "The Plunderer," "The Unwritten Law," "Ridin' Thunder," "White Fang," "The Lone Chance," "Hearts of Oak," "Western Luck," "His Buddy's Wife," "That Devil Quemado."

His Majesty's (Mulsenberg).—Pictures.

Regal (Wynberg).—Pictures.
Pavilion (Claremont).—Pictures.
Premier (Rondebosch).—Pictures.
Lyceum (Observatory).—Pictures.
Globe (Woodstock).—Pictures.
Palace (Salt River).—Pictures.

Pathe's "Baby Circle" is on the market here, with a price of £45. For £85 a complete machine and dynamo is supplied.

M. M. Smolian, branch manager of African Theatres, Ltd., Cape Town, sails May 14, with his wife, for England on a health trip.

Smolian has been bothered by his heart.

JOHANNESBURG

At His Majesty's theatre Owen Nares, Marie Pollini and their company did excellent business with "Diplomacy" and "The Last of Mrs. Cheyne." The season closed May 8.

"The White Heather" company opened at His Majesty's theatre May 10 under direction Aprican Theatres, Ltd. Cast includes Leslie Harding, Ernest Parr, Ernest Hollway, Hope Tilden, Freda Campbell Russell, Florence Dalton, Mima Greene and Marjorie Baltiss.

The Empire Palace is attracting good business with well-balanced bills.

Week April 26: Sistine Choir Soloists; Leslie Strange; the Ladrings; Fyne and Hurley; Arthur Pond; Lily Moore.

Week May 10: Mark Lupino Co.; Christo and Strand; Lisbond Gipsy Orchestra; Hooker and Seaward; Dan Leno, Jr.; the Ladrings; Fyne and Hurley; Leslie Strange.

Orpheum Theatre.—Week April 26: The Normans; Anderson and Nash; pictures.

Week May 10: Arthur Pond; Lily Moore; pictures.

New Bijou.—Pictures screened: "The Sea Hawk," "Love's Wilderness," "Sandra," "The Only Woman," "Suds," "Souls for Sables."

Carlton.—Pictures.

Palladium.—Pictures.

Tivoli (Fordsburg).—Pictures.

Japp's.—Pictures.

Alhambra (Deornfontein).—Pictures.

Palace (Vrededorp).—Pictures.

Lyric (Braamfontein).—Pictures.

Broadway (Rosettenville).—Pictures.

Fred Curran, Irish comedian, arrived May 10, under contract to African Theatres, Ltd. Billy Bennett, comedian, is shortly due.

Mr. I. W. Schlesinger, head of African Theatres, Ltd., African Film, Ltd., and other concerns, has gone to Russia. It is reported, to open a market for South African fruit, etc.

NATAL

(Durban)

For three nights, May 6-8, the famous Sistine Choir Soloists drew crowded houses at the Theatre Royal on a farewell visit.

PARIS

Paris, June 10.

Leo Staats, ballet master at the Paris Opera, has left for New York, where he will give a series of lectures on French choreographic art.

Mlle. Colette Etcherry, now playing in "Trois Jeunes Filles" at the Bouffes Parisiens, is engaged for New York, where she will make her debut Sept. 15.

The Chatelet has closed for the summer but will reopen July 11 with "Capoulade de Marseilles." This piece occupied this stage for several months.

Mlle. Edmonde Guy and Van Duren, dancers, passed through Paris after their engagement in Rome, en route to Sweden for a Scandinavian tour.

Another operetta is due at the Nouveautés in October, with book by A. Barde and music by Maurice Yvain. The cast includes George Milton, Urban, Robert Darthes and Berval.

A revival of "Triplepatte" is spoken of as a successor of Alfred Savoir's "Martyre de l'Obese" at the Varietes. However, it is possible "Monsieur de St. Obin" (French version of H. M. Harwood's book) may migrate from the Mathurins to this house during the summer.

"Les Bleus de l'Amour," operetta created at the Avenue in April, has removed to the Apollo. The vaudeville policy at this house has consequently ceased.

It has recently been stated that "Rose-Marie" would be given at the Apollo next October, but the bill offered by the Isola Brothers, when they assume control, will probably be a Vienna operetta.

A second edition of the Jacques Charles Revue, at the Moulin Rouge, is due soon, with Alice Delys and Yvonne George featured.

A new show is being produced by H. Varna at the Concert Mayol this month, to be entitled "La Revue des Femmes Nouvelles" ("Revue of the New Women").

Ward and Williamson-Tait In Court Over "Nanette"

Sydney, May 25.

A writ has been issued out of the Supreme Court, Melbourne, on behalf of Williamson-Tait against Hugh Ward's Theatre, Ltd., involving the producing rights of "No, No, Nanette." Harry H. Frasee, Frank Mandell and Jules Nyltray, all of New York, are joined as the defendants.

Williamson-Tait claim that they own the Australian copyright of the comedy "My Lady Friends" and that "Nanette," as performed by the Ward company, is purely a musical version of their play, and as such is an infringement of their copyright. Williamson-Tait further state that Hugh Ward "wrongfully and maliciously counselled Frasee."

Williamson-Tait ask the court to grant an injunction to prevent the infringement of the copyright, and an accounting of the profits made by the Ward Theatres, and such relief as the court may see fit to grant.

The case comes up for hearing in Melbourne very soon. Meanwhile, "Nanette" is playing to capacity at the St. James theatre, here.

Belgian Theatre Destroyed

Brussels, June 10.

The Trocadero, vaudeville house at Liege, was destroyed by fire, the outbreak being caused by a workman dissatisfied with the management. He is accused of having purposely ignited the conflagration because underpaid.

Congressman Bloom's Vacation
Congressman Sol Bloom, with his wife and daughter (Vers), leave on the "Leviathan" July 2, to be away two months.

Physicians ordered the rest for the Congressman. He will be up for renomination to the House at the fall primaries.

SAILINGS

July 5 (New York to London) Mr. and Mrs. A. L. Goldberg (Columbus).

July 8 (New York to London), Congressman and Mrs. Sol Bloom, Vera Bloom (Leviathan).

June 29 (San Francisco to Sydney), Joe Sheffield, Minta Cato, Ukelele Bob Williams, Millard McCann, A. B. Williams, Helen Wright, Dempsey Woodson, Bee Saunders, Marie Woods, Dick Saunders (Sheffield's Revue—colorized) (Bosoma).

June 28 (London to New York) John Powers (Adriatic).

June 27 (Boston to London), Katherine Cornell, Guthrie McClintic, Mr. and Mrs. Leslie Howard, Mr. and Mrs. A. P. Kaye, James Redmond (Franconia).

June 24 (New York to London) Alex A. Aarons and George Gershwin (Majestic).

June 24 (New York to London), Bee Jackson (Majestic).

June 23 (London to New York), Arch Selwyn, Mrs. Lew Hearn (Leviathan).

June 19 (London to New York), Mrs. Paul Whiteman (Mauretania).

June 18 (New York to London), Ralph Hawkes and mother (Olympic).

Reported through Paul Tausig & Co., 104 East 14th street:

July 1 (New York to London) Harold Kemp (Carmania).

July 3 (New York to London) Lucille Kleinick, Sharley Kleinick, Mr. and Mrs. Bill Robinson (Leviathan).

July 1 (New York to Berlin) Joseph Poskar, Peter Beinek, Stephna Mikoss, Edward Wilmot (Thurginia).

June 29 (New York to Berlin) Leo Singer, Dora Veig, Anna Nelder, Vikki Nelder, Mitti Vasek, Hetty Angerer, Bella Steingruber, Millie Jaranyi, Mary Tarabula, Fritz Tarabula, Vincent Tarabula, Karl Florian, Charles Becker, Gabor Bagy, Julius Daranyi, Sander Roha, Alois Vasek, Franz Steingruber (Singer's Midgots) (Resolute).

June 28 (New York to London) Merriell Abbott, Mildred Labowitch, Allen Shaw (Caronia).

June 22 (New York to Paris) Carl Laemmle, Jr., Siegfried Laemmle, Martin Laemmle, Rosabelle Laemmle, Jack Ross, Paul Kohner, Thos. Reed, Louis Marks (Beren-garia).

June 19 (New York to Bremen) Otto Hineman (Sierra Ventana).

June 16 (New York to Hamburg) Erich Latendorf (Refiance).

June 16 (New York to Bremen) Mr. and Mrs. Paul Sydow (Pres. Roosevelt).

June 16 (New York to London) Norton and Gold (Aquitania).

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, June 11.

Melba's farewell to Covent Garden was the sensation of the week. Will it take her a long time, really, to say good-bye? She used, in reference to her "last appearance," the word "perhaps," in her speech, right at the end; so there may be other farewells.

I hope the last of all will be better staged. They charged \$1.80 for the gallery and \$16 for the stalls, although, of course, one could not buy them for love or money. The King and Queen were there, enduring opera for once, for Melba's sake, and, although there was not much "Society" to be seen, I came across upper-Bohemian celebrities, such as Mrs. Kendal, Lady Alexander, Jeritza, Edward Knoblock, Somerset Maugham and Margot Asquith. The American Ambassador was giving a party at home—one at which the Prince of Wales danced to "It Must Be Love" and "Mr. Dooley," for which tunes he asked specially.

Juliet—Desdemona—Mimi

Melba, who is over sixty, sang, for the last time, the 16-year-old part of Juliet, did an act of Verdi's as Desdemona, and then sang the two consumptive scenes from "La Boheme," dying, as usual, in the old comic way, making all the fuss about the muff they buy her when, if her hands were really cold, of course, Mimi would have put them under the bed-clothes.

Peer's Speech a Fiasco

It was Lord Stanley of Alderley who, at the end, addressed Melba, of the audience's behalf; but his speech was a fiasco. He did not seem to know if he were addressing the King and Queen, the audience, or the prima donna. Arranged at the back were piles of huge bouquets, quite as big as Sophie Tucker gets.

The speech, which should have been delivered by Arthur Balfour or Asquith, or someone of that distinction, fell flat. Right at the end, instead of using the word "broadcast," Lord Alderley said "outcast." Unfortunately, it was not only the audience that laughed, but the millions of listeners-in who were hanging on the wireless in their homes.

Melba's Faithful Door-Keeper

Melba did not sob until the very last word. Then she gulped her emotion. She thanked everybody, including the faithful stage door-keeper, Austin, who had shown her into her carriage at Covent Garden for 14 years.

All the reporters rushed to see Austin; but he wouldn't talk. He is writing a book about it all.

The stage hands stood in the wings, when Melba spoke; the orchestra stood up and cheered; and hundreds of us cried. Melba, ignored when she first sang at Covent Garden in 1888—"I will never sing in London again," she said—has, for years, been one of the idols of the British Empire. Her voice has earned her perhaps \$4,000,000.

Coward's Virtue Not Easy

Noel Coward has not got a success. When I saw him at lunch yesterday, it was the morning after the first night of "Easy Virtue," the title of which the Manchester authorities stopped last week. Virtue is never easy in Manchester.

I told Noel just what I thought about the play, that it was dull and dreary, and how Pinero wrote the same thing very much better in "The Second Mrs. Tanqueray."

"Why, when your heroine is found out because someone finds an old cutting from the 'Times,' and produces it to expose her past," I asked, "did they produce a cutting from Column 5, Page 9, of that morning's 'Daily Express,' Noel?"

"Did they?" he said.

"Yes, saw it from the back of the dress circle, where I was standing."

"You were right," said Mrs. Calthrop, who was with us at the table.

"I saw the cutting myself."

I produced it from my pocket, as evidence.

Do Dramatists Know?

My experience of dramatists is that they seldom know what they are writing about. Every time they mention journalism, in any shape or form, they are wrong. "This Woman Business," which is staged in Cornwall, refers to the "Evening Standard" in ways in which it could never reach Cornwall at all. "All the King's Horses," which is just withdrawn, said that there was something about an approaching knight in the Stop Press of the "Evening Standard," where it could not be.

Now, if they are wrong, always, about things I know, why should they be right about anything else?

I am rather fond of Noel Coward; but being some years older I am always reproving him. I like it; and he has a sense of humor. I do not see why he should put on the stage a lot of dull people, merely because they bore him, in order that they should bore me for three hours.

Jane Cowl Saves the Play

It was Jane Cowl who saved "Easy Virtue." All the hysterical young of both sexes were there, all cheering like billyho, all with red gardenias, all gushing, and all ecstatic.

You, who have seen the play, know it does not matter. It will run, probably, three months.

I cannot understand why Noel Coward, because he objects to respectability, always attacks it in his plays. He and I may not like it; but it is the backbone of your country and mine. Because we cannot fit ourselves in, it is no doubt we who are wrong.

At the end of Act II, they gave Jane Cowl 13 curtains, chiefly, I think because she smashed a statuette. I have asked Coward to write a play where people smash things all the way through.

John Lawson, in "Humanity, or Only a Jew," created excitement by smashing things. Hermione Baddeley made a reputation in "The Likes of 'Er'" merely by smashing a toilet jug.

Cheering Makes It Rain

Oh, how it rained after. Perhaps it was the frantic cheering for Jane, nineteen curtains, and the speeches made by the American star, Coward and Dean that started it. There wasn't a taxi-cab within miles, and the narrow St. Martin's Lane, which looked like a canal in Venice, was crowded with more private cars than the policemen have seen there for years.

Jane has repeated Pauline Lord's London triumph. The scene at the end of "Easy Virtue" must have lasted a quarter of an hour. In the

(Continued on page 3)

Americans Abroad

Paris, June 12.

In Paris: John Robt. Gregg, author; Mary Mollish, opera singer; Augusta Lenka (Chicago opera); Felix Vivier, composer; Grace Moore, Marie Dressler, Francis Armstrong, violinist; Lottie Pickford, Will Ruggers, Edward Price Bell, journalist; Rose Florence (Mrs. T. D. Parker of San Francisco, singer), S. Hurok (N. Y. Impresario), Howard Davis (New York Herald-Tribune), Aldous Huxley (novelist) and wife, Ernest L. Peterson (journalist of Dickinson, N. D.), Gertrude Ederle (swimmer), Myra Hess (pianist), Ernest Torrence, Edward Lankow (singer).

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NOVELLO-COLLIER'S 'DOWN HILL' MACHINE-MADE MELODRAMA

Friendly Audience Lost Enthusiasm as New Play Progressed—Dane's "Granite" May Fit Theatre Guild's Scope—"Man Unknown" Ridiculous

London, June 22.

Three more openings but only one looks suitable for American presentation. This one would be a deft offering for the Theatre Guild in New York.

The particular work is Clemence Dane's "Granite" at the Playhouse. It is a gripping tragedy symbolizing the life of a lonely rock a century ago. Perfect performances by Sybil Thorndike and Lewis Yasson predominate.

A ridiculous melodrama among the trio and which is utterly unlikely to achieve anything is "A Man Unknown," at the Comedy.

At the Queen's is "Down Hill," by Ivor Novello and Constance Collier. Starring Novello his supporters should keep it in for a limited time, but it is obviously a machine-made melodrama. Friendly audience cordially received the initial presentation, but it was noticeable the enthusiasm waned as the play progressed.

Frank Curzon and Mr. Novello are the sponsors, by arrangement with Sir Alfred Butt, while Miss Collier has produced. Next to Novello in the cast is Phyllis Monkman, while others include Glen Shaw, Walter Gore, A. W. Morgan, Kathleen Grace, Jessie Bateman, D. A. Clark-Smith, Betty Sturgees, Evelyn Roberts, Moya Mackintosh, G. H. Gay, William Kendall, Hannah Jones, R. Gardiner, Marjory Mars, Celia Cavendish, Daisy Cardell, Frances Doble and T. Smith-Wright.

Mrs. Whiteman Returning

London, June 22.

Mrs. Paul Whiteman (Vanda Hoff), who was expected to dance at the Kit Cat Club while her husband was playing there but was taken ill upon the eve of her debut, sailed for home on the "Mauretania" Saturday (June 19).

Whiteman and his band will play a series of concerts in Paris, although the maestro has been sojourning in Berlin previous to taking up his Continental tour.

JOS. BARNETT DEAD

London, June 22.

Joseph Barnett, manager of the vaudeville department for African Theatre, Ltd., died suddenly in Johannesburg, June 14.

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THE SACHA GUITRYS LONDON SENSATIONS

**Repeat "Mozart" — \$1,250
Performance — Refusing
\$1,750 for New York**

London, June 22.

Sacha Guitry and his wife, Yvonne Printemps, opened at the Gaiety last night (Monday) in "Mozart," operetta, and repeated their Paris sensation.

The engagement is only for three weeks, with the Guitrys drawing \$1,250 a performance. The booking is in the nature of an effort to establish the theatre.

Several American offers have been made to the Guitrys ranging as high as \$1,750 a performance, but it is doubtful if they will accept as Guitry dislikes the sea voyage.

LONDON NOTES

London, June 12.

This year's Royal Command performance at the Alhambra music hall, in aid of the Variety Artists' Benevolent Fund, though consisting of turns not all of the highest salary class (none has been included in a previous command performance bill) proved more successful financially than any of its predecessors. The amount netted was \$15,000.

The first of these performances for the fund was given in 1911 at the Palace, London, and the takings were over \$10,000; the second took place at the Coliseum in 1919 and broke the record by totalling over the first sum; the third, at the Hippodrome in 1922, reached \$12,000; the fourth, at the Hippodrome in 1923, \$10,500; the fifth, at the Coliseum in 1924, \$12,500, and the sixth, at the Alhambra in 1925, \$14,000.

Lee Shubert announces that an all-English company will tour the provinces in "The Student Prince" for about eight weeks, starring Harry Welchman and Dallas Wolford, when it will return and make another stand in the West End. Another American play in project is "The Fall Guy," to be put on shortly in the West End with practically an all-English cast. It is a typically American comedy. Lee stated he had also acquired the American rights to "Au Premier de Cœ Mes-sieurs," a French comedy by Yves Mirande and A. Mouësy.

Dolly De Serres, with the Strand Roof Revue, has been married to Jimmy Nauty for some time. Both were in last season's "Greenwich Village Follies."

Edith Higgins is with the Silver Slipper Revue.

Mildred Kelly, "Cocoanuts," has moved, but only to another apartment.

Walter Hackett, author of "It Pays to Advertise," "Captain Apple-jack," etc., is shortly completing a new play, scheduled for production here in the fall. The American rights will probably not be disposed of until after the British premiere.

Ruth Draper, who has been giving special matinees at the Garrick, temporarily goes into the evening bill, consequent on the termination June 12 of "Ourselves," the commonwealth pot-pourri revue which was produced there May 31.

As announced in Variety some time ago, the partnership of Norah Blaney and Gwen Farrar has been dissolved. Miss Farrar opens as a single at the Coliseum, June 28. Gwen is the eccentric one who plays the 'cello.

Will Fyffe, the Scottish comedian, who was to have been retained at the London Coliseum for another week, will be out of the bill as he is entering a nursing home to be operated upon for a recurring leg trouble.

Tom Lewis is spending a vacation in London. Nick Adams (Yorkie and Adams), being just as familiar with London as he is with Broadway, is taking Lewis around town to show him the good shows, cabarets, etc. Lewis, to display his appreciation, told Adams that the next day he was going to take him to a place which he (Adams) probably has never visited. He took him to a theatre in the East End (White-chapel) to see a play performed in "Yiddish" by all Jewish players and featuring Kessler, the American. The joke of it all is that Lewis does not understand a word of "Yiddish."

A. C. Astor, the ventriloquist, leaves for the States in August. (Continued on page 51)

LONDON AS IT LOOKS

(Continued from page 2)

heyday of Arthur Pinero, Oscar Wilde and Henry Arthur Jones, no one would have noticed such a poor play.

Dean Quarrels With the Censor

Basil Dean finds himself in trouble again. "I have had four plays banned by the Censor in 12 months," he told me. "The first was 'Desire Under the Elms.' Then came 'Young Wood-ley,' which has run for 30 weeks in New York, where I shall be forced to produce the other two, 'Why Not?' by St. Clair Scott and Caswell Garth and 'Recurring Declina' by W. Benn Levy, author of 'This Woman Business,' which Belasco has bought for the states. "Leaving out O'Neill, all four young authors are young Britishers, all under 30, and all of whom have got new things to say. "My record as a manager should show that I do not want to produce indecency. The Censor is driving me out of business—and only because I have youth on my side."

When the Ballet Quarrels

When I met one of the heads of the Russian Ballet, the other day, he mentioned Anton Dolin, until recently their star dancer, but now a single turn.

"Oh, Dolin's quite a fat old gentleman in these days," he said. Dolin, as a matter of fact, is only 21, and quite as thin as Nijinsky ever was. In things like Russian ballets, they say more spiteful things, I should think, than any other group of artists could think.

It was John Murray Anderson, who, after seeing Dolin dance with Phyllis Bedella, the other night, sent him, although the two have never met, a most fulsome letter of praise, four pages of it.

There seems to have been a dead set against Dolin in the Russian Ballet, which opens at His Majesty's in a few days. The season is financed, I believe, by Lord Rothermere, who backed "Poly" at the Savoy, some time ago, but whose interest in art with a big "H" is surprising to those who read his Pip, Squeak and Wilfred journalism.

Mrs. Pat Returns to Town

You have heard the stories about Mrs. Patrick Campbell, of the bitterness of her tongue, how, when she was acting in "The Bondman," at Drury Lane, for instance, she said to Hall Caine, "Have you written anything before?" and how, when she is at a dinner party, women fear to leave the room before she does, because "Stella," as they all call her, can say nice things in such a nasty way.

When she returned to London last night, after a long tour, earning money in the provinces, her part in "What Might Happen" gave her an opportunity of saying on the stage some of the things she would love to say in private life.

Oh, the patronage of her hauteur as a countess, so reduced in wealth, that she lives in a railway coach on the South Downs, her daughter, Lady Ursula, a scullery maid at the Towers, where once she was mistress, but where the stableman's boy is now the parvenu proprietor.

H. F. Maltby, the author, is one of the cleverest dramatists of our day. Everything he writes is intensely interesting, and he puts a lot of it together with great skill, but oh, it is so bitter, so vulgar, not in a sexual way, I mean, but in style.

The Supper Party After

Stella's supper party at the Savoy, directly afterwards, was most interesting. Lord Latham staged it for her, and, now and then, she wandered about the room, talking to Lady Meyer, whose son, Sir Carl, started the Shakespeare Memorial Theatre fund, and Sir Edward Denison-Ross, the oriental scholar who is said to speak 40 languages.

Arthur Boucher and his wife, Kyrie Bellew, were talking about their fight to win a seat at Gloucester for Socialism, Arthur repeating, wrongly, some of my caustic remarks about him in this column.

I was horrified to see that Mrs. Campbell had bobbed hair. When it was long and late-Victorian, I thought her the most divine creature in the world. In fact, I think she is the only actress on the stage I have ever really admired. It is pitiful to think that, instead of having a West End theatre of her own, she still goes traipsing round the country. But how she amuses us when she returns!

At the Wrong Performance

Your Ruth Draper is as clever as ever. She has been taking \$1,500 a time at matinees at the Garrick, all by herself, just an old shawl and a chair as her only properties and scenery, and helping to pay the rent of "Ourselves," Arthur Prince's unfortunate revue, which is fortunate at having her as an afternoon tenant on sharing terms. The other afternoon, however, two women watched her for a time and then said, "This is a funny revue; when does Arthur Prince come on?"

Paris Likes 'Co-Optimists' Though Not Understood

Paris, June 22.

"The Co-Optimists" had a successful opening at the Theatre Edouard VII under the temporary management of Dave Burnaby and Archibald Debear.

The French critics were favorably inclined toward the troupe, although few understand English.

Whiteman on Continent

Paris, June 22.

Paul Whiteman and his band will replace Florence Mills and her colored troupe at the Ambassadeurs July 2. The Dolly Sisters will also be at this establishment for two weeks, commencing on that date, the girls dancing at midnight and doubling over from the Casino show to make it.

Whiteman is playing three concerts in Amsterdam (Holland) this week and goes to Berlin Friday for one concert. He is due at the Champs Elysees here for concerts next week, prior to opening at the Ambassadeurs.

E. PATTERSON CONTINUING

Paris, June 22.

Morris Gest has returned from Moscow, meeting Mme. Russell Codman, Jr., the former Elinor Patterson, of Chicago, who arrived Saturday from New York with her mother, but without the bridegroom.

The youthful actress declared her recent elopement and marriage would not end her stage career.

1 HIT—1 FLOP

London, June 22.

Will Mahoney registered a hit at the Victoria Palace (vaudeville) yesterday (Monday), completely annihilating his audience. Mahoney had to go to a speech, and did this kiddingly.

Another vaude opening not quite so happy was at the Coliseum where the combination of Laddie Cliff, Roy Royston, Bobby Howes, Dennis Cowles and Harry Hedley occupied 40 minutes.

The attempted tabloid of these former "Co-Optimists" ran off as so much home-made drivell. In fact, the turn was quite awful.

Wiedoeft at London Cabaret

London, June 22.

Rudy Wiedoeft, the saxophonist, will open at Prince's cabaret June 28.

COSTUMES
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NORTHWESTERN J.-V. H. SALE DEAL TO NO. AM. MAY FALL THROUGH

Complications Seemingly Arising After Deposit of \$250,000 on Sale—Reported Postponement of Transfer to Aug. 1—Famous Players Mentioned

Portland, Ore., June 22. Complications aplenty appear to have sprung up in the transfer of the Jensen-Von Herberg northwest-ern circuit to North American Theatres, which deal was to have been financed by the Motion Picture Capital Company. A deposit of \$250,000 has been paid, the remainder of the reported \$2,500,000 sale price to have passed June 15. A postponement has been requested until Aug. 1 by the North American, per Harry Arthur, Jr., its general manager. The postponement, it is said, was conditioned upon the North American posting another \$100,000 as a further deposit. It is said that Arthur will leave for New York to again finance the deal, with a possibility that the Producers Distributing Corporation through its recent affiliation with Keith-Albee will be asked to become interested. It is also said that K-A may also receive a direct request to the same effect.

Same Money

From reports the same money interests behind P. D. C. are or were behind the North American Company through the Motion Picture Capital Company, but it is not stated with any authenticity whether the M. P. C. C. is asking for another financial sponsor as partner or has withdrawn.

Another report is that the Jensen-Von Herberg pending deal explains the continued presence of Louis Cohen of New York, representative (Continued on page 51)

F. P. HEARINGS START IN N. Y. CITY JULY 8

Washington, June 22.

Hearings under the recent order of the Federal Trade Commission re-opening the Famous Players-Lasky case are scheduled to commence at 10 a. m. Thursday, July 8, at the commission's New York offices, 45 Broadway.

As reported in Variety the taking of testimony under the new order will be confined solely to that of producer ownership of theatres and block booking.

Without referring the stipulation filed by the F. P. attorneys covering the theatre owning phase to the commission for action Bayard T. Hainer, chief counsel, refused to accept same, it was learned today. Mr. Hainer insisted testimony be taken on this angle of the case.

E. C. Alvord, who has acted in that capacity throughout the long protracted case, will continue as Trial Examiner. All previous rulings of Mr. Alvord were vacated in the order re-opening the case. Attorneys here are interested in this respect questioning as to whether or not the Examiner will pursue the same policy as heretofore in making his rulings throughout the new taking of testimony.

Martin Morrison, trial counsel for the commission, and Gaylord R. Hawkins, who has been on the case since its beginning with the exception of the brief interlude of one week, will represent the government. Mr. Hawkins was relieved by an order of the Chief Counsel, but following an exclusive report upon it in Variety he was reassigned to the case.

The order setting the date for the New York hearings gives unlimited time for the taking of the testimony. No one at the commission would venture an opinion as to how long this would require.

The first session of the Federal Trade Commission in the reopened Famous Players-Lasky Corp. case is to be held in New York on July 8. The first two witnesses that have been called are Sam Katz and Harold B. Franklin, president and vice-president, respectively of the Public Theatres Corp., the theatre holding and operating company of the F. P. organization.

Franklin will undoubtedly be the

Today' Denies Report It Is Subsidized

New York, June 17.

Editor Variety:

In the current Variety, you publish a story under large headlines which read, "Subsidized Trade Papers" and in the story represent Motion Pictures Today as "producer-controlled."

This statement, together with the entire article insofar as Motion Pictures Today is concerned, is false, libelous and injurious and we herewith formally deny it.

Motion Pictures Today is not producer-controlled, nor has it any deal on to become producer-controlled, nor has it ever endeavored to make any deal whereby anybody would control it except its present editor.

Very truly yours,
Motion Pictures Today, Inc.,
Arthur James,
President.

most important of the two from the standpoint of the Commission. It was he who brought together the Famous Players Theatres and worked out the plan of operation, Katz not having become affiliated with the organization until this year, when his chain of houses was brought in.

F. Rudolph Leaves Opera For Pct. House Dancing

Florence Rudolph, premiere danseuse at the Metropolitan is deserving the temple of opera for the picture houses and has signed a contract to appear at the Capitol, New York. During the past season Miss Rudolph has been dancing the roles heretofore assigned to Rosina Galli, who has been inactive.

Miss Rudolph's debut at the Capitol will be during the week of July 11, when "La Boheme" will be the attraction and the regular Metropolitan "Boheme" ballet will be presented. The picture is booked in for two weeks.

Next week Lon Chaney in "The Road to Mandalay" comes to the house, also with a two-weeks' run set in advance of the opening.

Hopper As Roosevelt

Los Angeles, June 22.

Frank Hopper, former actor and now a book agent, has been selected by Famous Players-Lasky to play Theodore Roosevelt in "The Rough Riders."

Hopper was working house-to-house when studio officials decided he looked more like the late president than any other man they had interviewed.



EDDIE MILLER DUO

"MINUTE MEN OF MELODY"

EDDIE MILLER VOICES PLUS VICTOR VALENTI

Class, Personality and Versatility
Now playing the 4th consecutive week in the LOEW DE LUXE Picture Theatres.

Thanks to Louis K. Sidney
This week (June 21) State, Boston. Next week (June 28) Colonial, Reading. Week July 5, Regent, Harrisburg. Week July 12, Century, Baltimore.

Direction, William Morris, Inc.

SELZNICK DOING COME-BACK; PICTURESQUE L. J. PRES. OF A. E.

"Collared" \$600,000—May Reorganize Asso. Exhibs. to Protect Money Previously Invested—Pictures, Selznick's First Love—Phillips-Jones' Money?

KENNEDY MAY DO COMEBACK

One Time Strongest Film Factor

Jeremiah J. Kennedy, one of the principal factors in the old General Film and at the head of the old Biograph Co., is said to be hovering on the edge of flimdom again, about to do an active comeback.

It was Kennedy that grouped the old Patents Co. as one and pulled the producing units together in the General. He virtually controlled the picture industry at one time.

When the General Film went into bankruptcy it was stated that Kennedy would undoubtedly see that the assets went in the right direction. There were a number of additional suits as a result of the bankruptcy which now seem to have been cleaned up. Kennedy it is understood, has the sole control of the old Biograph studios in the Bronx which the First National now holds under lease.

Kennedy, it is said, has given the tenants on an adjoining piece of property which he controls 30 days' notice to vacate and in addition has purchased another piece of property, figuring on an enlargement of the studio. First National, it is understood, is not to have its lease extended.

Whether this portends that Kennedy is going into production actively is a matter of conjecture, but it seems unlikely, for Kennedy was the type that would let the "other fellow" do the producing and he would handle the manipulating.

Valentino's "Firebrand"

Los Angeles, June 22.

Rudolph Valentino, for his next starring vehicle to be released by United Artists, will have the Edwin Justus Mayer stage play, "The Firebrand." This story was purchased from Boni & Liveright for \$20,000 by John Emerson, who is said to have turned it over to the Schenck organization.

Though Joseph M. Schenck has issued a denial that the picture would be made by his own organization, the Valentino organization, affiliated with them, is known to have the book ready for adaptation.

It is likely that the picture will be released under another title and that certain portions of the book and stage play, which the Hays organization objected to, will be deleted.

Fox's First in England

Los Angeles, June 22.

"One Increasing Purpose" will be the first production made by William Fox in England.

Harry Beaumont has been assigned to direct, while Bradley King will go along to write the script, conferring with E. M. S. Hutchinson, the author, as to his ideas of the story on the screen.

Beaumont and Miss King will leave here next week and are to get the picture under way in London by Aug. 1.

After completing her story in England, Miss King will tour the continent, then return here to complete her contract with Fox, which expires in October.

SUMMER SUBSCRIPTION

to "VARIETY"
\$1.75—3 Months

Send remittance with name and address

Lewis J. Selznick is back in the motion picture industry. This time it is as president of Associated Exhibitors, Selznick having collared a \$600,000 bankroll, reported to have been furnished him by the Phillips-Jones people, makers of the Van Heusen collars, and stepped into the A. E., elected president to succeed Oscar Price.

The Phillips-Jones money is said to have been originally interested by one of Selznick's sons while in Florida last winter. The younger Selznick, together with Henry Siegel (who was with the old Selznick organization and more lately sales manager for Bobby North), lined up a number of neighborhood houses in the vicinity of New York.

After the Phillips-Jones people were interested in the amusement business it was only another step to have them get behind a distributing organization, even though that one had about \$1,500,000 sunk into it by individual and banking interests.

They are giving him a chance at reorganizing the company and it is altogether likely that it won't be long before Selznick is again active in the producing field.

L. J. Unhappy

Since the time of the passing of the old Select, L. J. hasn't been happy. Picture business was his meat. He had made a bankroll out of it and it irked him to have to leave it behind. At one time he tried the radio field and seemed well on his way there, but there was still that desire to get back to pictures. L. J. even went out of his way to keep up his motion picture connections with those of the trade press by an occasional party, just so that he could keep in touch with the business that he really seemed to love.

The chances are that L. J. is going to take mighty good care that he does not let his hold slip on this occasion as it did in the past and that his determination is that he (Continued on page 31)

Sennett Slipping in Langdon's "First Flame"

Los Angeles, June 22.

Mack Sennett will release "The First Flame," a full length comedy feature in which Harry Langdon is starred, during July. This picture will be sandwiched in between the two First Nationals which Langdon has made.

The first "Tramp, Tramp, Tramp," is now playing, and the second, to be completed early in July, entitled "The Yes Man," will be released in September.

The Sennett picture which cost \$135,000 will be released by Pathe. Sennett figures the picture will "clean up" for him. Langdon has been working six weeks on "The Yes Man" without using a leading woman. All of the early sequences did not need feminine lead.

Last week Jack Gardner signed Priscilla Bonner. She starts on Monday.

Inspiration Has James Replacing Barthelmess

Los Angeles, June 22.

Gardner James will supplant Richard Barthelmess as Inspiration's principal male lead. The latter's contract with this concern expires with his present picture.

Inspiration has signed James to a five-year contract, to feature him during the first year and star him thereafter.

Meanwhile, James will be farmed out until a suitable vehicle can be procured for the launching.

Jack Conway Titling

Jack Conway (Variety) has been assigned to title "The Kick Off," an Excellent Pictures production directed by Wesley Huggles, and starring George Walsh.

Conway will write the story and titles for Walsh's next picture, a boxing episode.

FORUM
THEATRE BEAUFUL
LOS ANGELES

Cecil B. DeMille
presents
Rupert Julian's
production
"SILENCE"

with H. B. Warner
Vera Reynolds
Rockliffe Fellowes
Jack Mulhall
Virginia Pearson

TED HENKEL
ORCHESTRA
with Arthur Turelly
May and Lorene
Sterling

PUBLIX USING BIG 'NAMES'

GILDA GRAY SET— BEBAN ALSO WITH OWN COMPANY

Publix Dealing With Paul Whiteman and Band for Tour—Cable Negotiations—Unit Policy Continued—With Special Attractions Spliced in—Franklin as Advocate of Names for Picture Houses Seemingly Overcome Katz Opposition.

OTHER PRODUCERS

Beginning with August a face-about will be witnessed in the booking of attractions for the Publix (Famous Players) theatres. The policy of Publix Presentations in force since the inauguration of the Publix idea shortly will be augmented with the addition of "names" that have a box office power.

To this end two full Publix route contracts have been signed. The first is with Gilda Gray, calls for 18 weeks, bringing the star back to New York for another picture in December; the second with George Beban, who has recently completed a picture on the coast. He will tour in the presentation of that production with a company of 21 people.

Negotiations are now under way by cable for Paul Whiteman and his band. It is understood but a small difference stands between the Publix people and the band leader. This may be adjusted any day so that the contract will be closed.

With Miss Gray and her unit the expense is understood will be in the neighborhood of \$8,000 to \$8,500 weekly. She with a company of six girls and the Royal Samoans are to make the trip from New York to the coast to open at the Million Dollar in Los Angeles for a run of three weeks beginning Aug. 7. This is to be followed by a week at the Granada, San Francisco, after which the star will jump completely across the continent again to take up her regular Publix route at the Metropolitan, Boston.

During the first five weeks of Gilda Gray's engagement with "Aloma of the South Seas" at the Rialto, New York, she attracted an average business better than \$25,000 weekly and still has a final week to play. This business was far better than the house average over a similar period at this time of the year since the theatre started operation.

George Beban has already played one of the Publix houses in Los Angeles. On the basis of the business that he did there a contract has been negotiated with Publix by Edward S. Bettelheim who has been managing the road appearances of the star for several years past.

Whiteman's Biggest Contract
In the matter of Paul Whiteman it looks as though the band leader will possibly sign the biggest individual contract of his career for theatre appearances if the negotiations that are now in progress via cable are finally consummated. At present less than \$10,000 gross is said to stand between the parties causing a hitch in the final signing. This it is believed will be straightened out before the week is ended and it is possible that Whiteman will be one of the first attractions at the new Paramount, New York, when that house is completed.

With the advent of Sam Katz at the head of Publix Theatres late last year the formation of a producing department was started with the idea of producing and routing Publix Presentations in all of the

(Continued on page 21)

WEST COAST'S CONTROL TOUCHED ON IN REPORT

Fed. Trade Examiner's Resume May Cause Case on Control Against Coast Combination

Washington, June 22.

Although agreeing with the stipulation as filed by attorneys for West Coast Theatres, Inc., and the Government, in the case against the theatre company before the Federal Trade Commission, Trial Examiner John W. Bennett, in filing his report, states that the control as set up still exists.

This in spite of the fact that the complained of practices as to booking, protection, etc., are admitted to have been discontinued, and that the contracts, which were alleged to have been entered into to stifle competition, have been abrogated.

After setting forth these contracts in the most minute detail the Examiner states:

"It appears, however, from the record in this case, including the record comprehended by reference, that the properties or some of them, control over which was acquired under the contract of July 1, 1921, still remain under the control of respondent West Coast Theatres, Inc. This record fails to show wherein such control differs from the control acquired under the contract of July 1, 1921."

This report brings out the question that is now before the commission, as to whether or not the alleged monopoly, described by the Examiner as giving West Coast more houses than all of its competitors combined, still exists and if it is, due to its size, acting in restraint of trade.

With this point stressed upon by the Examiner there is a possibility of the commission ignoring all phases as covered in the stipulation and of making a case on the control point, with a possible order of dissolution in the offing.

Mr. Bennett declined to comment on his report.

'Names' in Presentation; Are Hurting Vaudeville

Los Angeles, June 22.

Fanchon and Marco have placed Don Barclay under a 10-week contract to play the West Coast Theatres houses in California.

Fanchon and Marco are going after names for their presentations. It is said they will have some 15 or 20 big eastern acts working for them before the summer is over. Their presentations at Loew's State here and the Warfield, San Francisco, are reported to have cut in heavily on the Orpheum and Orpheum, Jr., house business.

Fox's New "Carmen"

Los Angeles, June 22.

Fox will make a new version of "Carmen" with Dolores Del Rio in the title role.

The same company made a production of the same story with Theda Bara featured.

Geraldine Farrar also played Carmen in pictures while Pola Negri made a German version of the opera.

BARREYMORE IN HONOLULU

Los Angeles, June 22.

John Barrymore, accompanied by Paul Bern, sailed for Honolulu Saturday to write the first of the screen scripts the actor will do for United Artists.

It is said they will work on the story for about six weeks before returning.

MARCUS LOEW RETURNING

Marcus Loew is reported as a passenger on board the Leviathan, due in New York next Monday. Accompanying him is Mrs. Loew. A reception to the head of the Metro-Goldwyn-Mayer and the Loew Circuit will be tendered when the steamer arrives.



"Rapee everywhere! The famous conductor is so much in demand that it has been found necessary to manufacture numerous Rapee-imitations." (Translation of above German text from the "Lustige Blaetter," Germany's leading comic weekly.)

ERNO RAPEE

general musical and production director, Ufa Palast am Zoo and Gloria Palast, Berlin, Germany.

Engaged to broadcast 20 times with his Jazz Symphonikers from the state-owned Berlin station—the first jazz organization to receive a contract here. As the German Government has a monopoly on radio, this meant that for 20 nights his was the only dance music sent out from Berlin.

B'WAY HOUSE OF "SHORT" FILMS

Proposal for 2-Hour Playing Policy

A Broadway house playing a continuous policy of all short film subjects is reported contemplated by a combination of New York men.

The proposed arrangement would provide for a two-hour show of different subjects with the box-office scale sufficiently attractive to catch transients at any hour.

There is also talk that a deal will be made with some of the independent picture interests that specialized in "shorts" years ago whereby they will be brought back to the screen.

Among the film concerns that still control 1,000 or more short-reel subjects is George Kleine, who now makes his office in New York but has most of his films stored in Chicago.

Among Klein's pictures are many of the old spit-film type while he also has a raft of those made at the old Edison studio which includes some of D. W. Griffith's early productions.

Among the exchanges which have access to many of the short-made films of other days the proposed "all short subject" theatre is predicted to prove both a novelty and profitable. Incidentally it will also revive a lot of shorts that were long ago relegated to the shelves of oblivion.

RORK-FAIRFAX MERGER

Los Angeles, June 22.

Sam Rork and Marion Fairfax, producing individually as independents releasing through First National, have combined forces with Rork now in New York making final arrangements and Nathan Vidaver, attorney, in charge of the merger.

Rork and Miss Fairfax have alternated in sharing a permanent technical staff in the past. Their first production under the new combine will be "The Blond Saint."

Miss MacDonald's Beauty Parlor

Los Angeles, June 22.

Katherine MacDonald, former screen star, has opened a beauty parlor in Hollywood and is occasionally playing parts in pictures.

SOME MATTERS FOR MR. HAYS

As a rule Will H. Hays is on his job of watching the welfare of the picture industry but at the same time there is no rule holding him on the job. In other words Mr. Hays can make his own rules, to follow or not.

Mr. Hays as the tactful diplomat or politician long since has realized many of the reforms that must come to the picture making business sooner or later. The greatest reform ever created in the film trade came with the advent of big bankers into the business with their money, thereby pushing out the wildcatting promoter, tricky producer and other easy money getters. There isn't much question but that the association of Will Hays with pictures has had much to do with the confidence of the large bankers in the industry.

Other Welfare Work

It is welfare work as well to protect the business as far as possible in every way from invasion or encroachment. A part of this necessarily must be the press of the country, perhaps also of other countries. Thus Mr. Hays might assume the duty of conciliator for the newspapers, magazines and weeklies when they are threatened by "opposition" within the ranks of the picture men.

Issuance of house organ publications camouflaged as newsstand sellers with a retail price certainly will not promote better feeling between the two professions. As these publications have no bearing or effect upon picture trade papers, this is altogether an altruistic view.

Exhibitors whether chain, local or single should not publish these house organs commercially. Not only are they deceptive to that extent but they must cut in if selling at all upon legitimately produced publications.

Starting slowly the thing may and very likely will spread if successful in the first place (Chicago). Spreading or even confined to one city the commercial house organ will bring about feeling, perhaps bitterness upon the part of the lay press or fan film magazines. That is not conducive to the best for the picture business. Commercial house organs are purely opposition and as they are not a legitimate opposition, the better way would be to curb them at the outset rather than to bring about antagonism from the lay publishers.

Hearst and Macfadden

True it is that William R. Hearst and Bernarr Macfadden, newspaper publishers, have entered the picture business. That is the offset argument, naturally. But Hearst and Macfadden are but two of all America's publishers. Each has had his lesson as a picture maker. Hearst is 'way in and Macfadden is sorry he's in at all. Hearst is working out through M.-G.-M. and Macfadden will probably fly out as soon as he can find someone to unload the six "True Stories" "specials" he made at a cost of not over \$30,000 each. Macfadden expected that a \$30,000 "True Story" in celluloid would fit in a Broadway legit house at \$2 top. That's a worst "bone" than ever Hearst pulled as a picture maker and Hearst has pulled plenty.

The Corliss Palmer Affair

Another welfare instance muffed by Mr. Hays was the matter of the Corliss Palmer contract with M.-G.-M. When Miss Palmer permitted the court record to be sewered by Mrs. Eugene V. Brewster's alienation suit in Brooklyn, N. Y., against her, remaining with Brewster himself, defiant on the coast and continuing her quest for a picture engagement, encouraged and assisted by Brewster, a fan magazine publisher, Mr. Hays and everyone else in the trade knew there could be but one outcome—another picture scandal.

Where was the Hays' "silent system" there? Why was not Miss Palmer 'eased out' of the picture making field as the Hays silent system is alleged to have done for others?

If the picture business intends to continuously embrace notorious persons on its screen, what must be the ultimatum for the film industry?

Had Mr. Hays passed word around that the Palmer girl was not wanted, would that have ended that? Or did Mr. Hays pass it around and still Metro-Goldwyn-Mayer contracted Miss Palmer, to make a "deal" with Brewster?

Mr. Hays had due notice of the Palmer possibility with the Brewster adjunct.

Mr. Hays wants the show papers to work with him. He called a meeting of the show papers' editors last week before leaving New York, asking if there is anything the matter with the picture business as seen by the editors that he does not know. (Or that he might know and not tell, as a side comment, but of course Mr. Hays didn't add that on.)

Home Wreckers

Mr. Hays knows how many scandals the show papers have suppressed, preferring to inform "The Czar" only and verbally, rather than to have the dailies hop onto them. It's doubtful, however, if some of the show papers will continue that policy of suppression following such an instance as the Corliss Palmer matter; also that other instance of the featured actor in Hollywood who seduced the wife of a picture man in New York and is still continuing in the picture business as a leading man.

Isn't it about time that home wreckers, whether women or men, be driven out of pictures?

Picture of Mormons

Los Angeles, June 22.

Lawrence Stallings is writing a scenario for Famous Players-Lasky based on the history of the Mormons and their emigration from Navoo, Ia., to Utah.

James Cruze, said to be of Mormon stock, will direct the picture which will not deal in any great length on the plurality of wives.

P. A.'s SEEKING WORK

Los Angeles, June 22.

Things are not so great out here with the press agents. Times seem tough for some of them with the Wampus, West Coast publicity organization, reporting 20 members seeking positions in the studios.

This is the largest number of p. a.'s ever out of work here.

LARGEST STUDIO STAGE

Los Angeles, June 22.

The largest motion picture stage is being erected at the new Famous Players-Lasky studio here.

When completed it will be 115 feet wide, 300 feet long and 35 feet high.

Two smaller stages, 250 feet long, will be on either side.

COSTUMES FOR HIRE

PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS

BROOKS

1437 B'way. Tel. 6600 Pca.

"VOLCANO" AT MET, L. A., \$23,000; "OLD LOVES" LED TOWN, \$25,500

Business Picked Up Last Week—Twin Bill at Grauman's Down to \$16,300—\$14,000 Is Stop—\$11,000 for Figueroa—Double Features at Forum

Los Angeles, June 22.
(Drawing Pop., 1,350,000)

A sigh of relief among the operators of the first run houses last week. Not too long a sigh, but enough to indicate that business had taken a bit of a turn for the better. Loew's State led the field with First National's "Old Loves and New." However, the picture was not sold under that title in newspaper and billboard advertising. The management figured that "The Desert Healer," the book title, counted more with the public and figured rightly.

It was not alone the picture which drew them in, but the Fanchon and Marco stage presentation, too. They had as top notchers in the presentation Leon Veyra and Renie Riano; also it was farewell week for Charlie Melson. The show ran some 68 minutes and clicked on all cylinders.

Metropolitan got a bit of a break with the Bebe Daniels picture "Volcano." Though the picture was nothing much, the star proved the magnet and responsible for trade, hopping about \$3,000 above the week before.

What seems to perplex the management here is the value of Eddie Peabody as a stage feature. He satisfies his audience when they are in, but they just do not seem to go out raving about him, as they did of Rube Wolf, with the result that the old patronage which deserted the house some six months ago have failed to renew purchasing relations.

Grauman's Egyptian held up fairly well with its double Fairbanks and Pickford bill. If business holds around the figures it is doing now it looks as though "Sparrows" and "The Black Pirate" will be good for at least another five weeks. However, a couple of off weeks might bring the gross down to around \$14,000, the stop here, and the pictures would have to vacate in favor of the John Barrymore production, "Don Juan," which Alan Crosland made.

Norma Talmadge's "Kiki" closed a four-week engagement at the Million Dollar, with the final week being fairly good at around \$9,600. The Ufa (F. P.) product, "Variety," is at present in the house.

Nurse Starts Big
"Oh, What a Nurse" surprised them at the Figueroa in its first week. This Syd Chaplin opus started off at a great clip and on its initial week almost ran as big as did "The Sea Beast," which holds the house record. It will be in here for about three weeks.

"The Volga Boatman" at the Carthy Circle, in its fifth week, held up and only skidded about \$1,300 below the week before, which can be considered excellent for a house compelled to draw them from far away for each performance.

At the Forum the double bill last week did not do as well as the twin show of the week before. Evidently Rin-Tin-Tin's "The Clash of the Wolves" and "Seven Sinners" caused the buyers to be a bit box office shy, as the gate showed a decrease of around \$2,000 in the intake compared to the week before.

Criterion had an average week with "High Steppers," which had as its stage partner a sketch, "The Right Title," which proved to be a great accessory after the fact, or purchase of a ticket.

Estimates for Last Week
Grauman's Egyptian—"Sparrows"—"Black Pirate" (U. A.) (1,800; \$5-150). Business nothing to get excited over but remarkably good for twin bill at \$16,300.

Carthy Circle—"Volga Boatman" (P. D. C.) (1,650; \$5-150). Fifth week very healthy for this De Mille, though skidded bit below week before in getting around \$15,000. Looks as though it will be good for another five weeks at least.

Loew's State—"Old Loves and New" (F. N.) (2,300; 25-31). Sold under Hull story title, this Sam Rork product had corking good week and rolled up better than \$23,500.

Metropolitan—"Volcano" (P. P. L.) (3,595; 25-65). Bebe Daniels herself responsible for draw. Most creditable showing in comparison with recent business here. Around \$23,000.

Million Dollar—"Kiki" (F. N.) (2,200; 25-85). Clarence Brown production wound up four-week run to final gross of around \$9,600, considered excellent in comparison with previous business of the run.

Forum—"Clash of the Wolves" and "Seven Sinners" (Warner)

BLOSSOM SEELEY SENDS ORPHEUM TO \$18,000

Biggest Week in Months for Hennepin at Minneapolis—Cool Weather

(Drawing Population, 500,000)
Minneapolis, June 22.

A combination of splendid shows, cool weather and lessened competition put Old Man Depression temporarily to rout as far as local theatres are concerned. Despite the generally adverse business conditions the houses that still remain open rolled up very respectable grosses the past week.

Pessimistic by nature, the managers are firm in the belief that patronage will slip to record low levels as soon as Old Sol returns to the job in earnest. At that, they are willing to concede that they may get by if the present extraordinarily low temperatures continue to prevail throughout the balance of the summer. The rally that has continued along the rialto the past week in the face of the hard times, and while the suffering of other lines of trade is unabated is attributed entirely to the great show weather, superior attractions, and the seating decrease, due to the closing of a number of houses.

Conventions may prove a beneficial factor for the houses that will keep their hats in the ring in defiance of hot weather and bad times. This is a corking convention city.

Neither the State nor Strand had a particularly strong screen attraction, but both did satisfactory business last week. Unless it happens to be a big name at the State, the stage attraction seldom has much to do with the draw. The disappointing Raymond Griffith picture, "Wet Paint," was there.

Estimates for Last Week
State (2,040; 50)—"Wet Paint" (F. P.). and Hicks Brothers, banjoists. Raymond Griffith, star of photoplay, splendid card here and drew them in even though picture failed to measure up to his usual standard. \$12,500.

Strand (1,277; 50)—"Paris" (F. N.). Charles Ray no longer means anything to box office here. His name minimized in advertisements. Picture failed to evoke superlatives. Cool weather best draw. \$4,800.

Lyric (1,200; 35)—"Don't" (M-G-M). This Rupert Hughes' picture proved good attraction. Business jumped considerably. \$1,500.

Aster (886; 25)—"Black Paradise" (Fox). O. K. and house benefited by weather. \$1,000.

Hennepin-Orpheum (2,852; 50-99). "Stepping Out" (Columbia), and vaudeville. Blossom Seeley real magnet. Picture more pleasing than house has been showing past several weeks. Around \$18,000, biggest week in months.

Pantages (1,554; 50)—"The Isle of Retribution" (F. B. O.), and vaudeville. Ordinary picture but good vaudeville. Satisfactory business. \$5,700.

Seventh Street (1,480; 50). "The New Champion," and vaudeville. Show satisfactory and business likewise. \$6,000.

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FOX'S "TALKING MOVIES"

Fox Films is going into the Phonofilm production line, with a new improvement on the "talking movies."

Colonel Keene is in charge of production. All acts thus far booked for the synchronized pictures have been handled through Walter Batchelor.

(1,800; 25-75). This combination not as big wow as was one week before, with gross dropping to around \$8,000.

Figueroa—"Oh, What a Nurse" (Warner) (1,600; 25-75). Seems to be better bet than Chaplin's previous film, with first week's intake around \$11,000, very profitable for house.

Criterion—"High Steppers" (F. N.) (1,600; 25-35). Fairly good week aided considerably by Harry Shuran stage sketch. Totaled even \$2,500.

(Copyright, 1926, by Variety, Inc.)

USUAL FOR "MARY"

New Film at Palace, Wash., Got \$7,400 Last Week

Washington, June 22.
(Estimate (Whites) Pop., 380,000)
Back at the Metropolitan for a repeat within three weeks, the first time such a booking has been made in the local houses. "Volga Boatman" had a god week.

Estimates for Last Week
Columbia—Richard Dix in "Say It Again" (F. P.) (1,332; \$5-50). Dropped below preceding week by \$1,000, getting just under \$7,000.
Metropolitan—"Volga Boatman" (P. D. C.) (1,542; \$5-50). Police reserves out at night to handle crowds. Matinees off, though. \$11,500.

Palace—"Lovey Mary" (M-G-M) (2,432; 35-50). Liked and did about usual business. Weather aiding. \$7,400.

Rialto—Sid Chaplin in "Oh! What a Nurse" (Warners) (with presentation) (1,978; 35-50). Comedy liked. Chaplin always boosting receipts here. Just under \$10,000.

This Week
Columbia, "Moana" and "Grass" (double bill); Metropolitan, "Sweet Daddies"; Palace, "Old Army Game"; Rialto, "Prince of Pilsen." (Copyright, 1926, by Variety, Inc.)

"LOVES," \$21,000 EASY FIRST IN FRISCO

"Aloma" Fell Down 2d Week—"Soldier" Got \$14,500

San Francisco, June 22.
Business remained about average last week with the lone exception of the Warfield with "Old Loves and New."

The Granada finished second with Richard Dix in "Say It Again." The St. Francis showed "The Unknown Soldier" and featured with it the first two days the 30th Infantry Band of 50 pieces.

The Imperial, with "Aloma of the South Seas," badly fell down the second and final week. It was an ordinary program feature but heavily plugged first seven days.

Estimates for Last Week
California (2,400; 65-90)—"Volcano" (F. P.). Light business seemed to indicate fans thought it scenic. \$10,000.

Granada (2,734; 65-90)—"Say It Again" (F. P.). Richard Dix usually a bet here but failed to hit stride with this one. Story poor, probable reason. Gross little better than ordinary. \$19,000.

Imperial (1,450; 65-90)—"Aloma of the South Seas." Did feel Brodie second week. Management failed to stand behind flash advertising of first week. \$7,000.

St. Francis (1,400; 65-90)—"Unknown Soldier" (F. D. C.). Opened on Friday rather light then jumped big Saturday and Sunday. Thirtieth Infantry Band appeared on these two days with film. Week big for this house. \$14,500.

Warfield (2,840; 65-90)—"Old Loves and New" (F. N.). Easy leader. Featuring original title, "The Desert Healer," by author of "The Sheik," helped. Opened to big business and maintained it. \$21,000.

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'Parade' Quits Boston with \$300,000; Met., \$39,000

Boston, June 22.
With a record, as far as business goes, second only to that of New York in length of run, "The Big Parade" closed at the Majestic Saturday with the final week's business such that for a time there was a possibility arrangements might be made to extend the run. This, however, was not done, because it was believed the gross of \$14,000 was due to the last week and a weather break.

In the 22 weeks which it stayed here "The Big Parade" grossed better than an average of \$14,000 a week.

Business at the other picture houses in town last week was fair.

Estimates for Last Week
Metropolitan (4,000; 50-65)—"The Rainmaker." \$39,000.

State (4,000; 50-65)—"Lovey Mary." About \$13,500.

Fenway (1,000; 50)—"Red Dice" and "Behind the Front." \$7,000.

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Jesse Lasky on Coast for 6 Months

Los Angeles, June 22.
Jesse L. Lasky is here and expected to remain here about six months.

LIGHT COATS AND LIGHT TRADE IN K. C.'S BEST HOUSES LAST WEEK

"Dance Madness" and Anderson Show at Newman to \$12,200—Mainstreet Had Acts and "Ranson's Folly" for \$14,100—"Rainmaker" Fell Down

SIAMESE TWINS TOPPED MILWAUKEE, \$22,000

Leading St. Picture House, \$14,500 with Ella Cinders; 'Palace of Pleasure,' 2d

Milwaukee, June 22.
Erratic weather, one day hot and the next cold, had made attendance at the theatres here sporadic.

Estimates for Last Week
Palace—"Broadway Boob" and vaude—(2,400; 50-75). Hilton Sisters, big drawing card despite third appearance. Over \$22,000.

Majestic—"White Mice" and vaude—(1,800; 25-35). Holds main street pop price vaude trade. Around \$12,500.

Miller—"Poor Girl's Romance" and vaudeville—(1,500; 25-35). Playing as well now as during colder months. \$12,000.

Wisconsin—"Ella Cinders" (3,500; 50-60). Best bet in straight picture. With aid of popularity of comic strip, close to \$14,500.

Alhambra—"Palace of Pleasure" (3,000; 50). Still taking second money in straight picture business, although trade continually picking up. \$10,000.

Garden—"Volga Boatman" (1,000; 50). Second week ran pretty well, this house trying first run for first time in months. Around \$4,000.

Merrill—"Money Talks" (1,200; 25-50). Still remains around same figure, not over \$3,500.

Strand—"Reckless Lady" (1,200; 25-50). Around \$8,000, possibly little more.

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Scales Up and Down In Portland, Ore., Houses

Portland, Ore., June 22.
"Volga Boatman," at the Columbia was the big noise last week, while Herb Weddoeff's orchestra, special attraction at the big Liberty, proved an excellent business getter.

For the De Mille special the Columbia slightly raised its scale to 50c. for all shows.

The People's hit a better gross than in previous weeks with "Volcano," while William Hart's "Tumbleweeds" brought a fair intake at the Majestic. This house has reduced for the summer to 35c. top and 25c. mat.

Estimates for Last Week
Columbia (822; 50)—"Volga Boatman" (P. D. C.). De Mille special big card. Harry Linden's orchestra, together with atmospheric prolog, very popular. Picture may stick three weeks. \$10,200. Big.

Liberty (2,200; 35-50)—"Eve's Leaves" (F. D. C.). Herb Weddoeff's gang for special engagement pulled healthy gross. Picture also credited for increase. Leatrice Joy considered good draw locally. Profitable figure. \$8,400.

Majestic (1,000; 25-50)—"Tumbleweeds." Wm. S. Hart (U. A.). Reduction in admission prices for hot weather period helped considerable. Program rounded out fair week. \$5,300.

People's (936; 30-45)—"Volcano" (F. P.). Bebe Daniels back after short absence, good gross. House at disadvantage partly, owing to unfavorable location. However, according to J. J. Parker, owner, this theatre is money maker. \$3,900.

Rivoli (1,210; 35-50)—"Ranson's Folly" (F. N.). Richard Barthelmess always manages to register big here. \$6,800.

Blue Mouse (850; 25)—"Other Women's Husbands" (Warners). Warner product backbone of Hambrick string. Fans go in strong for 25c. admission, besides good all-around show together with full orchestra and organ concert. Monte Blue-Marie Prevost pair go big locally. \$4,200.

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Gladys Wheaton's Future

Gladys Wheaton, picture house songstress, is preparing herself for light opera.

Miss Wheaton has been in the film houses following several concerts at Aeolian and Carnegie halls, New York, but is turning to opera in the fall.

Kansas City, June 22.

In spite of a great weather break with light overcoats not comfortable, the picture fans failed to give last week's attractions extraordinary support. All the downtown houses experienced floppy business Sunday but came back strong Monday. It was just a flash, the remainder of the week being spotty. The Newman with "Dance Madness" on the screen and "Melodies Eternal" was bargain shop and business held up exceedingly well despite the off Sunday. The "Melodies" presentation proved one of the most likable of the numerous Public shows to reach here.

Estimates for Last Week
Newman—"Dance Madness" (M-G-M.) (1,980; 25-40-50-60). Public stage show "Melodies Eternal" added. Bill seemed audience proof; fully 75 percent entertainment satisfactory to all. "Melodies Eternal" quite a departure from the many Anderson units to reach here the first and proved one of most likable. Picture also liked. Held up fairly, even, with exception of poor Sunday. \$12,200.

Royal—"The Rainmaker" (F. P.) (920; 35-50). Disappointment to management and fans. About only business from regulars. Royal Synopsators on stage, with "Hey, Hey, Down on the Farm." They have done better. \$4,000.

Liberty—"When Husbands Flirt" (U.) (1,000; 35-50). Title made to order for this house. \$5,700.

Mainstreet—"Ranson's Folly" (1st N.) (25-50-60). Regulation five acts and picture. Business fair on week. \$14,100.

"The Cave Man" on screen and five acts at Pantages; Globe featured "Siberia," with Lole Bridge Players in "Some Doctor."

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RED HOT, NEW ORLEANS STATE DID \$17,100

But Strand with "Ranson's Folly" Sour at \$3,800—"Torrent," Liberty, Worse

New Orleans, June 22.
Sizzling sun last week, "melting" receipts in all the downtowners save one, State.

Hopeless and helpless was "Ranson's Folly" at the Strand, bringing theatre's most meagre gross since last fall. Began falling after the first showings and eventuated into whole rows of empty chairs.

"The Torrent," with much expected, another falling to keep step financially.

The petite Tudor changed to a double bill, "Kiki" making a bid first three days, and giving way to "High Steppers" last half. No noise for either.

Estimates for Last Week
State (3,600; 60)—Rin-Tin-Tin in "The Night Cry." Established summer record, \$17,100.

Strand (2,200; 75)—"Ranson's Folly." Awful session; \$3,800.

Liberty (1,800; 50)—"The Torrent." M-G-M's new star, Greta Garbo, did not illumine box office; \$3,600.

Tudor (800; 40)—"Kiki" and "High Steppers." Two features during week did not help. \$1,700.

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SWALLOWED TOOTH BRUSH

Los Angeles, June 22.
A. C. Fox writes sea stories. He also checks cargo at the Los Angeles harbor. He was thinking about one of his stories one morning while brushing his teeth. The toothbrush slipped down his throat.

Surgeons at the San Pedro General Hospital used everything from fishhooks to a vacuum cleaner in their attempt to extract the molar polisher. A full assortment of tools, rushed from the Los Angeles General Hospital, finally aided and Fox coughed up the toothbrush.

MURRAY AS "MULLIGAN"

Los Angeles, June 22.
According to word from New York, E. M. Asher will produce "The Gorilla," stage play, as his first special for First National.

Charlie Murray will have the "Detective Mulligan" role.

RIVOLI-CHARLESTON, \$29,270; "BROWN DERBY," STRAND, \$30,300

B'way's Good Figures Last Week Despite Capitol's \$43,000, 2d Week "Boatman"—Final Week of "Aloma" at Rialto; "Variety" in for Sunday Run

With majority of the pictures on the street last week holdovers, there was little startling in the box office returns, although Johnnie Hines in "The Brown Derby," at the Strand, got \$30,300 with Ted Lewis as the added attraction, and a "Charleston" revue at the Rivoli with Pola Negri in "Good and Naughty," given the second consideration as a box office draw at \$29,270.

All the houses have their cooling plants operating now and all are waging a billing campaign to the effect that the houses are cool and comfortable, although there isn't any need of it as yet as the weather has been uniformly cool thus far.

Top money for the street went to "The Volga Boatman" at the Capitol in its second week. The receipts were \$43,397.45, which gave the picture a total on the two weeks of \$100,009.45, while against this Reginald Denny in "Rolling Home" in two weeks at the Colony played to \$1,967.75.

At the Rialto Gilda Gray in "Aloma of the South Seas" finished the fifth week of her run with \$22,018, giving her a total of \$148,018 on five weeks. This is her sixth and final week at the house with the UFA production, "Variety" scheduled to start on Sunday for a run.

Among the long run pictures, "The Big Parade," at the Astor, naturally proved to be the leader with \$19,334, and "Ben-Hur," at the Embassy, trailed next with \$8,582; "Mare Nostrum," the Criterion's attraction, with the aid of cut rate tickets getting \$7,323.60.

This is the first time in history that one of the picture people have figured to get cut rate aid for their productions in for a run. Through this assistance M-G-M is able to head off the rental expense of the house while continuing the picture. "The Social Highwayman," at Warner's, got \$14,870, while at the little Cameo another repertoire week drew \$4,570.

Estimates for Last Week

Astor—"Big Parade" (M-G-M) (1,120; \$110-\$220) (31st week). Business off about \$100 last week, but indication picture will continue clicking through summer and into fall. Already in 30 weeks of run picture has passed record created by "The Birth of a Nation" for box office receipts in entire New York run. Statement showed \$19,334.

Cameo—"Repertoire Week" (549; 50-75). Little under average usual repertoire week's draw, \$4,570.

Capitol—"Volga Boatman" (P. D. C.) (5,450; 50-\$1.65). This Cecil B. De Mille feature remained two weeks at this big house, getting total of \$100,009.45 on run, \$43,397.45 final week.

Colony—"Rolling Home" (U) (1,980; 50-75). Reginald Denny, starring feature held for two weeks, getting \$1,967.75, of which \$18,232.75 last week. Release of "The Merry-Go-Round" current.

Criterion—"Mare Nostrum" (M-G-M) (608; \$110-\$220) (18th week). For first time picture playing in run house getting aid from cut rates. Bargain counter men report fair demand for half-price tickets. \$7,323.60.

Embassy—"Ben-Hur" (M-G-M) (596; \$110-\$220) (26th week). Drop of about \$200 last week, \$8,582.

Rialto—"Aloma of the South Seas" (P. P.-L.) (1,960; 35-50-75-99) (6th week). Gilda Gray's final week here, first five weeks showing \$148,018, giving average business of \$25,600 weekly. Last week, \$22,018.

Rivoli—"Good and Naughty" (F. P.-L.) (2,200; 35-50-75-99). Pola Negri as star and "Charleston" revue joint attractions with revue given credit for greater part draw. Business of \$29,270, best house has had over considerable number of weeks.

Strand—"The Brown Derby" (Burr-P. N.) (2,900; 35-50-75). The week's business showed \$30,300 with Johnnie Hines' latest comedy and Ted Lewis and his band as (stage) added attraction.

Warner—"The Social Highwayman" (Warner's) (1,380; 50-75). \$14,870.

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Marc Connelly's Comedy For Beatrice Lillie's Film

Los Angeles, June 23. Marc Connelly will write an original comedy for Metro-Goldwyn-Mayer which will star Beatrice Lillie. Sam Taylor will direct.

2 COLLEGE BAND ACTS HELPED BALTIMORE

Rivoli Did \$11,500 with Yale Bunch—Century, \$12,500, With Johns Hopkins Boys

Baltimore, June 22. Last week was spotty. The Hippodrome made a good showing with "Silence," and the uptown Warner-Metropolitan came through nicely with "Other Women's Husbands," but elsewhere it was just average.

Estimates for Last Week

Rivoli—"Sweet Daddies" (2,300; 25-65). Another variation of the A. I. R. formula. Voted rather aimless and spineless. Yale Collegians, talented bunch right off the campus, play good music well. Excellent critical reception and pleased. Hot weather Monday cut in and Saturday matinee also off. Rest of week satisfactory. Fair to good at \$11,500.

Century—"Paris" (3,000; 30-65). Ray film received mixed critical reception, and Ray failed to stampede b. o. Blue Jay Orchestra on stage. Johns Hopkins University jazz outfit breaking into big film house time. They went over exceedingly well and overshadowed film. Act is well staged, with turns predominating. Fair or better at \$12,500.

New—"Shamrock Handicap" (1,800; 25-50). Failed to measure up and returns not outstanding. Average at about \$7,000.

Hippodrome—"Silence" and acts (3,300; 25-50). Excellent screen stuff. Good at \$9,000.

Warner-Metropolitan—"Other Women's Husbands" (1,300; 25-50). Good title, especially for matinees. Monte Blue, house regular. After return of cool weather, Tuesday theatre did good business. Satisfactory seasonal gross, \$7,500.

Garden—"The Still Alarm" and acts (3,000; 25-50). Fire horses instead of customary prairie horses dashed across screen last week. About \$9,000.

Parkway—"The Outsider" (1,400; 25-50). The play on which this film was based popular in this town. Film draw about average, \$3,000.

This Week
Century, "Say It Again"; Rivoli, "The Sporting Lover"; New, "Made for Love"; Metropolitan, "The Lucky Lady"; Hippodrome, "Rainbow Riley"; Garden, "Yellow Fingers"; Parkway, "The Bat."

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'Old Army Game' Best Liked in Providence

Providence, R. I., June 22.

(Drawing Population, 300,000)

A fair week with slight touch of dog-day weather melting grosses down to average or less.

Sunday movies, been legally about two months ago, are already way down. They suffer from the usual summer complaints. Managers on whole, give them tentatively only a few more weeks of between season existence before they are pulled as unprofitable.

"Old Army Game" was the local wow last week at the Strand. "Ladies of Leisure," its running mate, was rather disappointing.

Two Jewish-Irish films showing simultaneously, "Cohens-Kellys" at Victory and "Sweet Daddies" at Majestic, played to fair houses.

"Unknown Soldier," though panned by local critics, did well at the Rialto, probably helped by "Old Loves and New," second feature.

Estimates for Last Week

Victory (1,950; 15-40). "Black Paradise" (Fox), interesting; "Cohens and Kellys" (1st N.), real drawing card and well liked, \$7,000.

Majestic (2,500; 10-40). "Sweet Daddies" (1st N.). Like "Cohens-Kellys," but much more humor and novel bootlegging twist; liked. "Marganston's Finish" (Tiffany), ordinary, \$5,000.

Rialto (1,448; 15-40). "Unknown Soldier" (P. D. C.). Mocked by local critics but liked by audiences. "Old Loves and New" (1st N.), attractive and well received. Good at \$5,300.

Strand (2,200; 15-40). "Old Army Game" (F. P.). Unqualifiedly wow with Fields at best. "Ladies of Leisure" (Ind.) not so good. About \$7,500.

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BUSINESS AS USUAL

Buffalo Having Good June Trade—Lopez Drawing

Buffalo, June 22. Business as usual was the slogan last week. The grosses showed slight decreases from the preceding week, but held up well considering the season.

Estimates for Last Week
Buffalo (3,600; 30-40-60)—"Volga Boatman," "Dance of Joy" and Bailey and Barnum. Bill excellent all-around entertainment. Picture somewhat heavy, but found considerable favor. \$25,000.

Hip (2,400; 50)—"That's My Baby" and Vincent Lopez. Business continues about the same here as for previous fortnight. Lopez is drawing good business, in excess of the usual June takings for the house. The takings have varied very slightly throughout his engagement. \$17,500.

Lafayette (3,400; 35-50)—"Lady Windermere's Fan" and vaudeville. Picture spelled class, but did not appear to mean much. Vaudeville heavily featured. \$14,500.

Loew's (3,400; 35-50)—"Hard Boiled" and vaudeville. Tom Mix feature did not seem to be able to wake up business from its June lethargy here. Little excitement. \$13,500.

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STANLEY, \$24,000 LAST W'K WITH CHARLOTTE

Generally Not So Good—Fox Slid to \$18,000

Philadelphia, June 22. Business was not as good last week as the previous six days, but when the weather turned cool again about Thursday, most of the houses climbed. It might be called a normal summer's week.

"Old Loves and New" was the Stanley picture, and the critics were a bit divided on it. Charlotte, ice skating star, big added attraction, although also an Albertina Rasch ballet and Marguerita Padua and company in a turn described as "Ivory Novelties." The combination coaxed about \$24,000 to the box office.

The Stanton did a good week's business with Norma Talmadge in "Kiki"; in fact it was the best showing Norma has made in any of her last four offerings. The picture was, of course, held over, and may make it three weeks, something the Stanton hasn't been able to achieve with its last three or four films.

The Fox, with a bill that didn't come up to those it has had recently either in merit or in "names," pulled about \$18,000. The picture was "The Wilderness Woman." Roy Smeek, with his ukulele and banjo, the Glorias, dances, and Alice Heller, vocalist, were on the bill.

This week's collection of pictures holds out promise of good business if the weather remains as cool as it is now, and without counting on any possible assistance the houses may get from the Advertising convention.

Estimates for Last Week

Stanley—"Old Loves and New" (1st N.). Critics divided. Public so so. With Charlotte, ice skating star, and other featured acts, business went to \$24,000, about average.

Stanton—"Kiki" (1st N.). First week for this Norma Talmadge comedy very favorable. Around \$13,500 reported. Stays second week, and possibly third. Best Talmadge bet here in some time.

Aldine—"Ben Hur" (M. G. M.). Second week for big spectacle at this house where it started at faster pace showed at Forrest. Little under \$14,000.

Fox—"The Wilderness Woman" (1st N.). Picture and bill not up to house's recent average. Resultant drop in gross to \$18,000.

Arcadia—"Greater Glory" (1st N.). Well liked by reviewers and built up some word-of-mouth. About \$3,000, good for house.

Karlon—"Good and Naughty" (F. P.). Pola Negri got some draw, although her comedy panned. Around \$2,250.

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ANOTHER LLOYD REISSUE

The Associated Exhibitors, which have been doing a land office business with the reissues of the Harold Lloyd subjects prior to his hop to the Famous banner, will follow up the last of the Lloyds with "Grandma's Boy."

Pathe will handle all the Lloyd "re-issues."

1,000,000 TRANSIENTS IN CHICAGO; BOX OFFICES EXPECT LITTLE

Eucharistic Congress Drawing Non-Theatre Going Visitors—Oriental Last Week Reached New High, \$48,500—Dix Helps McVicker's

AUTOS AND DAYLIGHT CANADIAN OPPOSISH

\$4,000 High Last Week at Imperial—Split Weeks Now—Wales Travel Film

St. John, N. B., June 22. In St. John the exhibitors have adjusted themselves to summer conditions, with the long overdue advent of seasonable weather. Motor-ing has joined with amateur twilight sandlot baseball as outstanding opposition.

Estimates for Last Week

Imperial (1,600; 25-35)—"Auction Block" (U), 14-15. For summer but one matinee performance. Normally two shows in afternoons. 16-17, "Un-guarded Hour" (1st N.); 17-18, "Say It Again" (F. P.), \$4,000.

Unique (850; 25)—14-16, "Man Upstairs" (Warners); 17-18, "Border Sheriff" (U.), \$1,000.

Queen Sq. (900; 25)—"Silence" (P. D. C.), 14-16; "Shipwrecked" (P. D. C.), 17-19. House has been playing triple bills; first double bill in some time. \$1,000.

Palace (550; 20)—"Dark Angel," 14-15; "Hands Up" (F. P.), 16-17; "Night Cry" (Warners), 18-19. \$400.

Gaiety (500; 20)—"Spook Ranch" (U), 14-15; "Dark Angel," 16-17; "Hands Up" (F. P.), 18-19. \$400.

Opera House (1,200; 25-35)—Engagement of Prince of Wales films not extended. This week pictures and local juvenile revue. Gross estimate of Prince of Wales (South Africa) film omitted from last issue, \$1,200. Estimate of Gaiety should have been \$550, and not \$1,200, owing to telegraphic transmission.

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'Dearest Enemy,' \$17,000; 'Merry Merry,' \$14,000

Boston, June 22.

With only the slight drop in business which would be expected at this season and the lineup of attractions the same as for several weeks the legit theatres last week were about normal. No gains, and two of the shows slid off a bit.

At the end of this week but two attractions will stay here, both musicals, "Merry Merry" at the Plymouth and "Dearest Enemy" at the Tremont. "The Green Hat," at the Wilbur for many weeks to fair business, is scheduled to go out the end of this week. Nothing listed at this time to follow.

Locally the theatres have got a good weather break so far this season, it having been quite chilly consistently and giving the indoor entertainments a break.

Last Week's Estimates

"Merry Merry," Plymouth (10th week). \$14,000 last week, about the same business as for the past couple of weeks. Previously it had been up to \$17,000.

"The Green Hat" Wilbur (7th week). Did \$11,000 last week, lowest since here.

"Dearest Enemy," Tremont (3d week). \$17,000 last week, biggest money maker in town.

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Selling Swanson-Negri Bungalows

Los Angeles, June 22.

The Gloria Swanson and Pola Negri bungalows at the old Famous-Players' studios are being offered for sale to the highest bidder.

Bids will be opened July 1.

Chicago, June 22.

Part of last week and all of this week Chicago's population is supposed to have been swollen by 1,000,000 persons in attendance at the Eucharistic Congress. It is doubtful if this will mean much at any of the cinema box offices, as the great percentage of the religious pilgrims will be busy with the affairs of the Congress itself. Only one house, and that, oddly enough, is apt to cash. This is Orchestra hall, with an ideal location on Michigan boulevard, the center of most of the added pedestrianism. It is sure to get a great many more drop-ins than usual. Last week, with a revival of "A Connecticut Yankee in King Arthur's Court," the gross was better than \$8,000—good for the premises.

Last week was satisfactory all around. The Oriental marked up a new high, taking \$48,500, with a fifth show squeezed in Friday. Paul Ash's large and faithful congregation seems to be growing after the maestro has been in the loop over a year.

"The Volga Boatman" in its fourth week marked \$7,500 at the Orpheum. The house is scaled at 50c. up to late afternoon, when another quarter is tacked on. The picture is well liked, and for this stage of run probably very good, with nothing else in the run class to oppose it. "The Greater Glory," current at the Roosevelt, is probably a limited booking, the picture having little.

McVicker's the last few weeks has been picking up, with the pace around \$17,000. Last week the house may have got out from under, with Richard Dix's popularity counting. Anything above approximately \$18,000 means McVicker's is in safe water.

"Brown of Harvard," at the Chicago, was fairly strong. This picture occasioned comment by being one college film having some relationship to fact.

Estimates for Last Week
Chicago—"Brown of Harvard" (M-G-M); \$40,000.

McVicker's—"Say It Again" (F. P.) (2,400; 60). Paramount's strong box-office contender (Richard Dix) boosted gross at dud house; nearly \$18,000.

Monroe—"A Trip to Chinatown" (Fox) (973; 50). Silly farce-comedy didn't get over. \$3,600 on grind.

Orchestra Hall—"Connecticut Yankee" (revival). Old Fox comedy gem displayed more strength than two previous revivals—"The Kid" and "Beau Brummel." \$8,000.

Oriental—"Old Loves and New" (F. N.) (2,900; 35-60-75). New house seasonally successful with Paul Ash. Crowds wait long and patiently to get in. \$4,500; better than previous week.

Orpheum—"Volga Boatman" (P. D. C., 4th week) (776; 50-75). De Mille special probably has several more weeks to go. Holding at \$7,500. Has smart press agent.

Roosevelt—"Greater Glory" (M-G-M) (1,400; 50-75). Around \$16,000.

Randolph—Repertoire in films, three splits weekly and doing average of \$4,000. With reduced operating expenses house probably out of the "red" for Universal.

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Connolly and Harrison Sailing

Washington, June 22.

Jack Connolly, who represents the Will Hays organization in Washington, is sailing for Europe with Senator Pat Harrison of Miss., on Aug. 1.

Mrs. Connolly and Mrs. Harrison will remain here.

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PARAMOUNT'S 3D RUN HOUSE

**Rivoli May Be Chosen—
2,200 Seats**

Publix is to have a third "run house" on Broadway this fall after the opening of the new Paramount theatre. The "run house" is to be the Rivoli. Beginning this week it will inaugurate a policy of Saturday openings. The "run house" is seemingly the idea behind some of the Publix activities in a great many directions and may have started this early with an idea of beating the Sid Grauman-Joe Schenck-Lee Shubert circuit of 20 United Artists super-film houses to the punch.

Almost four months ago Publix converted the Rialto on Broadway into a run house, first presenting there "For Heaven's Sake," with Harold Lloyd as the star, and following it with Gilda Gray with "Aloma of the South Seas." The policy seemed to click. It is the intention to continue that policy with "Variety" in as the next attraction for six weeks at least, beginning Sunday, (June 27).

Plans call for the presentation of a number of "specials" for runs on Broadway during the coming season. "Beau Geste" is the first scheduled. The Criterion is the house that has been selected for this picture with its opening scheduled about Aug. 15. Atop of that production James Cruze's "Old Ironsides" is due to come along and Publix is going to be up against it for a house, so with "Beau Geste" clicking they will have to cast about for another theatre in which to place the Cruze picture.

The Rialto devoted to a policy of runs of from six to eight weeks, with pictures verging on the special class and the Criterion tied up on a long run the Rivoli next presents itself as a possibility. By the time that "Old Ironsides" is completed and a campaign set for the picture the new Paramount will be finished, and here will be inaugurated the regular weekly change Publix policy. The Rivoli would then be a logical place to set the sea picture, which is said to have cost over \$1,000,000 to produce, and which is reported as carrying as great a wallop as did "The Covered Wagon." At the Rivoli, with a capacity of 2,200, Publix will have the biggest house on Broadway playing to a steady run, and if a picture clicks there as the "Big Parade" did at the Astor, a huge gross can roll up.

Fast Building

The finishing up of the work on the new Paramount is now progressing at a fast rate. It is now planned that the huge tower atop of the building will be illuminated nightly, a white light shining continuously except on the hour when it will change for a brief time to red so that the public for miles will be able to regulate their time by it. There is also to be an observation tower room, glass inclosed, on the 31st floor which will give the visitors an unobstructed view of the country for miles.

In the theatre itself the various lounging rooms are all to be designated by names. There will be a Fraternity Room, University Room and Club Room, in each of which will be displayed the various emblems and slogans of the frats, colleges and clubs. There will also be the Hall of Nations in which will be set in the walls the rocks that have been presented to the theatres by the nations of the world, each brought from a historic spot and a tremendous music room.

Mysterious Isl., Road Show

Los Angeles, June 21. Maurice Tourneur and J. C. Williamson, jointly directing the big Metro special, "The Mysterious Island," will start shooting July 1 in the Bahamas.

Lon Chaney will be starred. Tourneur will handle most of the direction, with Williamson the submarine direction and photography. "The Island" is the Jules Verne story, the right to which Metro obtained in France after much effort. The intentions now are to make it as a road show subject.

Grainger's Double Mission

Chicago, June 22. James R. Grainger, general sales manager for William Fox, has been in this territory for several days. He has made a side trip to Joliet and Aurora to look over a couple of theatre sites in each town where Fox may build theatres.

On his return to Chicago Grainger refused to state whether he had closed for a location in either town, and has started on a continuation of his swing around the country for the double purpose of pepping sales and looking over possible house locations for the Fox organization. He will reach the coast in about three weeks.

The entire trip is to be of six weeks' duration.

Louella Parsons Riles L. A. Legit Managers

Los Angeles, June 15. Louella O. Parsons, motion picture editor of International News Service, has been using so much space in the Los Angeles "Examiner," with the gossip of the studios and picture players that the legitimate and picture houses have been crowded out during the last few weeks.

The legit has raised a protest with the "Examiner," demanding a better representation. Their argument is that in view of the fact that the studios are spending no money for advertising space, they the theatre men, who do patronize the "Examiner's" advertising columns, should be given preference in publicity, or at least a better break in space than has been allotted them of late.

It is common talk here that Florence Lawrence, picture editor of the "Examiner," has virtually been succeeded by Miss Parsons.

Whitehurst Escapes from Deputy—6-Mo. Sentence

Los Angeles, June 22. Benjamin W. Whitehurst, former head of the Whitehurst-Marshall Productions, picture company, convicted of using the mails to defraud in connection with the promotion of his company last December, escaped from the custody of Deputy U. S. Marshal Sims while settling some business affairs downtown.

Whitehurst had been given probation on a six-month sentence in jail and ordered not to leave the jurisdiction of the court. When it was discovered that he went to Texas and Oklahoma without permission, the probation was revoked.

He asked for and received permission to adjust some matters in town and Sims was assigned to accompany him. The deputy marshal allowed him to go into a washroom. Whitehurst escaped through a window and has not been captured.

Joe Lee's Settlement

The suit for \$50,000 brought by Joe Lee against Charles E. Blaney for the closing of a contract for Blaney with the Vitaphone Picture Company, now extinct, was settled Monday in Lee's favor. The suit was of several years standing. It is understood Lee received a substantial sum.

Murray J. Jacobs of Jonas & Neuberger was Lee's attorney in the settlement negotiations, while Maurice Goldman represented Blaney.

SILTON PRODUCING TWO

Los Angeles, June 22. Edward Sifton, New York casting agent and independent picture producer, after ten days here has returned to the east to make final preparations for the production on the coast of two pictures.

The first will start about Aug. 15.

T. HAYS HUNTER ON COAST

Los Angeles, June 22. T. Hays Hunter, one of the pioneer picture directors, arrived here last week. He will shortly make a full length feature for one of the independent producing companies.

F.-P. Buys 2 Novels

Los Angeles, June 22. Famous-Players has purchased the novel "The Passing Strangers" from Jim Tully.

The same firm has bought "The Gallant Lady" by Margaret Widdemeyer and it will be Florence Vidor's next starring vehicle.

IMPORT APPLE BLOSSOMS

Los Angeles, June 22. Eric Von Stroheim, is determined to have every detail proper in "The Wedding March," which he is making for Famous Players-Lasky.

One scene requires apple blossoms. The director brought from abroad a car load and a half of artificial apple blossoms to be used in the scene. This embellishment will stand Pat Powers \$25,000.

CHANGE IN 'CARRIE'S,' STAR STEPS OUT

New Cast for Series After Third Pictures—Coming Out Without Starred Name

"Carrie of the Chorus" series will be completed but without the star and cast in the first three subjects. It was first announced Hazel Harman would be starred in the Irwin Classics, the chorus girl series to be a romance woven around Miss Harman with complete scenarios furnished by Irving R. Franklyn, Miss Harman's managerial representative.

In the proposed making of the series Max Fleischer, head of the Inkwell Comedies, was interested. He and his associates supplied the money to put the chorus girl on the screen and they were anxious to arrange for the complete set of stories. Comes an allegation that Franklyn only turned up the initial story and that Miss Harman also registered some objections in the carrying out of her contract.

Miss Harman withdrew and with her went Franklyn. This caused the Fleischer interests to place Peggy Shaw in the chorus girl role for the third edition.

Finally a complete halt was called and the present indications are that the next set of "Carries" will present a new cast.

The series may hit the screen as "Carrie of the Chorus" with nobody in particular starred.

Vonda Case, one of the principals, has been signed by Famous Players-Lasky.

Girls by the score trooped in on the Fleischer office and the studio declaring they had been sent as "girls" for the chorus which was to back up "Carrie" in the series. "This said that there was one long trail of disappointed girls in the past fortnight or so when informed there was a mistake somewhere.

WILLAT WALKS OUT; HIGGINS CALLED IN

Changes continue to crop up at the First National studios in New York. The latest to occur is the walk out of Irvin Willat, who was directing a production for the Ray Rockett unit after having a row with Rockett. The picture was "Paradise," in which Milton Sills, Betty Bronson and Noah Beery are appearing.

Howard Higgins was called in at the last minute to continue direction. Higgins is getting the title of the "minute man" of films, having also been called in to do a finish-up job on "The Wilderness Woman," a Robert Kane picture, about two months ago.

Rumor has it that the changes at First National are to continue and that there is a possibility that all production activity in the east on the part of the organization may cease. Al Rockett is reported as having been able to turn out a fairly consistent line of work with his units, but Ray has not managed to click with the regularity that the executives would want. The placing of a Rockett relative in the position of studio manager is also said to be proving to have drawbacks.

Ray Rockett may not continue with the organization, according to report, although one of the executives is said to favor him rather strongly. Both Rocketts were in consultation with this executive at his country place on Sunday. Just what the result will be has a majority of the insiders guessing.

Courtoice of Vienna Arrives

Los Angeles, June 22. Michael Courtice, Viennese director, arrived here to fulfill his contract to direct for Warner Brothers.

Bleacher Atmosphere Free

Los Angeles, June 22. Another effort to induce extras to work without pay was made when Sam Woods, directing "Red" Grange in "The Halfback," let it be known through the newspapers that the public would be welcome to see Grango and George Wilson, Pacific coast star, play football at Pomona College.

Tourists and others interested in football were assigned to the bleachers to serve as "atmosphere."

Olive Trevor Cuts Loose And Lands in Station

Los Angeles, June 22. Olive Trevor, 24, picture actress, set out to clean up Hollywood. She started—and finished—at the Independent Casting Agency in the Taft building. Entering the office, she immediately began changing the location of furniture by heaving chairs, tables, filing cabinets and other accessories in all directions. Panes of glass were demolished and inkwells were tossed against the wall.

A riot call to the Hollywood police station brought two coppers who found Miss Trevor seated in the middle of the floor, approving her own interior decorations. When the officers attempted to escort her to the station, she scratched them about their hands and faces. They booked her on drunk charges.

Twice before, Miss Trevor was cast for roles on the police blotter; once when she claimed she had taken poison and the receiving hospital surgeon said it was booze and later she and a male companion were brought down from a mountain cabin and booked as intoxicated.

Sylvia Andrews Petitions For Custody of Son

Los Angeles, June 22. Sylvia Andrews, scenario writer, will petition Superior Court Judge Lutz tomorrow to permit her to gain the custody of her 10-year old son Peter, now in the custody of his father, Gibson Gowland, screen "villain."

Miss Andrews asserts Gowland violated orders of the court in regard to the boy being permitted to see her and will ask to have the youngster over to her. The boy was taken out of the jurisdiction of the court two weeks ago and not returned.

The mother is now the wife of Bernard Meakin, film actor.

Re-Issuing Humoresque

Famous-Players is reissuing "Humoresque," made about six years ago. Its first New York showings in revived form are in the Loew houses.

Pathe is also reissuing the Harold Lloyd one-reelers, originally made by the Rolin Film Co.

KEN MAYNARD NEW STAR

"Harry J. Brown is supervising a series of six western features now being made by Ken Maynard, new cowboy star, which will be distributed through First National. The first of the series, "Senor Daredevil," has been shipped to New York.

Brown has also retained Reed Howes and will make a series of eight pictures with him, to be distributed independently.

SLASHED IN ERROR

Los Angeles, June 22. George K. Arthur almost ran into a serious mishap when he accidentally severed an artery in his throat while shaving in a scene for "His Wife's Husband," directed by Frank Strager for Columbia. He was rushed to a hospital where three stitches were taken.

Following surgical attention, Arthur resumed work.

ROCKETT ON "LUNATIC"

Los Angeles, June 22. Al Rockett will complete the supervision of the making of "The Lunatic at Large," featuring Leon Errol for First National.

Work on the picture begun a number of months ago, with Fred Newmeyer under the supervision of Earl Hudson. Upon the latter leaving the Eastern studio, it was decided to turn the supervision over to Rockett.

It is understood that Rockett is making several changes in the story.

HOT GOLFING GAME; RAPF VS. HENLEY

**Picture Colony Enjoys Match
and Bets—Rapf Wins,
Calling Off All Bets**

Los Angeles, June 22. Everything is quiet and serene around the Metro-Goldwyn-Mayer lot at Culver City. There was an uproar for almost two weeks and those on the inside expected a civil war. The reason for all of this was that Hobart Henley, director, looked with contempt on the ability of Harry Rapf, studio executive, to function at the pastime of golf.

Whenever Henley would pass Rapf anywhere, he would razz his ability to smack the white pill.

Rapf stood it for a while. Henley meantime kept up the razzing and made the bold challenge that he could beat his boss.

Rapf knew the director had never had a golf club in his hand and, of course, said \$1,000 would make things interesting. The director said yes. He got hold of a caddy to teach him how to hold a club and for five days took lessons.

Then came the day of the match at the Hillcrest Country Club. Meantime, it was open season at the studio. Everyone took sides, bets were made and it looked as though there would be ill-feeling among the executives who backed Rapf and the directors who, of course, backed Henley.

At the links everyone who meant anything in the picture business was on hand as the two players teed off.

The gagsters, a Scotch band, half naked bathing girls, wire stretchers to carry the players if they fell by the wayside, a couple of bird cages, sashes on the rosters of each faction and medals inscribed for the winner were all present. Conversation was prohibited as the shots were made. Rapf, with 11 strokes was two down at the first hole on Henley.

Harry Cohn, who is quite a trickster, had his chauffeur fly above the crowd in an airplane, do loops, etc., only 100 feet above the crowd and finish his antics by throwing two golf balls on the ground as the players were teeing off for the second hole.

Rapf's Handbills

Rapf had boys passing out handbills among the crowd which read that the game was the result of a freak bet made by Henley, who was a motion picture director but not a particularly good one.

It read that Rapf had no exalted opinion of his ability to play the game but felt that in defense it was his duty to check "the bombastic arrogance of this so-called novice."

The game continued for 12 holes with Rapf winning 10 and not having to go all the way.

Henley the Hat Tipper

About \$3,500 was bet on the result, with Rapf at the finish going over to Henley and stating "He had never taken candy from a baby" and called the bet off. The other bets were also called off, with Rapf being the actual loser as he had to entertain at luncheon all who came out, as Henley is not a member of the club.

Rapf now has the satisfaction of Henley tipping his hat as he passes his boss, acknowledging the latter to be his superior at golf.

Louis B. Mayer, executive head of the studio, has posted a notice which prohibits the mention of the word "golf" on the lot in the future.

Lois Weber Engaged

Los Angeles, June 22. Lois Weber, woman picture director, and Captain Harry Gantz, retired army flyer, obtained a marriage license at Santa Ana, California. The wedding date has not been announced.

Miss Weber was formerly the wife of Phillips Smalley, actor. Both gave their ages as 38.

DAWN'S SOUTH SEA DRAMA

Los Angeles, June 22. Word received from Suva, Viti Levu, Fiji Islands, is that Norman Dawn, formerly with Universal, is producing a South Sea drama there. Dawn made three Alaskan pictures whose success convinced him that he could make another native picture.

Len Roos, cameraman, Dave Adams, Claire Adelaide and Dawn's family are there with him.

U. A. PROPOSED NEW CIRCUIT TAKEN NOTICE OF BY PUBLIX

Shuberts Thwarted in Attempt to Secure Shea's Court St., Buffalo—Would Leave Teck Open for U. A. Special Picture Purposes

The Shuberts seem out in the cold as far as Shea's Court Street theatre, Buffalo, is concerned. It was reported the Shuberts would obtain the Buffalo big time vaudeville house and after remodeling would have it as their up-state stand for legitimate shows in place of the Teck, which is now housing the attractions.

Mike Shea and the executives of Publix have gotten together on the question of whether or not it would be advisable for the Shuberts to come into the Court Street which would leave the Teck open for one of the houses planned for United Artists for the showing of long run films.

Underlying the decision the Shuberts are not to get the house would seem to be a tendency on the part of Publix to line up a battle front for the U. A. theatres.

Shea's new Main street house, Metropolitan (Buffalo), is now in the course of planning by Rapp & Rapp, the Chicago architects who planned the present Shea's Buffalo (theatre), opened early this year. The Metropolitan when completed may house straight vaudeville (if there is any such thing at that time).

While beginning next fall Shea's Hippodrome, Buffalo, will be converted into a combination vaudeville and picture house and as such will become direct opposition to both Loew's State and the Lafayette for the pop patronage.

During the summer the big organ on the Hip stage will be moved into the auditorium and it is expected that the combination policy there will be inaugurated on Labor Day.

The Court Street, when vaudeville is discontinued for the new house, will be sold for commercial purposes according to the present intention.

BYRD FILM STARTS WITH LECTURE IN N. Y.

Up to yesterday the Pathe office had not closed showing any New York deal for an exclusive Broadway picture house of the Pathe two-reel special, "With Lieut.-Com. Byrd, U. S. N., in America's Polar Triumph," and a personal appearance by the flyer.

Lieut.-Com. Byrd arrives in New York today (Wednesday) via his Arctic ship, Chantler, and makes his first lecture appearance Friday. Mayor Walker appointed a committee to give Byrd an official greeting.

For a while Joe Plunkett, of the Strand, dickered with Pathe, but considered the price prohibitive. The picture will be given general release among the exhibitors July 4.

Accounting for Dog Actor

Los Angeles, June 22. Louis B. Bellec, owner of the police dog "Ranger," filed suit in U. S. District Court against F. B. O. Studios, Inc., seeking an accounting of profits and gains derived from the pictures of the dog he alleges the studio has used. He asked specifically for \$50,000 and an injunction preventing further use of the photographs they had taken.

Bellec complained that he had entered into an oral contract with F. B. O. A written contract, submitted later, not being suitable, he refused to sign it. The company still continued to use Ranger's picture he stated in the complaint.

The dog's real name is Verdie von Bern.

PARKER'S STUDIO

Los Angeles, June 22. Donald Parker Productions has purchased 30 acres on Ventura boulevard near the Hollywood Country Club as a studio site. The property was valued at \$200,000. Construction of a studio is scheduled to start in 60 days.

RENEE ADOREE'S HUSBAND?

Renee Adoree reported engaged to marry Rudolf Friml declared it isn't true. Recently she told friends in New York she would marry Gaston Glass a picture actor and one report is that they have already wed.

BILL TO CENSOR FILMS FOR MAIL OR RAILROADS

Miller of Wash. Calls Pictures "Rotten Movies"—Congress About to Adjourn

Washington, June 22.

With Congress having but two weeks to go and the two censorship bills, sponsored by Swope and Upshaw, dead for the present session, Congressman John F. Miller (R.) of Washington introduced a bill Friday aiming to deny the privileges of the mail and railroad transportation in interstate commerce to the films and "other pictorial representations" of scenes of violence, blood shed and crimes.

In a statement accompanying the bill (H. R. 12928) the Congressman lambasts the pictures opening up with the statement "Clean up the rotten movies."

Continuing the Congressman states that the public is entitled to "decent shows" and that his bill is not only aimed for the rough burglar or outlaw as on the screen but also for the "subtle, smooth, sleek burglar or robber of the dapper clad thief variety who gently steals into the bed chamber."

It is stated that the pictures are the greatest criminal educators in the country inasmuch as the law and its representatives are shown in a comedy light with the outlaw possessing "super-intelligence" and outwitting everybody.

Mr. Miller is a lawyer having acted as a prosecuting attorney in Washington, as well as being once the mayor of Seattle. He would have the various government departments charged with deciding what films should be barred under his bill.

SALT LAKE DEAL OFF

Salt Lake City, June 22.

George Carpenter, manager of and partner of Louis Marcus in the Paramount theatre here, is in receipt of a wire from Marcus that a deal for the transferring of their holdings to Publix has been called off.

Marcus is now connected with the distribution department of Famous Players-Lasky and in charge of the western division. He was to have retired from that post Sept. 1, and with the assuming of the control of his theatres in this territory by Publix he was to become district manager for the latter organization.

According to the present plans Marcus will continue with the distribution department in his present capacity and will continue to control and operate his theatres here, likewise adding a new house which will be of the deluxe type to his present holdings in the city.

Road Call at Lakewood, N. J.

As a result of labor trouble at the Strand, Lakewood N. J., that house has had the "official road call" placed on it by the I.A.T.S.E. which has local affiliations there.

The Strand call became effective this month. Recent road calls were also issued on the Amherst and Allen, Montreal, and the Palace, Burkburnett, Texas.

DR. W. R. ANDERSON ACCUSED BY GIRL

Gloria Delmar Says Physician Forced His Way Into Her Apartment—\$15,000 Bail

Los Angeles, June 22.

Dr. Walter R. Anderson, formerly physician for Famous Players-Lasky at Catalina Island during the filming of "Old Ironsides," was arrested and held in \$15,000 bail for preliminary hearing June 29, on charges that he attacked Gloria Delmar, screen actress of Hollywood.

Miss Delmar alleges Anderson forced his way into her apartment June 13 and after a desperate struggle, attacked her and knocked her out.

Carl Faulkner, manager of the apartment house where Miss Delmar lived, went to her room and threw the doctor out after a struggle, it is said. The doctor is said to have entered the apartment of Johnnie Ray, film actor, that night, and frightening the latter so that he jumped from a window, landing in a tree. All witnesses alleged Anderson was under the influence of liquor.

Because of a serious illness, said to have been caused by the treatment she underwent, Miss Delmar was unable to appear in municipal court. Judge and officials went to her home, where she signed a complaint containing two serious charges against the physician. Anderson admitted he entered the apartment, but denied the charges of the girl, according to the authorities.

THEATRES' FIRST ROUND

Kansas City Ministers Present Incomplete Sunday Case

Kansas City, June 22.

The Kansas City, Kans., Ministerial Alliance, which is making a fight to close the theatres in that town on the Sabbath, lost the first round when Judge Carson, of the City Court, dismissed the case against Fred Grubel, stockholder in the Electric theatre, after a jury had been selected to try the case.

The ministers' witnesses were unable to establish Grubel's connection with the theatre or its ownership.

Cases against a number of other theatre owners on the same charges are set for trial next week.

GIFT FOR MRS. HARPER

Los Angeles, Cal., June 22.

Mrs. Glen Harper, wife of Glen Harper, secretary of the M. P. T. O. A. of Southern California, was presented with a \$1,000 silver service, by a group of Eastern exhibitors, in appreciation of the aid she had given in entertaining the wives of the visiting delegates at the recent Motion Picture Theatre Owners Association Convention here at the Ambassador Hotel.

Those who made the gift were Louis Sagel, Mike Comerford, Harry Davis and Sidney Cohen.

"Miserables" as Serial

Washington, June 22.

James V. Bryson, of Universal's London office, was here on Saturday last completing arrangements for a showing of the French picture, "Les Miserables."

The film is to be shown in the Willard ballroom before an official Washington audience on Friday night following the first American showing at the Forrest in Philadelphia on Thursday night next.

When the film is released in this country it will be shown as a serial, covering two weeks of 10 reels each, the same manner in which it is being presented in London.

The French showing was over a period of five weeks of six reels each.

HILL GOING ABROAD

Los Angeles, June 22.

Ed Hill, supervisor of westerns for Fox, is in New York and from there he will sail to Europe to study for a year the pulse of the foreign buying public. No successor has been named to Hill.

James Dent, technical director for the Fox studios on the coast, leaves Saturday for New York, where he will become supervisor of operation of the Fox studios in the east, which are shortly to be reopened.

New 'Cloak and Smiter'

The advent of the "cloak and smiter" into the film industry continues. The latest acquisition in this respect is Beno Rubel, who has made his pile as a New York cloak and smiter, being president of Max Rubel & Co., Rubel casting his personal self and financial aid to the Stern Film Corp.

Beno Rubel has been in the cloak and suit biz for 20 years. The only knowledge he has of films is what he picked up in conversation with those already in it. Now he becomes secretary of the Stern Company, controlled by Julius and Abe Stern. It is understood that the Sterns have pointed out some of the advantages a film man has over a "cloak and smiter."

COAST HOUSE BOMBED; WHOLLY DESTROYED

Brooklyn at Boyle Heights Dynamited at 3 A. M.—Storekeeper Under Arrest

Los Angeles, June 22.

The greatest theatre destruction in Southern California took place June 17 when the Brooklyn, a 600-seat West Coast picture house, located at Boyle Heights, was demolished by five dynamite explosions. The blasts, heard for miles, came close together at 3:30 a. m.

With gasoline tanks and bundles of dynamite sticks scattered all through the building, police believe the job to be that of an inexperienced group. Between \$30,000 and \$40,000 damage was done, and the entire second floor of the building, where Masonic lodge rooms were located, was demolished. The whole rear wall of the theatre was blown out and a candy store in the building, operated by William Graham, was wrecked.

Police have Graham, Roumanian, whose real name is Graczesky, in custody, and claim they have established a circumstantial case against him. The fact that he had his store insured for \$8,000, was at his place of business until 1 a. m. that morning, and that the panel of his rear door had been cut, apparently from the inside, led officials to believe the bombing was an inside job. His wife was held for questioning but released when she broke down and became hysterical. She is about to become a mother.

Sixty-six sticks of dynamite were found in Graham's store, while a total of 168 sticks of 25 per cent. dynamite were discovered, unexploded, in all parts of the building. Large quantities of kerosene and gasoline were planted throughout the building, but the bombers apparently were unfamiliar with their trade, as the first explosion put out the fires which had been started.

Other men involved in the explosion are being sought by the police as a cache of 100 sticks of dynamite, with a supply of fuses, wiring and other materials used in the making of bombs, was discovered in a deserted house at Redondo Beach, about 20 miles from the scene of the blasts.

No one was injured in the explosion.

The building was declared a complete loss by the police department who requested the city building department to determine whether it should be condemned.

In New Studios

Los Angeles, June 22.

Famous Players-Lasky moved Monday to their new studio and began operations with three companies on the lot, "Kid Boots," starring Eddie Cantor; "The College Fling," Bebe Daniels' current production, and Frank Lloyd's "Captain Sazarak."

At the same time, First National transferred their headquarters from the United Studios, Pickford-Fairbanks, Fine Arts, and Metropolitan, where they had companies working, to its new studio at Burbank.

The first company under way at the new studio was "The Masked Woman," the June Mathis production. Colleen Moore made finishing shots on "Delicatessen" and B. P. Fineman completed "Forever After" on the new stages.

MAY McAVOY'S REFUSAL AND SUIT FOR \$110,000

Failed to Make "Sweet Rosie O'Grady" as Her Contract—Waldorf Starts Action

Los Angeles, June 22.

Waldorf Productions, Inc., has filed suit in the Superior Court for \$110,000 damages from May McAvoy, screen actress, charging breach of contract.

The picture concern in its complaint filed by Sam Wolf, declares, on April 10, 1926, it signed a contract with Miss McAvoy to appear in a screen version of "Sweet Rosie O'Grady," at \$3,000 a week for three weeks. Work was to have begun early in May.

About 10 days before the picture was scheduled for production, the studio charges, it called upon Miss McAvoy to be fitted for her wardrobe. This she refused to do and informed the studio she would not go through with her contract.

Several other attempts were made during April and May by the producers to get her to start, but in each instance she is said to have refused.

As a result the company was forced, after having expended about \$10,000 in the employment of scenario writers, directors and technical staff on the picture, to call it off.

The studio asserts Miss McAvoy in her work, is unique, extraordinary and an exceptional sort of a performer. They claim as a result of Miss McAvoy's refusal to go through with the contract that the market value of the picture would be diminished by at least \$100,000, so far as sale of the finished product is concerned.

Therefore, they ask for total judgment of \$110,000.

CHICAGO WELCOMING EUCCHARISTIC CONGRESS

Chicago, June 22.

Lubliner and Trins have booked a foreign-made picture, "The Miracle of Lourdes" to play this week in Orchestra hall on Michigan boulevard. This is the only outright bid for the trade of the visiting Catholics made during the Eucharistic Congress by local film theatres.

All of the movie houses, however, display "welcome" signs and are covered with flags and bunting.

Chicago has never been more bedecked with colors. The streets are literally swathed in the silver and gold of the Pope's insignia with flags of practically every foreign nation mingled with the stars and stripes.

Seeking Site for Frisco's United Artists' House

San Francisco, June 22.

Joseph M. Schenck and Sid Grauman were here last week looking over prospective sites for a new theatre which they say is to be one of the chain which the United Artists plans to build across the country for the showing of special feature films at road show prices.

Schenck and Grauman stated that the contemplated house is to cost \$3,000,000 and will bear the Grauman imprint in its architectural features.

22 Road Film Shows

There will be 12 companies of "Ben-Hur" and 10 of "The Big Parade" on tour in the legitimate houses booked through the J. J. McCarthy office.

McCarthy has already laid out the routes for the opening points of all of the companies. The first that is to open will be that of "Ben-Hur," at the Biltmore, Los Angeles, on Aug. 2, and a week later "The Big Parade" will open at Portland, Me., thus completing the off-heard slogan from Maine to California.

\$55,000 for "Mrs. Cheyney"

"The Last of Mrs. Cheyney," the Charles Dillingham play starring Ina Claire, current at the Fulton, New York, has been sold for pictures to Famous Players.

A time limit goes with the sale. Other offers were reported having been made for the film rights, but none exceeded \$40,000. Dillingham had been asking \$52,000.

CALIF. MAY BE OUT OF GREATER MOVIE WEEK

Los Angeles, June 22. California may not participate in the Greater Movie Season month in conjunction with the Association of Motion Picture Producers. About two weeks ago Charles Raymond, dispatched here by the Hays organization from the East arrived to start work on the initial plans. He immediately went into conference with A. M. Bowles, general manager of West Coast Theatres, Inc., who controls the majority of the houses in the State.

Bowles was not enthused at all about Greater Movie Season and told Raymond as far as his organization was concerned, if it needed money, there need be no ballyhoo. He stated that last year and the year before West Coast had carried the big burden and that as a result of the two balls held here at the windup of each season West Coast were stung around \$5,000.

Bowles said he saw no way of his concern being reimbursed for holding the bag, and that if the campaign were conducted for August here someone else would have to carry it. He stated that the other theatre men of the State would have to subscribe all of the expenses and that his organization would then write the losses they incurred off of their books.

Fred Beetsen of the Hays organization also conferred with Bowles but he was determined in his stand and refused to consider any other proposition.

So now they are waiting for the arrival of Will H. Hays this week to see if he can straighten out the tangle.

Sennett's Fun Mellers

Los Angeles, June 21. Mack Sennett is planning a series of feature comedies, and it is likely that the early Owen Davis blood-and-thunder melodramas will be selected as the subjects. Sennett will burlesque the series. The first one may be "Since Nellie Went Away." The making of these films will not interfere with Sennett's current Pathe contract, since the Davis series will be five-reelers.

HICKOK ON COAST

Los Angeles, June 15. Arthur F. Hickok, formerly with First National Pictures sales force in the east, is now representing the special picture department of Warner Bros. on the Pacific Coast, with headquarters in Los Angeles. He has begun work, in conjunction with the division sales managers, "closing up key towns for "Don Juan."

Schussler Back With U

Los Angeles, June 22. Freddie Schussler will return to Universal as casting director about June 25, temporarily succeeding Paul Kohner. The latter will make an European pilgrimage with Carl Laemmle.

FAMILY THEATRES IN FACT

New Orleans, June 22. Even the "suburbans" are letting out a financial yelp. Most of those around here are "family" theatres in fact—father managers, daughter cashiers, son operators, etc. When they don't get a break—well.

"RED" GRANGE VIA F. B. O. SPECIAL

Los Angeles, June 22. Though C. C. Pyle, manager of "Red" Grange, and F. B. O. deny "The Half Back," which the football star is making at the F. B. O. studio will be released by that organization, an authoritative source says the organization has signed a releasing contract and will distribute the picture as a special early in October.

This information came about when Sam Wood, who is directing the picture wanted to employ a leading woman for Grange. Wood selected one and was about to sign her when he was told, it is said, that Edward King, general manager of F. B. O., and the New York office of the releasing organization, would have to approve of the selection. This was done and Edna Murphy got the job at \$750 a week.

Denny's Next 3

The film pickers for Reginald Denny have selected his three next ones, with the Universal star starting upon "Cheerful Fraud" on the Coast around July 1. This story is adapted from the K. R. G. Browne novel.

Others will be "The Four Flushers" from the Caesar Dunn play, and "Fast and Furious" by Peter Milne and Philip Hurn.

LE ROY'S CONSTRUCTION

Los Angeles, June 22. Mervin LeRoy, ace gag man for First National, has been assigned to supply comedy construction for "The Masked Woman." It will be directed by Sylvano Balbona, under the supervision of June Mathis. Those so far selected in the cast are Anna Q. Nilsson, Holbrook Blinn and Einar Hanson.

Fairbanks' Niece's Role

Los Angeles, June 22. Florabelle Fairbanks, said to be a niece of Douglas Fairbanks, is in pictures. Her first role is in "Eyes Right" featuring Francis X. Bushman, Jr., at the California Studios.

Film of Roosevelt Expedition

Pathe has secured rights to the camera record of the Kermit Roosevelt expedition into Tibet. It will issue the pictures in the Pathe Review (different from the news reel) shortly.

900-Seat Alhambra, La., Selling Around \$50,000

Los Angeles, June 22. Alhambra, 900-seat picture house operated by West Coast Theatres, Inc., is on the market. Its lease will probably be sold within the week to independent picture house operators for around \$50,000.

The Alhambra is a second run house and in one of the best locations on Hill street. Through close proximity to other houses operated by West Coast, it has not been doing overly well of late. It is figured by the independents if they can operate the house on a grind at 25c. with second run pictures it could do business.

West Coast Theatres, Inc., holds a lease of four years and seven months at a rental of \$2,100 a month.

N. H. GORDON BACK?

N. H. Gordon who sold his string of houses in the New England territory to Publix some little time ago is hovering on the edge of the picture business again. Louis Gordon is reported as in the field lining up a number of picture houses which he is taking over and Gordon senior together with Jake Laurie is reported as backing Irving Walestein and William Shapiro in the State right exchange end.

The latter formerly had the F. B. O. franchise in New England but lost it through the recent deal within that organization which brought Kennedy into the organization.

The combination with the new capital backing is to operate six exchanges, the cities including Boston, New Haven, Cleveland, Cincinnati, Detroit and Pittsburgh. In the latter territory they will come into active competition with Harry Charnas who has had the field pretty well sewed up. The product that they will handle at first will be the Tiffany Productions which are to be 12 in number for the coming year.

Henry Ginsberg and George Kann are also reported as stepping into the exchange field in spots where they are being frozen out by the established State rights exchanges.

Turnbull Remains East

Los Angeles, June 22. Jesse L. Lasky, accompanied by Milton Hoffman, studio manager for Famous Players-Lasky, arrived here from New York Saturday. Hector Turnbull, associate producer with B. P. Schulberg, at the F.P.-L. west coast plant, who went east with them, did not return.

Reed Directing Menjou

Luther Reed, scenario writer, will direct Adolphe Menjou's next picture, "The Ace of Cads." This will be Reed's first as a director, with production to start July 12 at F. P.'s Long Island studio.

INVALID SEES 1ST PICTURE

Los Angeles, June 22. Mrs. H. Ode of Magnolia Park, Cal., saw her first motion picture several days ago when friends set up a projection machine in the sick room where she has been confined for 20 years, a paralytic. They screened the picture on the ceiling so that she could see the film while on her back in bed.

FIRST NAT'L'S 10 WEST; ANOTHER 10 EAST

Los Angeles, June 22. It is understood First National will only make 10 productions at its new studios in Burbank during the last six months of 1926. Just where the balance of the pictures will be made has not been ascertainable, but it is said the Rockett brothers, producing in the east for the organization, are to turn out at least that many pictures at the New York studios.

The new studios which cover a larger acreage than any other operated in California are reported to have a very heavy operating expense under the pro rata cost on account of short production, which, it is said, brings the overhead for each picture to at least 35 per cent of original estimate.

Unknown as Topsy

Los Angeles, June 22. Armida, 18-year-old Spanish girl about whom very little is known, is the leading candidate for the role of Topsy in "Uncle Tom's Cabin," which Harry Pollard is directing for Universal.

Barbara Kent, now playing leads in westerns for U., is slated for the Eva part.

Haynes at Fox's, Phila.

Philadelphia, June 22. William A. Haynes, especially imported from Detroit by William Fox is now guiding the local Fox picture theatre. He succeeded Jos. J. Scholer who transferred to Fox's Audubon, New York. Mr. Haynes arrives in town with the rep of a crack showman.

WRITERS' COAST OUTING

Los Angeles, June 22. The Association of Motion Picture Producers will act as host to the National Editorial Association which will be in session here week of July 5.

The day set aside for the producers, 750 strong, is July 6. They will take charge of the 750 delegates. The visitors will be shown around Hollywood and the studios. Luncheon will be served at the Writers' Club and Will Hays will be the chief speaker.

PUBLIX'S NEW 2,700-SEATER IN HOLLYWOOD

Los Angeles, June 22. According to reports Publix will add to its string of houses in Southern California, by erecting a 2,700 seat house on the site of the old Famous Players-Lasky Studio at Sunset and Vine streets, Hollywood. It is said that the edifice will be a 12-story combination office building and theatre to cost around \$1,500,000.

According to the report Publix people figure that the F. P. L. product must be protected in Hollywood, due to the affiliation of Sid Grauman with United Artists.

Other picture houses planned for in the Hollywood territory are to include one by Warner Brothers which will be put into building operation July 1.

At present time Publix has two houses here, Million Dollar and Metropolitan. The former is used for long run pictures while the Metropolitan is a weekly change house. It is said that the Hollywood house will be first run playing Publix presentations and will divide F. P. L. products equally with the downtown houses.

The balance of the property on which the house will be located, it is said, will be cut up into business development property and sold in small parcels at auction some time this summer. Practically all of the F. P. L. studio equipment has been taken off the property, which covers two square block and the balance of dismantling will take place next month, as the entire studio force has moved to the new studios on Melrose Avenue.

Hollywood is claimed to be heavily over-theated.

Nightingale Picture

"The Lady of the Lamp" in picture version as contemplated by Charles Forrester, George Darrell and Frank J. Keyes, instigators of the Florence Nightingale Film Productions Co., will be founded upon the life of Florence Nightingale, with the Red Cross interwoven. Melvin D. Mildreth has written the scenario.

Paul Revere-Tom Mix

Los Angeles, June 22. Tom Mix will play "Paul Revere" in the "Pageant of Liberty" at the Coliseum July 5 as an Independence celebration. Harry Carey will also appear, providing 100 Indians and a number of cowboys for the early California tableaux.

MISS KINGSTON'S CONTRACT

Los Angeles, June 22. Natalie Kingston has been placed under a five-year contract with First National and is to be featured in all forthcoming productions she appears in. Miss Kingston was a Mack Sennett graduate and has been free lancing for the past three years.

ATTENTION, MOTION PICTURE EXHIBITORS!

LEON VAVARA

COMEDIAN

PIANIST

NOW —A POSITIVE SENSATION AT LOEW'S STATE, Los Angeles. Thanks to FANCHON & MARCO. Signed for 10 Weeks by West Coast Theatres, Inc.

Proving that here is a former Vaudeville Actor who can be a Legitimate Sensation in any Motion Picture Theatre!

PERMANENT ADDRESS
VARIETY, LOS ANGELES

VIRGINIA JOHNSON

SPECIALLY ENGAGED FOR FRANK CAMBRIA'S "TAKE A CHANCE UNIT"
THIS WEEK AT CHICAGO THEATRE, CHICAGO

Prima Donna "Rose-Marie," Closed Tour at Auditorium, Chicago, May 1

Over Two Years with Balaban & Katz

Have Appeared in All the Principal Motion Picture Theatres in the East and Middle West

BEE McCUNE GIRLS JEAN

SINGING—DANCING

Playing Balaban & Katz Wonder Theatres of Chicago. Week June 21, Tivoli

The Best Dressed Boy in Vaudeville Is a Girl

PUBLIX OFF BILLBOARDS; U IMMEDIATELY ON

Billing in Los Angeles Has Ang-
gles—Million Dollar Takes
Stands for "Variety"

Los Angeles, June 22.
With the Publix theatres elimin-
ating use of the billboard for pro-
ductions playing the Metropolitan
through the new retrenchment
policy, Universal, which has the
Reginald Denny picture "Rolling
Home" at the house this week, de-
cided to buy the billboards them-
selves and do their own advertis-
ing.

U. bought 100-24 sheets stands
and did considerable sniping around
the town, with the result that the
opening day for this picture was
above that in receipts of any which
have played the house in the past
six weeks.

The Publix people figured on the
Million Dollar they had better do
something, so far as billboards were
concerned with "Variety." They
bought 75 boards and are doing
considerable sniping, figuring that
the lack of billboard advertising in
their past two pictures caused the
latter to suffer at the boxoffice.

Army Picture

San Antonio, June 22.
A film has been finished here
showing views of cavalry maneu-
vers, signal corps drill, pistol and
rifle practice and other pictures of
army activities at Fort Clark.
Thousands of feet of film were
shot under the supervision of Col.
G. S. Gibbs, 8th corps area signal
officer.

The films will be shown in news
reels.

"Army Game" at Strand July 4
"The Army Game" with W. C.
Fields will open July 4 for a week
at the Strand, New York. It's a
Famous Players picture, one of the
five F. P.'s. selected by Joe Plunkett
for the Strand during this season.

Greta Nissen Will Make Three
Los Angeles, June 22.
Greta Nissen has contracted to
make three pictures for First Na-
tional this fall.

Sol Lesser May Again Be Rosenberg's Partner

Los Angeles, June 22.
Sol Lesser, former partner of
West Coast Theatres, Inc., is en-
route to New York, to sail for Eu-
rope on June 26, where he will take
a six month's vacation. Lesser is
accompanied by his wife and daugh-
ter on the trip.

It is said that Lesser, while
abroad may look for some theatrical
investments. It is understood when
returning he will again form a part-
nership with Mike Rosenberg, who
was his associate in Principal Pic-
tures, Inc., to operate a picture
house circuit in California.

Rosenberg has obtained four
houses in the southern part of the
State and contemplates by the time
Lesser gets back to have double
that amount if not more. They
will operate in territory where they
will not be opposition to West
Coast Theatres, Inc.

Colman's Increased Pay

Los Angeles, June 22.
Ronald Colman's contract with
Samuel Goldwyn was torn up by the
latter and another document, giving
the actor a larger salary, signed.

Lillian Gish and "Annie Laurie"

Los Angeles, June 22.
Lillian Gish, accompanied by her
mother, two nurses and a physician,
arrived here in a special car from
London, where she was called be-
cause of her mother's serious illness.
She started work immediately on
her next picture for Metro-Goldwyn-
Mayer, "Annie Laurie."

James Winans Killed in Accident

Los Angeles, June 22.
James Winans, 26, brother-in-law
of Jack Mulhall, film actor, was
killed when a roadster belonging to
Mulhall and which Winans was
driving on Wilshire boulevard over-
turned last night. Winans was
pinned beneath the car.

Mulhall is now in New York.

Green's Final First Nat'l Film

Los Angeles, June 22.
Alfred E. Green concludes his
contract with First National when
completing "The Desperate Wom-
an," in which Doris Kenyon will
play the feminine lead.

This picture will be made by the
B. F. Fineman unit.

Phyllis Haver's 'Break'

Los Angeles, June 22.
Corliss Palmer, protégée of
Eugene V. Brewster, was indi-
rectly responsible for Phyllis
Haver given a five-year con-
tract with Christie Film Cor-
poration.

When casting was begun for
"Up in Mabel's Room," en-
deavors were made to have Miss
Haver play an important role.
However, it is said Miss
Palmer was given the part,
with no effort being made by
Miss Haver to get it in oppo-
sition to her. Three days after
the picture was put into pro-
duction, it is said, hurried calls
were sent out for Miss Haver,
and Miss Palmer disappeared
from the cast.

Miss Haver is said to have
done one of the best pieces of
work of her career, with
Charlie Christie signing her on
a five-year period. Miss Haver
is now playing the feminine
lead in "The Nervous Wreck."

PUBLIX BUILDING SOUTH

Houston, June 22.
The new Publix theatre here is
to be called the Metropolitan in-
stead of the Houston. There is a
small house in the city which now
employs the title of the Houston.

Metropolitan is in keeping with
the title that all of the de luxe
houses that organization is building
is to have.

West Palm Beach, June 22.
Publix Theatres will build two
houses here, one in West Palm and
the other across the lake in Palm
Beach. Both are to be in readiness
for next season.

The West Palm Beach house is to
have a seating capacity of 2,700,
while the Palm Beach house will
seat 1,850. This will be the first
time that the fashionable resort
across Lake Worth has ever had a
de luxe theatre.

Livingston with Red Seal
Ed Livingston has succeeded Mort
Shaw as publicity director for Red
Seal Pictures, produced by Max
Fleischer.

Studio on Land 100x280 at St. John for Sale—\$16,000

St. John, N. B., June 22.
The studio of the Maritime Mo-
tion Picture Company, at Sydney,
has been offered for sale to the
city. This building was used for
many years as a skating rink dur-
ing the winter. About eight years
ago the Maritime Motion Picture
Company was organized, financed
by a stock subscription campaign in
the eastern provinces.

It was announced that the com-
pany would produce about two pic-
tures annually. The first produc-
tion was "Big Timber," and the
second, "The Sea Raider." Litiga-
tion developed between the Asso-
ciated Exhibitors, distributors of
the film and the producers. Also
between John W. Noble, director
of the picture, and the producers
for unpaid salary.

After the second film, the com-
pany ceased to function. For the
past few years the studio has been
dark.

The company has announced its
willingness to sell the studio in-
cluding land 100x280 and building,
for \$16,000.

Efforts to reorganize the Mari-
time Motion Picture Company and
resume the production of pictures
at the Sydney plant have not been
successful, owing to financing diffi-
culties.

Harry Fields' Two

Kansas City, June 22.
Harry Fields of New York likes
Missouri. He has promoted one
theatre for St. Joseph and is now
closing to erect a couple more at
Mexico, this state.

Don Krull Moves North

Los Angeles, June 22.
Don Krull, assistant dramatic
editor of the Los Angeles "Herald"
has been transferred to the San
Francisco "Call" as dramatic editor
and critic, replacing Dudley Bur-
rows.

L. A. to N. Y.

Charlie Melson

N. Y. TO L. A.

Leatrice Joy.
Mr. and Mrs. George Patullo.

FIGHT PICTURES ARE CENSOR-EXEMPT

Albany, N. Y., June 22.
Motion pictures of the Erlen-
bach-Stribling boxing bout and
similar matches constitute cur-
rent events or pictorial news and
are not subject to state censorship,
Attorney General Albert Ottinger
held in an opinion rendered in re-
sponse to an inquiry from the
State Motion Picture Commission
whether pictures of boxing
matches might be exhibited with-
out obtaining a permit from the
commission.

"Current event" films were ex-
empted from application of the
censorship law by an amendment
passed by the last session of the
Legislature, Attorney General Ot-
tinger pointed out.

"All films," this amendment pro-
vides, "exclusively portraying cur-
rent events or pictorial news of the
day, commonly called news reels,
or excerpts from public press, may
be exhibited without the inspec-
tion by the commission and no per-
mits or fees shall be required
therefor."

Common knowledge indicates
that moving pictures of boxing
bouts fall within the classification
of "current events or pictorial news
of the day," the Attorney General
points out.

"The outcome of principal con-
tests is a subject of widespread
interest," the opinion of Attorney
General Ottinger reads. "The re-
sults are telegraphed all over the
country. Extra editions of the
newspapers are issued. Regular
editions carry the story promi-
nently. And today even the radio
gives up-to-the-minute ringside
bulletins. Certainly any event that
commands such popular attention
is 'news,' and so are the pictures
of it, whether they are poses of
the contestants, with which all of
the newspapers are filled, or mo-
tion pictures of the bout itself.

"I, therefore, am of the opinion
that moving pictures of scenes of
actual boxing matches of the na-
ture that prompted this inquiry
are exempt from censorship and
the Motion Picture Commission
has no power to issue a permit or
charge a fee for their exhibition,"
said the Attorney General.

The finest
theatres in
the land will
be playing
FOX
this season.

—Now, it's

KEITH — ALBEE
CLEVELAND, OHIO — BOSTON, MASS. — PROVIDENCE, R. I.
STANLEY COMPANY
OF AMERICA
CAMDEN, N. J. — ATLANTIC CITY, N. J. — WILMINGTON, DEL.

A great tribute to FOX product from great SHOWMEN!
COME ON IN — let's all have a good time this year —

Fox Film Corporation.

The size of your theatre doesn't make a
particle of difference when you play FOX
The large theatre plays FOX because it can't
afford to GAMBLE — The smaller house plays
FOX because FOX PICTURES are consistent
AUDIENCE — SATISFIERS — and that means
Consistent Box-Office Deposits! so —
Fall in line with FOX

LITERATI

"News" Moving to Brooklyn

The greatest (in circulation) morning newspaper in New York will hereafter publish in Brooklyn. The "Daily News" has outgrown its present 25 Park place quarters and will switch to a new Brooklyn plant when that is ready with its triple increase in capacity. The present plant permits for 24 8-page press units; the new capacity will be 75 units. The "News" circulation exceeds 1,000,000 copies daily.

Play Brokers' Protection

Authors and play brokers of Germany have combined against the managers and will take decisive steps to guard their rights. Since the war and especially during the inflation the managers have delayed accountings of royalties and rendered them in more than doubtful form.

Now a central legal office has been founded. To this all brokers must report tardy or doubtful royalty payments and the office will at once take action for them. For this service 50 percent of the penalties collected goes to the legal department.

At the same time a traveling accountant is employed who investigates the books of the various managers. Should any refuse to show their books or should they be found in doubtful condition as regards payment of royalties action will be taken to have his managerial license revoked.

Helen Jenkins must amend her \$10,000 complaint in a damage action against the News Syndicate, Inc., publishers of the New York "Daily News." Miss Jenkins is suing on a "society" column she was to submit but later decided not to, whereupon the "News" allegedly used her picture and material without authorization. Miss Jenkins has 20 days to amend the complaint.

J. Wilson Roy has resigned as dramatic editor of the Cleveland "Times." Mr. Roy has held the post since the daily was founded in March, 1922.

Dance Hall Slammers

Three New York dailies suddenly discovered the local dance halls as a prolific source of "copy" and went after them, in a row. The crusade was led by the morning "World," followed the same afternoon by "The Sun," and picked up late as usual by the "Evening Graphic" (Macfadden's tab). While

it was not the sensation anticipated by the newspapers it made summer look somewhat gloomy for many of the dance places, but many of the dance places look gloomy anyway during hot weather.

It seems that some of the dailies make themselves as ludicrous in following and aping one another as do some of the theatrical papers that adopt similar methods.

"The Graphic," New York tab, will shortly start publication of an "expose" of the restaurants and haunts of the homosexual men and women in New York. A similar series was carried by "Broadway Brevities" some years ago. The editor of "Brevities," now extinct is in the federal prison at Atlanta.

House Manager's Book

Sam Carver, manager of the Liberty (Universal) in Kansas City, has blossomed as an author, his little booklet "How to Write for Motion Pictures" having just been issued.

Mr. Carver also gives the addresses of various organizations which purchase stories and scenarios.

L. A. "Herald's" New Makeup

The Los Angeles "Evening Herald," owned jointly by William R. Hearst and Dr. Frank Barham, is now using the New York "Journal" style of much art on lead pages, principally in seven column picture strips. The "Herald" issues in two sections, the first three pages of the first and the first page of the second section carrying streamers and banner lines.

The new makeup is radically different from that used since 1911 when the paper was started. Hearst bought into the "Herald" in 1922 when Guy Barham, brother of the present half-owner, died.

One Copyright Amendment

After six months work with many lengthy hearings in connection with some 18 odd copyright bills the Patents Committee has finally got a measure out of its archives and had it passed by the House at Washington.

H. R. 10744 is the bill in question, introduced by Albert H. Vestal (R.) of Indiana, chairman of the committee, and grants the protection accorded works reproduced from type set in the United States under

the manufacturing clause to works produced by other processes.

If the amendment is now passed by the Senate it should be of some value to authors desiring to get out limited editions of plays for personal or other limited distribution.

Newspaper Story

Funk & Wagnalls is shortly to bring out, "A Story of the Newspaper," described as an outline of Journalism, by Frank H. Vizetelly.

Robertus Love, whose first book, "The Rise and Fall of Jesse James," is a best seller, has resigned as literary editor of the St. Louis Post-Dispatch, to devote himself to writing both fact and fiction.

The recent resignation from the Chicago "Evening Post" of Charles Collins, one of the best informed dramatic critics in the country, was a result of inside politics. The present incumbent of the dramatic desk, C. J. Bullett, is a strong personal friend of John C. Shaffer, the publisher of the "Post," "Rocky Mountain News" (Denver), Indianapolis "Star" and papers in Muncie and Terre Haute.

Shaffer suggested a salary cut to Mr. Collins knowing the latter would resign under the circumstances. Mr. Collins is now devoting himself to literary work. He was long regarded as the high-brow critic of Chicago, fair and moderate in his judgments and carrying great weight with the cultural element.

Vanderbilt Stockholders Vote

At a meeting of 1,000 stockholders of the Los Angeles "Illustrated Daily News," a Vanderbilt paper, it was decided to assess all stock five percent and use the money to buy the plant, valued at \$175,000, pay current debts and start with a clean slate.

A committee of nine was appointed to levy and collect the assessment. Former Mayor M. P. Snyder is operating the paper as receiver.

New Newspaper's Trade Paper

Although Ernest F. Birmingham, founder and until recently editor of "The Fourth Estate," has instituted suit against H. M. Newman and a group of others, charging they forced him from control, he apparently does not believe much of his chances to collect, as the veteran will begin publication this week of a new newspaperman's paper, to be

known as "The Newspaper News."

The first issue of "The Newspaper News" will be dated June 11, which will be Birmingham's 66th birthday.

Birmingham charges an operating committee was formed for "The Fourth Estate" about a year ago, to which he consented through a misunderstanding. Following, the committee effected a sale of the paper, leaving Birmingham on the outside.

The publisher promises to reveal the whole scheme in which "The Fourth Estate" was taken from him, in a series of articles in "The Newspaper News."

Towne Editing Harper's Bazaar

Charles Hanson Towne last week accepted the offer of the Hearst magazine organization to become editor of Harper's Bazaar, taking the place of Henry Sell who has gone over to the Butterick publications with Joseph Moore.

Towne has had better than 20 years of New York editorial and writing experience, having been editor of McClure's for several years and having 18 books to his credit. His latest work is "The Actor in Room 321," on which he collaborated with Cyril Maude.

For the last three years Towne has managed the literary department of Elizabeth Marbury's organization, the American Play Company. No successor has been named for that job as yet.

The "Courier" and "Express," both Buffalo morning dailies are merged and issue as a single morning paper under the title of "The Courier and Express."

Bobby Edwards is no longer editing "The Quill," subtitled "The Magazine of Greenwich Village," he having been succeeded by Henry Harrison. Edwards will continue as a contributing editor, however. "The Quill," in the days when the village was "the" village, was a money maker, garnered through advertising the many eating places and other attractions in the village. But since the village places began decreasing, so did "The Quill's" revenue.

Montreal Protecting Bookstores

The book stores of Montreal have driven everything but the newspapers off of the newsstands in that city, according to a report to the Department of Commerce from Assistant Trade Commissioner W. J. Donnelly.

Under a recent decision of the city's executive committee it was ruled that magazines and periodicals could not be sold from the

newsstands, this following a protest by the store owners who claimed the stands constituted unfair competition inasmuch as all stores selling current literature are obliged to pay taxes, while the stands were not so obligated.

Book on Bennett

Albert Stevens Crockett, for nearly 20 years under James Gordon Bennett on the old New York "Herald," has written a book of his recollections of both the paper and its famous editor under the title of "When James Gordon Bennett Was Caliph of Bagdad." Funk & Wagnalls Co., publisher.

Peggy Wood, Critic

Peggy Wood, the actress, is now dramatic critic of "College Humor," a monthly publication with a rapidly growing circulation.

The angle to Miss Wood's occupation of this post is that her husband, John V. A. Weaver, is the regular critic and that she is pinching during his vacation period.

Julian Mason on "Post"

Julian Mason resigned abruptly last week as managing editor of the New York "Herald Tribune," and shortly after made arrangements to become M. E. on the New York "Post" (evening), assuming his new duties July 1. He succeeds David E. Smiley, who has been editor of the "Post" since Cyrus H. K. Curtis bought it in 1924.

The Buffalo (N. Y.) "Daily Star" (evening tab) was this week merged with the "Courier and Express." "The Star," formerly the "Enquirer," was owned by William J. Connors, also owner of the morning Courier and leading figure in the "Courier-Express" merger last week.

"70 Years a Showman"

The memoirs of the late "Lord" George Sanger, one of the biggest circus owners England ever produced and whose outdoor show activities embraced the entire Continent, are to be brought out shortly in this country under the title of "Seventy Years a Showman." Sanger completed the work just before his tragic death.

"Hollywood Life," the picture fan magazine published in Hollywood by a number of film people, has been able to interest additional capital, and made its appearance on the stands this month after having lapsed a May issue. Douglas Z. Doty, scenarist, formerly a magazine editor, heads the staff of "Hollywood Life."

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CHICAGO THEATRE, Chicago, Ill.
UPTOWN THEATRE, Chicago, Ill.
TIVOLI THEATRE, Chicago, Ill.

CAPITOL, Detroit
MISSOURI, St. Louis
NEWMAN, Kansas City

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This Week (June 21) Chicago; Week June 28, Tivoli; Week July 5, Uptown

Thanks to Balaban & Katz—Mr. Paul Ash and Mr. Frank Cambria

UKULELE IKE

VARIETY, JUNE 9, 1926

"Besides which the act will discover it looks better upon a picture stage than it did in vaudeville. There is a better atmosphere, the audiences are easier to approach and retain; results are better in money and time. Take the example of Ukulele Ike (Cliff Edwards) at the Strand, New York, this week. Held over at \$1,600 a week, with the house playing a poor picture last week (Ike's first) and yet doing over \$35,000, one of the biggest weeks of the season for the Strand. The picture was "Ranson's Folly." Picture house men know to a dot what their picture is and what it is drawing.

Yet Ukulele Ike couldn't get \$500 a week in straight vaudeville, working in blackface. At the Strand he's in whiteface, singing and telling gags, stopping the show with both. He has not lost one point to one gag since opening there. The Strand seats 2,900 people on two floors and the picture throw from the booth to the screen is 179 feet. Ukulele Ike worked himself up in pictures when vaudeville threw him out. He was known on the discs at that time—in fact when vaudeville turned him down Ukulele Ike's records had "made" one popular price (50c.) record making concern. So there's no argument left.

VARIETY, MAY 12, 1926

CLIFF EDWARDS ("Ukulele Ike")

Soloist

10 Mins.

Fox, Philadelphia.

Cliff Edwards, better known as Ukulele 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 steppy 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.

AN EXPRESSION

MARK
STRAND
THEATRE
"A NATIONAL THEATRE"
BROADWAY at 47th ST
NEW YORK CITY

MOE MARK, PRESIDENT AND GENERAL MANAGER

OFFICE OF
JOSEPH PLUNKETT
MANAGING DIRECTOR

June 21st, 1926.

Mr. Cliff Edwards ("Ukulele Ike,")
C/o Max Hart,
1540 Broadway,
New York City.

Dear Mr. Edwards:

Please accept my congratulations
on the splendid results of your engagement at
this theatre.

I regret that your previous con-
tracts prevented my holding you more than two
weeks.

You are a box-office draw and a
real "show-stopper" in the true sense of the word.

With kindest regards,
Sincerely yours,

Joseph Plunkett
MANAGING DIRECTOR.

JLP:FJZ

PALM BEACH GIRL

Famous Players Picture, presented with Bebe Daniels. Adapted from the play, "Please Help Emily," by H. M. Harwood, adapted by Forrest Halsey. Directed by Erle Kenton. At the Rivoli, N. Y., week June 20. Running time, 75 minutes.

Emily Bennett.....Bebe Daniels
Jack Trotter.....Lawrence Gray
Aunt Jerry.....Josephine Drake
Julia.....Marguerite Clayton
Harbert Moxon.....John Patrick
Tug Wilson.....Armand Cortes
Sheriff.....Roy Byron
Aunt Beatrice.....Maude Turner Gordon

From a highbrow standpoint this may be one of the worst pictures Famous Players has turned out, but from an audience standpoint it is one of the best. It is full of laughs in action, in titling and situation, it has all the thrills any audience could ask for, and in addition the love theme, with the little ugly duckling of the family beating out her high-hat cousin for the heart of the hero. What could be more perfect?

Nothing as far as the Rivoli audience was concerned on Sunday, for they laughed and laughed and

thoroughly enjoyed seeing Bebe Daniels in a role that had her deathly afraid of the water, take a half dozen duckings in the old Atlantic at various times, and finally get so she actually seemed to enjoy it.

"The Palm Beach Girl" is just what the title implies. Bebe is the girl. She is a poor cousin from Iowa, invited to the winter resort by a wealthy aunt. The same aunt already has brought her sister and the latter's daughter to the scene and remade them sartorially and socially. They resent the new arrival.

While on the train Bebe gets her face sooted up from a passing tug, and arrives on the scene looking so much like "colored folks" that she is compelled to ride in the station bus assigned to the servants, and a bell-hog who is a Charleston champ, according to his card, refuses a tip but tries to date her up.

Finally Bebe meets up with her relatives. After bathed and reattired in a flock of newly bought clothes that strip the Iowa from her, she starts to make a winning. Then the thrills begin. She manages to be perfectly seasick, always a gag laugh, and then gets mixed up with a bunch of bootleggers, who steal the boat of the hero.

Bebe returns after a night in the Everglades to his home, only to be jammed into a rather compromising position when the up-stage aunt and daughter drop into the boy's quarters. But she beats the barrier here and with the aid of a mechanic wins the motor boat race on which the hero has his "all" staked, and wins him beside.

The thrills portion is in the motor boat race. It is thrill mixed with comedy, and the suspense is perfectly maintained to the end of the race and the final fadeout.

Miss Daniels again proves herself in this picture and Josephine Drake in the little that she has to do just steps on the gas and makes the most of it. Lawrence Gray is a passable enough hero in this instance and Armand Cortes slips over a comedy character with effect.

Erle Kenton need not fear about his direction. If he can go on making them like this and gagging them as well he'll do. George Marion, Jr., did the titles and shows in spots that he has his dad's mania for col-

lecting gags and putting them in scrapbooks as against the time he can use them. Some were bad, but the majority got laughs. Fred.

LOVEY MARY

King Baggott production, released by Metro-Goldwyn-Mayer. Adapted from the book by Alice Hegan Rice. Co-starring William Haines and Bessie Love. At the Capitol, New York, week of June 20. Running time, 65 minutes.

Lovey Mary.....Bessie Love
Mrs. Wiggs.....William Haines
Miss Hazy.....Mary Alden
Miss Bell.....Vivian Ogden
Tommy.....Jackie Combs
Baby Tommy.....Freddie Cox
Europeana.....Gloria Holt
Asia.....Mary Jane Irving
Australia.....Annabella Magnus
Kate.....Ellen Percy
Stubbs.....Russell Simpson
Mrs. Elchorn.....Rosa Gore
Mrs. Chulita.....Sunshine Hart

"Lovey Mary," that quaint sequel to the equally quaint novel, "Mrs. Wiggs of the Cabbage Patch," one of the stage successes of more than 20 years ago, has finally reached the screen. What a picture is this! Full of human interest, jammed with homely humor that compels laughter, yet presented to the audience in such fashion as to make the majority wish there were more of it.

The title, "Lovey Mary," may not at this late date bring a record-breaking crowd to the box office, but those that do go will certainly leave with a feeling that they have seen something on the screen well worth their while sitting through.

And what a heroine Bessie Love proves to be in the title role! If anything she is better than Mabel Taliaferro in the original stage production which the Leiblers put on at the old Savoy. Bessie Love is Lovey Mary.

The supporting cast right along the line is superb. Vivian Ogden, who plays Miss Hazy on the screen, was in the original stage production in the same role. And then there is Mary Alden as the lovable Mrs. Wiggs, while in Jackie Combs as the two-year-old Tommy there seems to be a find in screen youngsters. He's great.

William Haines does not get before the camera until the picture is about half finished, but registers nicely. Russell Simpson plays the "answer to a matrimonially inclined maiden's prayer," and supplies the sinister interest to a marked degree.

This is one of those good clean pictures that make for a feeling of better understanding on everyone's part, and which do it in such a fashion that the lesson is tempered with wholesome comedy that sends away the tear to follow it with a laugh. It is a picture that should get a better box-office return than will probably be granted it on Broadway, at least. Fred.

PUPPETS

At Rockett production released through First National. Drama, adapted from Francis Lightner's play (adapter not named on program billing). Milton Sills starred and Gertrude Olmstead featured. Directed by George Archibald. At Strand, New York, week June 20.

For anyone coming along and standing as well especially around New York as Milton Sills this "Puppets" thing is a pretty lightweight story to saddle upon him. Whether the women will like his Italian love making here can't be determined. They may if they can overlook the tiresomeness of the tale.

It's about 3,000 feet before any action arrives and that when a transport leaves the dock in New York. A series of bursting shell scenes, probably inserts, followed. And after that Sills as Nicki, the mannikin manipulator, is back in New York, deaf-stone deaf—but unable to read lip movements.

The picture just stops along. Probably runs around an hour that seems like a week. Toward the finish it's padded so heavily and badly that the only relief is when it ends.

Nothing can hold up "Puppets" but Sills, and it won't be his acting either that will do that—nor the acting of Gertrude Olmstead, although Miss Olmstead doesn't do so

badly. At least she has the excuse of becoming wearied through Nicki lugging her around the place so much.

She had to be lugged again during the finishing fire, a blaze, and it should have been a laugh. While in the midst of this Nicki and his cousin were matching fingers in the good old way nearly every wop act in vaudeville has done it, only here it didn't get the laugh it should have had.

Francis McDonald is the serene and scheming villain who wanted Nicki's wife, whom Nicki had left immediately after marrying as they didn't give him much time to catch the transport that day. How Nicki had to go on a draft and Bruno (McDonald) didn't may be explained by the military laws of Italy. And Lucien Prival should take a look at himself playing Frank. He probably has drawn the hatred of every piano player in the world for looking the way he does, but he's not so far wrong at that—as a piano player.

That's all there is to the story, excepting that in the opening scenes, when Nicki is running his mannikin show, probably on the Tony Sarg scheme, he saw a face in the audience who looked up at him. It was Miss Olmstead as Angela, the drug store clerk around the corner. This started on the Bowery and ended at the same address.

Nicki got the drug store habit. He bought so much from Angela that the boss fired Angela for over-selling. She also sold herself and got a job hanging around Nicki's loft-apartment.

Mr. Sill's will have to show a lot of b. o. strength to carry this over. If he can then he's strong enough as well to demand that he be properly fitted.

While the story here seems 80 per cent. at blame, the other 20 can be divided equally between the director and the adapter, which leaves the photography nothing, but it should get a demerit as well as the violet titling and the phlegmatic captions.

In short "Puppets" is all wrong. Sime.

FOOTLOOSE WIDOWS

Warner Bros. release, featuring Louise Fazenda and Jacqueline Logan. Directed by Roy Del Ruth. At Warner's, New York, week June 19. Running time, 71 minutes.

Flo.....Louise Fazenda
Marion.....Jacqueline Logan
Henry.....Jason Robards
The Senator.....Arthur Hoyt
Mr. Dunn.....Neely Edwards
Mrs. Drew.....Douglas Gerrard
Mr. Smith.....Jane Winton
John Miljan

This is a comedy built upon an idea that might have been borrowed from "The Gold Diggers," having as its two principals a couple of girls, models in a fashionable New York dress shop, who trim their boss out of a flock of clothes and slip to Florida to ensnare a millionaire husband for one of them.

The complications are from two J. A. Smiths stopping at the hotel the girls pick out, one a fortune hunter and the other a youngster who has made a fortune overnight in a new soft drink.

Of course, the girls pick the wrong J. A. S. He thinks one of the girls is a wealthy widow. He starts right after her. Meantime the real J. A. falls in love with the "widow," and she in turn likes him.

The two principal roles are played by Louise Fazenda and Jacqueline Logan. The former walks away with the picture with her comedy, while the latter looks extremely well and impresses with her beauty. In the support Jason Robards appears as a likable lead, while Douglas Gerrard and Neely Edwards furnish the greater part of the comedy. The former as a male modist with a

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monocle gets some corking laughs over.

The picture will not cause any record-breaking box-office results, but will entertain and make 'em laugh, which is about as much as they want at this time of the year.

A couple of early shots in the picture gives a flock of current Broadway shows free advertising in lights, as all of the Times Square district is shown. Fred.

THE EARTH WOMAN

Mrs. Wallace Reid Production released by Associated Exhibitors. Story by Norton S. Parker, directed by Walter Lang. At Stanley, New York (55c. grind house), June 19. Running time, 70 minutes.

Martha Tilden.....Mary Alden
Ewa Tilden.....Russell Simpson
Rally Tilden.....Priscilla Bonner
Steve Tilden.....Carroll Nye
Joe Tilden.....Joe Butterworth
Johnnie Mason.....Johnnie Walker
Simon.....John Carr
Mark McWade.....William Scott

Rather sublimated old timer as to story and setting. Mrs. Reid has tried to lift it out of the ordinary with a title leader to the effect that the picture is dedicated to the women who helped in the pioneer work of building our country.

Even that leaves it just back in the hills of Tennessee, where moonshine is moonshine while men loaf and women work.

The redeeming feature is the splendid work Mary Alden does as the mother.

The story is of murder and attempted rape, lynching and finally a confession by three people each to save the other, though none killed the heavy.

Juvenile love interest is furnished by Priscilla Bonner and Johnnie Walker, neither with much to do. William Scott is the heavy and gets by. Carroll Nye looks as though he would be a bet in the future as a lead for juvenile roles at least. He is big and husky and looks good. John Carr as a half-wit registered nicely, and Russell Simpson in a character role as the father landed in good shape.

For the daily change grind houses where the audiences are not too particular, will pass. Fred.

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WE ARE NOW PLAYING OUR FOURTH SENSATIONAL WEEK AT SHEA'S HIPPODROME,
BUFFALO, ESTABLISHING NEW HOUSE RECORDS FOR EACH WEEK IN JUNE. WE OPEN
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VINCENT

CASA LOPEZ, 245 West 54th St., New York—BRUNSWICK RECORDS—WILLIAM MORRIS Management—WEAF RADIO ARTISTS

MY OLD DUTCH

Universal production based on Albert Chevalier's song and stage success. Directed by Laurence Trimble and produced with all-star cast. At Loew's New York, June 18, as half of a double bill. Running time, 80 minutes.

May McAvoy
Joe Brown
Pat O'Malley
Gaille Brown
Cullen Landis
David Brown
Jean Hersholt
Mrs. Spudds
Patsy O'Byrne
Lady Diana
Jane Winton

This picture will mean more in England and its closely related colonies and strongholds than it will in the United States, for the story is one of the London coster mongers. While finely produced and marked by excellent acting it lacks punch where the local box offices are concerned.

Universal itself will hardly dispute that statement, for the U's foreign business is large and it is also known that at the present moment they have their own theatre under

lease on Broadway, the Colony. Yet instead of putting "My Old Dutch" into the Colony, they have revived "Merry Go Around" and "Outside the Law" for showings there, while "My Old Dutch" is shunted into Loew's New York for a day's showing as half of a double feature bill.

The story concerns Joe and Sallie Brown, and Sallie is always referred to by Joe as his "Old Dutch." They are a young married pair, the husband a poor dweller in the cheap section of London. When their kid comes along their life is centered upon making a gentleman of him. To this end they assign a 50,000-pound legacy to the education of the son, who is taken from them at an early age and educated as a gentleman should be.

Afterward come reverses, the war, the old couple lose their home, and it is only the end that the boy comes to love the parents from whom he had been separated so long. And in

the end, so the moral takes point, money isn't everything and that it is scant compensation for the lost love of parents.

May McAvoy beautifully handles the succeeding stages of age, which carry her from the freshness of girlhood into the decrepit and creaky period of old age, while Pat O'Malley, as her husband, is also corking. Jean Hersholt in a comedy character part runs away with his every scene.

The scenario of the film is a bit uneven, ditto the direction and cutting, the latter being particularly bad, as it closes many a scene before the scene has reached its effectiveness.

But "My Old Dutch" will suffice for the daily changes in good houses here; it will hardly hold up for a first run, but abroad should be judged on an entirely different basis, as the London atmosphere and angle is well handled.

And "My Old Dutch" is familiar

to Britain as the immortal song hit of Chevalier.

THE LUCKY LADY

Raoul Walsh Production, presented by Famous Players. Lionel Barrymore, Gretta Nissen and William Collier, Jr., featured. At Loew's New York, New York, June 19. Running time, 62 minutes.

Grand Duke.....Lionel Barrymore
Princess Antoinette.....Gretta Nissen
Young American.....William Collier, Jr.
Grand Minister.....Marc McDermott

An old-fashioned story set in a mythical principality in southern Europe. For a program picture it will get by in almost any house of the class B variety. Not a film for a pre-lease or first-run house where the stay is longer than a day.

Well directed, and Lionel Barrymore as a Grand Duke who likes to play around with the girls and do a little drinking delivered an excellent performance. Gretta Nissen has a

dual role, that of the Princess Antoinette in all her blonde beauty and then as Mlle. Toni, French girl, just playing around and looking her best in a brunet wig, and gave the better performance while in that character. Young Collier handled himself amazingly well and looked the goods. The boy is going to be one of the starring juveniles before long.

As the Princess, Gretta is in a convent, from which she plays hooky to see the performance of a traveling theatrical troupe. Here she meets the young American, who is immediately smitten by her. Back in the capital the Grand Minister hears the rumblings of Republicanism, and decides on a marriage between the Princess and one of the nobility, to stave off an uprising and at the same time secure his job. The Princess is sent for; her car breaks down on the road, and the

(Continued on page 18)

(These two ads are from the N.Y. campaign)

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THE TOP OF THE INDUSTRY



WEST COAST STUDIOS

Los Angeles, June 22.
H. B. Warner will play a featured role in "White Gold," to be directed by Rupert Julian for Cecil B. De Mille.

George O'Brien for "God's Refuge," for Fox.

Billie Dove will play opposite Bert Lytell in "The Lone Wolf Returns," which Ralph Ince will direct for Columbia.

Ken Maynard will next make "The Unknown Cavalier," from the novel, "Ride Him Cowboy," by Kenneth Perkins. Charles Rogers will produce for First National.

John Roche for "Midnight Lovers," being made by First National.

Chester Conklin for "Midnight Lovers," First National.

Interior shooting on "Forever After," the B. P. Fineman production for First National, will be made at the Metropolitan studios.

Virginia Rye for Helene Chadwick's two-reeler for Hal Roach.

Charles Rogers left for New York, loaned by F. P. to First National.

for "Paradise." While in the east he will also work in "So's Your Old man" for Famous.

Leonore Bushman (daughter of Francis X. Bushman), Douglas Gilmore, Maude George and Robert Edeson, "Altars of Desire," starring Mae Murray with Conway Tearle featured, Christy Cabanne directing. M-G-M.

Monty O'Grady, boy actor, has been cast for "The Baited Trap," Ben Wilson production.

Norma Shearer will be featured in a new production of "Polly with a Past," which M-G-M will make. Robert Z. Leonard will direct. Warner Brothers made this picture several years ago with Hope Hampton in the title role.

"The Gay Old Bird," from the magazine story by Virginia Dale, Chicago movie critic, was purchased by Warner Brothers for Willard Louis and Louise Fazenda.

Charles Whittaker and Rex Taylor have been added to the scenario staff of Warner Brothers.

F. P.-L. has commissioned Jim

Tully to write a tramp story. Tully authored "Beggars of Life."

Otto Matteson has been cast for "Christine of the Big Tops," which Samuel J. Briskin is producing at Fine Arts Studio.

Maurice Costello has signed for "Johnny Get Your Hair Cut" with Jackie Coogan.

Ben Bard for "Western Society," which stars Tom Mix for Fox release.

Holmes Herbert and not H. B. Warner will play in "The Fire Brigade" for M-G-M. Warner will start on a picture for Cecil B. De Mille instead.

Priscilla Dean, Arnold Gray, Walter Long, George Hall, Majel Coleman and William Austin have been cast for "West of Broadway," which Robert Thornby will direct for Metropolitan.

Robert Edeson has been farmed out by Cecil B. De Mille to M-G-M for "Altars of Desire," with Mae Murray.

Cleve Moore, brother of Colleen, is in her support in "Dolores," 1st N.

Lois Weber's next picture will be "The Savage in Silks," from the Ernest Pascal story, "Egypt."

Tom Kennedy has been signed on a long-term contract with F. P.-L.

Tom Wilson has signed to play in two pictures for Warners, "The Tavern Knight," and "Across the Pacific."

Buddy Post for "Diplomacy," Marshall Neilan producing. F. P.-L.

Florence Vidor will not play in "The Great Gatsby" for F. P.-L. Instead it will be a starring vehicle for Richard Dix. Miss Vidor will be featured in another picture.

Bryant Washburn for "Young April," for Cecil B. De Mille.

Agnes Ayres was signed to play in a outback to "The Sheik," in a scene for "The Son of the Sheik," which Rudolph Valentino is starring in, with George Fitzmaurice directing.

May McAvoy for the feminine lead in "The Fire Brigade." Will Nigh directing. M-G-M.

Karl Dane has a new contract with M-G-M.

Ellenor Faire, William Boyd and Robert Edeson cast for "Yankee Clipper," directed by Rupert Julian for Cecil B. De Mille.

Irene Butler, New York American winner, and Jane Coad, Southern California winner in the M-G-M

Million Dollar Baby contest, were given parts in "The Fire Brigade," James Brabury, former performer, for same picture.

Chester Conklin for "Midnight Lovers," 1st N.

Noah Beery released by F. P.-L. to play in "Paradise," produced in the east by 1st N.

Patricia Rich, sister of Lillian Rich, has arrived here for picture work and was cast for a small part in "What Price Glory."

Fang, new police dog, was added to "Baited Trap."

Sam Wood will direct Red Grange in "The Halfback," produced at the F. B. O. studio.

Dorothy Sebastian and not Anita Stewart will play opposite Tom Mix in "Western Society," for Fox. Miss Sebastian was loaned by M-G-M.

Renee Adoree and Sam De Grasse for "The Flaming Frontier," which Reginald Barker will direct. M-G-M.

Matt Moore for male lead in "Diplomacy," Marshall Neilan directing. F. P.-L.

William E. Wing has signed with F. B. O. to write continuity and adaptations.

Ester Ralston for one of the feminine leads in "Kid Boots," Eddie Cantor's first picture for F. P.-L.

Gladys McConnell, Lige Conley, Frederick Sullivan, Stanley Blystone, William Fletcher and Frank Rice are in the cast of "The Steeple Chase," Imperial comedy, directed by Lex Neal for Fox.

Rob Wagner was signed to title "So This Is Paris," picture Ernst Lubitsch directed for Warner Brothers.

John Waters has a long-term contract to direct for F. P.-L.

Gladys B. Unger is here to supervise "The Highwayman," her play, which will be produced by Cecil B. De Mille, with Joseph Schildkraut in his stage role. To be released as "The Heart Thief."

Tom Mix's next picture for Fox will be "High Society," by Adela Rogers St. John. Anita Stewart will play opposite.

M-G-M has purchased "A Free Soul," by Adela Rogers St. John.

Andre Beranger and Sam De Grasse for "Capt. Sazarak," Frank Lloyd's first production for F. P.-L.

Max Davidson cast in "Hotel Imperial," Pola Negri starring vehicle, directed by Maurice Stiller for F. P.-L.

Edna Marian, Charlotte Merriam, Thelma Daniels and Charles Boyle added to Christie comedy stock company.

George K. Arthur loaned by M-G-M to Columbia for lead in "Her Wife's Husband," with Dorothy Revier.

Production on "Uncle Tom's Cabin" for Universal is being made for only a few days at a time, as Harry Pollard, director, is having sick spells, due to a broken jaw suffered when an eastern dentist attempted to extract a tooth.

Erwin Connelly for "The Winning of Barbara Worth," Samuel Goldwyn production.

Bebe Daniels will go to Paris upon completion of "The College Flirt" to film scenes from "Stranded in Paris" for F. P.-L. with Frank Tuttle directing.

Allan Forrest has been engaged by Fox to play the lead in the "Helen and Warren" series.

E. M. Asher will produce "Ashes" as an independent production.

Alan Brooks, under contract to Cecil B. De Mille, for "Young April," Donald Crisp directing.

June Marlowe, Raymond Keane, Henry Dicor, Frank Elliott, Claire Du Brey and Wendell P. Franklin cast for "The Fourth Commandment," U.

Irving Cummings will produce "Bertha, the Beautiful Sewing Machine Girl," for Fox at the New York studio.

John St. Polis cast as Andrew MacPherson in "The Return of Peter Grimm," Victor Schertzinger directing for Fox.

Joan Standing for "The College Flirt," F. P.-L.

Harry Meyers engaged by Hal Roach to be featured in a two-reel comedy.

Eric Von Stroheim, Fay Wray, ZaSu Pitts, Matthew Betz, George

Sh'h'h'-Sh'h'h'-Sh'h'h'

There's a "Big One" sneaking in!
It's the sort of picture that a company hates to sell at this time of the year—because when it starts rolling—boy, it's going to move like a whirlwind! And rental prices are going to soar. It's got a heart kick like the back-hand slap of forty mules. It'll have those women CRYING—it'll send 'em away sighing, and saying, "Ain't Love grand?" It'll bring 'em back again—because it is the epic of woman's love for HER man as only a woman could tell it.

What's more—it has an exploitation title—"The Marriage Clause." Still more—it has the glamorous atmosphere of the stage world, backgrounds of rich luxury, comedy relief where it belongs. Lois Weber made it. She made a KNOCKOUT. Billie Dove and Francis X. Bushman are starred. Warner Oland, Grace Darmond and others complete an all-star cast. From the Saturday Evening Post story "Technic" by Dana Burnet. It's on Universal's Greater Movie List. On the program of any other company in the business it would be a super-extra-stupendous—SPECIAL!

Remember—a heart kick like the back-hand slap of forty mules!

Universal's Greater Movie List Way Out Ahead

Fawcett, Maude George, Cesare Gravina, George Nichols, Hughie Mack and Sidney Bracey in cast of "The Wedding March," which Von Stroheim is producing for F. P.-L. release.

Henry Waxman, portrait photographer, now with 1st Nat. for still work.

Dorothy Mackall for "Lady Be Good," Al Rockett production for 1st. Nat. release.

Jason Robars in "Door Mat" for Warner Brothers.

Della Sawyer and Sybil Tinkle for

"A Good Citizen," Robert Dunlap directing for Harry L. Jackson.

James T. O'Donohoe is adapting Winchell Smith and George Abbott's "Holy Terror" for Fox.

Ken Maynard started on "Unknown Cavalier" for Charles R. Rogers production and 1st Nat. release. Albert Rogell is directing.

Wyndham Gittens writing script of "Desert Valley" by Jackson Gregory for Fox.

Corrine Griffith, Tom Moore, Joyce Compton, Rockliffe Fellowes, Lee Moran and Sunshine Hart for "Tin Pan Alley," Richard Wallace directing, to be released by 1st Nat.

John Stone adapted Kenneth Perkins' "Canyon of Light" for Fox.

Harry O. Hoyt will direct "Belle of Broadway" from Jean Peary story for Columbia.

Charles Danton is adapting his original "Kit Carson" for Fox.

Billy Dove for "Savage in Silks," Lois Weber production for U.

U purchased "Fast and Furious," by Peter Milne, for Reginald Denny.

Charlie Murray in "Masked Woman," June Mathis production, for 1st N.

Douglas Furber, author and actor, with Charlot's Revue, under contract to write stories for M-G-M.

Julia Faye added to cast of "Corporal Kate," starring Vera Reynolds for C. B. De Mille.

Lewis Sargeant, Betty Caldwell, Roscoe Karnes and Joe Bonner for "Fighting Fool," first of 12 two-reelers directed by Al Herman for Joe Rock on sport subjects.

Carmel Myers for "Tell It to the Marines," George Hill directing for M-G-M.

Constance Howard opposite Douglas MacLean in "Ladies First," for F. P.-L.

Langthorne Burton for "The Pelican," Frank Borzage directing for Fox.

John Griffith Wray will direct "Up-Stream" for Fox. Bradley King adapted from Clifford Bar's story.

Spanish on B'way

If anybody doesn't think that the advent of Raquel Meller in New York left an indelible impression, all that they have to do is to look over the programs in the three big motion picture houses this week. The Spanish influence is noticeable in all of them.

At the Rivoli there is a most pretentious revue entitled "Spanish Nights," with a company of 11 Spanish singers, dancers and musicians. At the Strand the Caninos with their Spanish dancing, and at the Capitol the first number in the ballet is a Spanish number by two of the members of the organization.

Another instance of duplication this week is "Leibtraum," presented at both the Capitol and the Strand this week; also the William Tell overture in the same house.

Alvin J. Neitz, western writer, and Robert Dillon, added to M-G-M scenario department.

Kathleen Collins for "Border Patrol," starring Harry Carey, directed by James Hogan as Charles R. Rogers production for Pathe release.

Flora Snyder in cast "Broken Hearts of Hollywood," Warner Brothers' production.

Mary Carr engaged for "Attaboy," Monty Banks starring vehicle, produced by A. MacArthur as Pathe release.

"Unknown Treasures," adapted from "The House Behind the Hedge," will be directed by Noel Smith for Banner productions at Fine Arts Studio.

F. P.-L. bought "The Passing Strangers," hobo story by Jim Tully.

Jane Reid, former "Follies" girl, opposite Neeley Edwards in two-reel series for U.

William Councilman, former newspaperman, titled Corinne Griffith's "Into Her Kingdom."

Vera Gordon cast for "Private

Izzy Murphy," George Jessel's first for Warner Brothers.

Dolores Del Rio and Anders Randolph for "Upstream," Fox picture.

Alan Paul as juvenile lead in "A Good Citizen," Harry L. Jackson production.

Micky McBan, child actor, in "Return of Peter Grimm," for Fox.

Art Winkler in "Twisted Triggers," directed by Richard Thorpe for Action Pictures.

Jules White, brother of Jack White, will direct "Dizzy Dancers," Fox Imperial comedy.

Tom Tyler and Dorothy Dunbar for "Out of the West," Bob De Lacy directing, for F. B. O.

Donald Keith opposite Alberta Vaughn in "Collegiate," directed by Del Andrews for F. B. O.

Richard Talmadge's last picture under F. B. O. contract before going with U. will be "For Health's Sake," directed by Noel Mason.

George K. Arthur, Dorothy Revier, Thomas Ricketts, Ned Sparks, Harry Dupp, Lincoln Plumer, Bobbie Dunn and Ina Rorke for "My Wife's Husband," Columbia picture directed by Frank R. Strayer.

Lewis Stone and Doris Kenyon for leading roles in "The Blond Saint," with Tully Marshall and Ann Rork also in the cast. Rork-Fairfax producing for 1st N. release.

Alla Calve featured in "A Man's Way," for Benhall Productions.

Svend Gade to direct Corinne Griffith in "Lady in Ermine," by Rudolph Schanzer and Ernst Welisch for 1st N.

Mabel Normand, Creighton Hale, Jimmy Finlayson, Tyler Brooke, Noah Young, Clarence Geldert, Sid Crossley, Fred Malatesta and Robert Kortman in two-reel Hal Roach comedy directed by Jerome Storm.

Conway Tearle opposite Irene Rich in "My Official Wife" for Warner Brothers. Paul Ludwig Stein directing.

Charles Farrell loaned by Fox to F. P.-L. for "Wings."

H. D'Abbadie D'Arrast will direct Bebe Daniels in "Stranded in Paris" for F. P.-L.

Ruby Lafayette for "Butterflies in the Rain," U. production, with Edward Sloman directing.

Mervyn Le Roy to write comedy on "Masked Woman," June Mathis production for 1st N.

"Men of the Night," starring Milton Sills, changed to "The Legionaire," directed by John Dillon for 1st N.

Dorothy Devore and Emily Fitzroy for "Hungry Arms," starring Priscilla Moran, child actress, directed by Leo Moran.

Sidney Algier, production man-
(Continued on page 20)

JOSEPH HAHN

Specialty Dancer

with

PAUL ASH

and his gang

This Week at

BALABAN & KATZ'
Wonder Oriental Theatre
CHICAGO, ILL.

CY LANDRY



"CY"

LANDRY

A LAUGH RIOT

This Week
TIVOLI, CHICAGO
Direction WM. MORRIS

PAUL ASH SAYS---

YOU AIN'T SEEN NOTHING YET
'TILL YOU'VE SEEN

JOHNNY PERKINS

300 LBS. OF 100% COMEDY

FIFTH CONSECUTIVE WEEK—AND HELD OVER INDEFINITELY AT
BALABAN & KATZ

ORIENTAL THEATRE, CHICAGO

THANKS TO

PAUL ASH

and

LOU McDERMOTT

THE LUCKY LADY

(Continued from page 15)

American comes along, delivering her to her destination. Then the love interest begins in earnest.

Finally the Grand Minister suspects Mile. Toni and the American of being accomplices of those advocating a republic, and sends them both across the border. The Grand Duke follows, and likewise the Grand Minister, when he discovers that in reality he has deported the Princess. But they arrive too late to prevent the marriage of the lovers.

Several very fine examples of photography, and on the whole a very fair program picture with a rather inane story. *Fred.*

THE FIGHTING BOOB

Bob Custer starred in a Jesse Goldberg picture. Produced by Independent Pictures Corp. Jack Nelson director. At Arena, New York, one day (June 10), one half double bill. Running time, 48 minutes.

Handsome Bob Custer in a red-

PAUL ASH

NOW AT

BALABAN & KATZ

New Oriental Theatre
CHICAGO



Paul Ash
Presentations
Produced by
Louis
McDermott

PAUL ASH

hot ranch tale. Most of the warm action transpires below the border. The friendly feud of two rival ranch owners, causing one to send east for his nephew, who had been gassed in the war. Uncle doesn't know of his condition, thinking he may help in the fight.

"El Tigre" (Bob Custer), interrupts and poses as the nephew until the feud is settled and the several villains are neatly packed away.

Custer is a big boy and a hard rider. Joan Meredith has a sweet profile.

A fast moving "western" that is meaningless, but it will pack in the youngsters.

RUSTLIN' FOR CUPID

Fox production. Western drama by L. G. Ritz. Directed by Irving Cummings. Co-starring George O'Brien and Anita Stewart. Shown at Loew's Circle, New York, June 21, 1926. Running time, 64 minutes. Bradford Blatchford.....George O'Brien Sibyl May Hamilton.....Anita Stewart Dave Martin.....Frank McEllynn, Jr. Tom Martin.....Herbert Prior Hank Blatchford.....Russell Simpson Mrs. Blatchford.....Edith Yorke Jim Mason.....Sid Johnson

"Rustlin' for Cupid" is another of the celluloid love's charming school marm falls in love with a young man whose dad is a rancher and who later proves to be a second Tom Mix in handling a cow pony.

There is splendid locale, an atmospheric play that is in favor of the picture, but the story at times is pretty thin.

That finale where the father, caught red-handed by the son, stealing calves, fesses up and makes the boy believe that it is in the blood, gives the romance a body bruise when such a sweet mother, the wife of the cattle thief, and a good son are the ones to suffer.

George O'Brien is every inch the hero—looks manly, fights and rides well and handles his melodramatic climaxes A1. And then there is the comely Miss Stewart, as attractive as ever, as the school marm.

The picture is corking in photographic values, and some scenes are very well directed.

As a "western" it will pass. *Mark.*

BLACK PARADISE

Fox production, starring Madge Bellamy and Edmund Lowe. Directed by R. William Neil and made from an original story by L. G. Ritz. Scenario also by Ritz. At Loew's New York as half of double bill June 18. Running time, 65 minutes.

Sylvia Douglas.....Madge Bellamy Jack Callahan.....Leslie Fenton Lawrence Graham.....Edmund Lowe Ship Captain.....Paul Panzer Murdock.....Ed Pell, Sr.

South Sea Island story with the angle a crook had been engaged to marry a girl. He promised her to reform, but didn't. When the cops came ho-cut loose with her in a motor boat for the crook chief's schooner, outside Frisco's Golden Gate.

A detective came in pursuit and got aboard the boat, where he was set upon and put to work.

The boat's destination was the South Seas. There on an island the girl's fellow went for a native girl while she fell in love with the detective.

Murdock, the chief of the crooks,

also tried to get the girl. His proposition was that if the detective was to be saved she must "pay the price."

That is laid on very thick, and the next scene shows her dressed up in next to nothing, ready to make the "great sacrifice," when the top blows off of a volcano and gives the technical department lots of opportunity for fancy miniature stuff. While the technical boys were taking care of this a boat rescues the girl and the detective, and they start the ride back to civilization.

A very sexy story, worse than "White Cargo" could ever be if filmed. The island scenes show hootchie-cootchie closeups that are suggestive to anybody while in addition the long soul-kiss stuff is worked overtime in many shots.

Madge Bellamy as the heroine goes around in few clothes, reaches the high point in the finale when she gets a chance to show all of her legs and 82 percent of everything else—the angle there being that such stuff sells pictures.

Maybe it does, but it will always remain a mystery why a state like New York, which has a censor board of people supposed to be able to interpret the law as it is written in black and white, allows such stuff to ride through uncut.

Picture is exciting and well made, the acting being good all through. It is a daily change subject and suitable for some places, but in houses where there is a good clientele or in places where Sunday films are wanted for that day, "Black Paradise" is unsuitable. *Sick.* Otherwise, okeh.

WITH THIS RING

B. P. Schulberg Production. Adapted from the novel by Fanny Heaslip Lea. Directed by Fred Windermere and released on a state's right basis. At the Stanley, New York, June 3, one day. Running time, 62 minutes.

The Villain.....Lou Tellegen The Lawyer.....Niles Welch The Girl.....Alyce Mills The Hero.....Donald Keith

A pretty trite story, told with a so-so cast and in a so-so fashion.

The plot concerns a young fellow and his wife. They are first on the South Sea Islands, where a shipwreck has placed them, but the woman later goes back to the States and awaits her man. A baby arrives but hasn't a name.

Enter the villain, brother of the hero.

He offers the gal a home but not his honored name. She slaps him in the face and the scullery maid bends a broom across his back and kicks him down stairs. At which juncture the man's lawyer enters and in a self-sacrificing mood offers her marriage. She takes him up. And they get married.

They make that very plain, for on the first night in, around bedtime, the lawyer says "Good Night" in the 96 point fullface voice. And the gal yells it back in five-point agate. So he says it again, this time in 72-point Cheltenham bold. And she again uses the swell-dulet tones of agate, while the lawyer goes to dreaming (the producer didn't want the audience to get a wrong idea) of having a thousand kids around the house. A domestic fellow, if ever there was one.

Then the man comes back, sees his young son, pummels the devil out of his villainous brother, and an annulment is arranged so that she can marry the young fellow.

The cast doesn't mean 10 cents at the box office and the picture itself is strictly a filler for the daily changes. *Black.*

THE SPORTING LOVER

First National production. Produced by the Pauline Pictures Corp. Directed by Alan Hale. Distributed by First National. Shown at the New York Theatre, New York, June 17, 1926.

Capt. Terrance Connaughton-Conway Tearle Lady Gwendolyn Cavens.....Barbara Bedford Capt. Sir Philip Barton.....Ward Crane Algonon Cravens.....Arthur Rankin Faddy O'Dowd.....Charles E. McHugh Michael O'Dowd.....John Fox, Jr. Kate O'Dowd.....Bodil Rosing Jeckey.....George Ovey

As the title implies, deals with a sportive story, a race track romance, but with a dash of war flavor that has the hero and heroine meeting for some of the loveliest love scenes ever camcared. When two "kissers" like Conway Tearle and Barbara Bedford get together a lot of the feminine screen devotees will die happy.

The champ kisser of the army wanted to call all bets off when he learned that his nurse was a rich girl. She will wed the villain if his horse defeats "Good Luck."

Just a story that has been told and retold since armistice day. But with Con Tearle and Barb Bedford kissing, the neighborhoods will fall. Otherwise just another picture. *Mark.*

EARLY TO WED

Frank Borsage production. Made by William Fox. Adapted from "Splurge," by Evelyn Campbell. Scenario by Kenneth B. Clarke. Shown at the Stanley Theatre, New York, June 17, 1926. Running time, 75 minutes.

Tommy Carter.....Matt Moore Daphne Carter.....Kathryn Perry Mr. Hayden.....Albert Green Mrs. Hayden.....Julia Swayne Gordon Art Nevers.....Arthur Housman Mike Dugan.....Rodney Hildebrand Mrs. Dugan.....Zasu Pitts Mrs. Nevers.....Belva McKay Eli Dugan.....Rom McCutcheon Felton Jones.....Harry Bailey

"Early to Wed" has no daring escapes, pursuits or gunplay. Yet its homey, wholesome story punch that cannot be denied.

Some corking comedy moments, but rising majestically above everything else is the present-day bluff and four-flushing that a young married couple play and fall to get away with.

Matt Moore, Kathryn Perry and Zasu Pitts share the acting topline, but Arthur Housman and Albert Green deserve as much praise. A lot of fun in the closing reels.

It may not mean a stampede on the box office, but anybody once in will get a load of entertainment.

This one is made to order for the neighborhoods. Typically American and will drive the truth home to the newlyweds, to the oldweds and to those contemplating matrimony. It's worth seeing. *Mark.*

ROBES OF SIN

William D. Russell, Inc., production, distributed by Commonwealth. Adapted by George Hinchey from a Louis Waldeck story. Directed by Russell Allen. At the Columbus, New York, one day (June 2), as half of double bill. Running time, 59 minutes.

Ruth Rogers.....Sylvia Breamer John Rogers.....Jack Mower Baby.....Lassie Lou Ahern Cyler Bryson.....Bruce Gordon Adelaide Thomas.....Gertrude Astor Banjo Kid.....William Buckley Mrs. Bryson.....Helene Sullivan

The old story of the discontented

PAUL ASH

Is at the
Oriental
SO IS

GEORGE RILEY

This Week, June 21

BALABAN & KATZ

ORIENTAL, CHICAGO

(Thanks to Milt Weil for
This Engagement)

Opening July 4th

STATE, DETROIT

As Master of Ceremonies
for 4 Weeks

(Thanks to Phil Tyrell)

Opening in September
with a Brand New Act

P. S.—Helene Heller is
studying voice

LA NENA MONTES

SPECIALTY SPANISH DANCE

With PAUL OSCARD'S "SPANISH NIGHTS"

NOW (JUNE 20TH) RIVOLI, NEW YORK

12 Weeks to Follow with Publix Theatres

RODOLFO HOYOS

BARITONE JUVENILE

with Paul Osgard's "SPANISH NIGHTS" Presentation

NOW AT THE RIVOLI, NEW YORK

DELANO DELL

(THAT PECULIAR FELLOW)

Just Completed 12 Consecutive Weeks for BALABAN & KATZ WONDER THEATRES IN CHICAGO. Immediately signed with MR. FRANK CAMBRIA, Production Manager, for BALABAN & KATZ to Open as the "SPIELER" with "CIRCUS WEEK" to Open at

RIVOLI THEATRE — NEW YORK — WEEK JUNE 26

with entire tour of Publix Circuit of Theatres to follow.

Thanks to ART KAHN (My Straight Man and Master Conductor), also BENNIE KRUEGER, BEN PALEY and RALPH WILLIAMS for their kind assistance. Least but not last—MR. A. J. BALABAN, MR. FRANK CAMBRIA, MR. DAVE BALABAN, WILL HARRIS and the rest of the Chicago Mob. "Nuf Sed."

DORIS GUTOW

SOLO ORGANIST
STRATFORD THEATRE
CHICAGO

THE JUNGLE WOMAN

(STOLL-HURLEY PRODUCTION)
Sydney, May 25.

South Eric Bransby Williams
Marilyn South Jameson Thomas
Peter Mack Lillian Douglas
Hurana W. G. Saunders
Grace Savieri Grace Savieri

When Captain Frank Hurley made "Pearls and Savages" he turned out a splendid scenic feature. Going to London he interested Sir Oswald Stoll to such an extent that the Englishman agreed to help finance a company to produce a dramatic story in the tropics of New Guinea. In "Pearls and Savages" Hurley made some corking shots of tropical scenery and real native life. In "The Jungle Woman" he has relied mainly on the story, and in this respect he has failed badly.

The cast was engaged in London, with one exception, and the acting generally is very poor. Direction is about equal. Some of the scenes are good, with the native angle worked well. Beyond this the feature holds nothing of much interest. The picture could have been better produced in Hollywood. Grace Savieri, an Australian girl, takes the acting honors.

The story has two chums seeking for gold in New Guinea attacked by natives. One escapes and tells the girl they both love that the other has been killed. With the help of Hurana, the other pal escapes and reaches the trading station in time to prevent the villain's marriage to the white girl. The native woman is bitten by a snake and dies.

Hurley has a lot to learn about the dramatic side of picture production before he can turn out a real winner.

The picture might have a chance in a daily change house, but that's all.
Garrick.

SHORT FILMS

PAPA'S PEST

Christie Comedy released by Educational. Featuring Neal Burns and Vera Steadman. At the Stanley, New York, June 19. Running time, 23 minutes.

Good all-around laugh producer, with fair element of chase stuff, some baby comedy and comic poker page. Titles excellent for laughs.

Newlyweds, with hubby hankering for poker. Wife makes him mind sister's baby while the two go shopping. Will get by almost anywhere.
Fred.

UPS AND DOWNS (MUTT AND JEFF)

Mutt and Jeff Cartoon Comedy. At Loew's New York June 19. Running time, 7 minutes.

Gags are of the thrill variety, with mountain-climbing stunt as basis of plot. Jeff gets mixed up with mountain goat and eagle. Finish has goat butting both characters off a cliff. Some real laughs in the thrills.
Fred.

JACKS OF ONE TRADE

Grantland Rice Sportlight, released by Pathé. At Loew's New York, New York, June 19. Running time, 10 minutes.

This being the age of specialization, this picture is devoted to those who specialize in one light of sport or amusement. It is an interesting picture holding sufficient variety for any audience.

Miss Laughman is shown in a skating exhibition, then for laughs Nick Altrock and Al Schacht, the baseball clowns, are framing up a new routine for the present season. This is followed by shots of Walter Johnson, the pitching king, in slow motion, especially effective for the boys.

Al White in fancy diving stunts and, finally, John and Mary Jennings, acrobatic dance team, go through their training stunts, finishing with the regular exhibition. The latter also contains shots of Isham Jones and his orchestra, with the leader featured.

An all-around picture that has what the average audience wants.
Fred.

NEWLYWED'S NEIGHBORS

Stern Bros. comedy released by Universal. Based on the George McManus cartoons. At the Capitol, New York, week of June 20. A two reeler. Running time, 13 minutes.

Some one ought to pin a medal on the Stern Bros. for having brought the successors to the Keystone Cops back to Broadway. In the comedy, "Newlywed's Neighbors," the audience Sunday actually applauded at the advent of the comedy coppers and roared at them.

Picture is a corker for laughs. It has as its principals the characters from the George McManus cartoon

strip. "The Newlyweds and Their Baby," and the baby in the picture is a marvel. Also the dog is there, but it is the kid that does the scoring.

A timely spring subject of garden planting is the story and it ends up in a general riot. Surefire for laughs anywhere.
Fred.

SEE'S MY COUSIN

One of the Excuse Maker Series loaned by Stern Bros. Slapstick comedy. At Loew's New York June 19. Running time, 20 minutes.

Just ordinary slapstick comedy with old idea. Made with four principals, two of whom carry the brunt. Woman hater, at least professed to be, marries and takes the bride to his quarters. There old pictures of former sweethearts, stockings and other little intimate pieces of attire keep him in hot water. One of his old girls tries to put the shake on him. He gets out of it with the aid

of his wife, and at the same time squares matters. No great kick, but good enough for a filler.
Fred.

MIGHTY LIKE A MOOSE

Charlie Chase Comedy. At Warner's, New York, week June 19. Running time, 19 minutes.

Comedy idea on face rebuilding, and full of laughs. Hubby has protruding teeth while wife is afflicted with prominent nose. Each goes to see a specialist in the remodeling line without letting the other know. After the operations they meet, do not recognize each other, with the result that they start a flirtation, finally ending in expose for both.

Laugh follows laugh. A couple of very clever situations. Charlie Chase does one bit with the aid of a screen chasing himself with a change of costume that is sure fire. Vivian Oakland as the wife scores nicely.
Fred.

LOVE'S HURDLE

Universal-released comedy of the "Excuse Makers" series. Produced by Stern Brothers, with Charles King featured.

This one awful. The comedian, one Charles King, as funny as his material. It's about the novice getting pushed into a horse race and winning, not only the girl, but the rich man's daughter.

Neither well handled nor entertaining. Fit only for the smallest places.
Sisk.

SNOOKUM'S TOOTH

Stern Brothers comedy released through Universal. Directed by Gus Meins and adapted from George McManus' comic strip. At Warner's, New York, June 13. Running time, 18 minutes.

Mr. Newlywed.....Jed Dooley
Mrs. Newlywed.....Ethelynn Clair
Snookums.....Sonny

A good little comedy with a kid looking about two and a half years old getting the laughs. It is the

comic strip gag of the hubby and wife who thought everything their baby did was cute. The main action here concerns the supposed kidnapping of the child. Jed Dooley, formerly of vaudeville, does the slapstick comedy stuff. A good filler for high grade bills.
Sisk.

SCREEN SNAPSHOTS

C. R. C. production. At the American, New York, last half. Running time, 11 minutes.

Usual views of film players in "intimate" moods. Showing Clive Brooks, Mae Murray, Vilma Lanky, Huntley Gordon, Monte Blue and Mrs. Blue (non-professional), Kenneth Harlan, Marie Prevost, Louise Fazenda, Irene Rich, Patsy Ruth Miller, Colleen Moore, and Anna Q. Nilsson.

Seemingly partial if looked at from a trade angle for Warners. But from an audience viewpoint—interesting.

OO-HOO, NIZE BABY! ITT OPP ALL DE CAVIAR WITT TURTLE SOUP WITT GOLDEN PHEASANT WITT BRANDIED APRICOTS. POPPA'S PLAYING FIRST NATIONAL SUMMER HITS SO BY US IT'LL GONNA BE DOLLARS WITT DIAMONDS WITT CHAMPAGNE.



THESE NIZE BABIES MAKE SHOWMEN RICHER!

NORMA TALMADGE

"KIKI" With Ronald Colman
Clarence Brown Production

COLLEEN MOORE

"ELLA CINDERS" With Lloyd Hughes
Alfred E. Green Production

CORINNE GRIFFITH

"Mlle. MODISTE" Directed by Robert Z. Leonard

MILTON SILLS

"PUPPETS" With Gertrude Olmstead
Directed by George Archambault

RICHARD BARTHELEMY

"RANSON'S FOLLY" With Dorothy Mackall
Sidney Olcott Production

HARRY LANGDON

in "TRAMP, TRAMP, TRAMP"

JOHNNY HINES

in "THE BROWN DERBY"

KEN MAYNARD, DOROTHY DEVORE

"SENIOR DAREDEVIL" The first of the
Western Spectacle

THE WISE GUY

With James Keaggy, Betty Granger, George F. Marion
Mack Sennett Production

THE GREATER GLORY

June Mathis Production with
Conway Tearle and Anna Q. Nilsson

MISS NOBODY

Anna Q. Nilsson Walter Hyde and Louise Fazenda
Arthur Stone Mitchell Lewis
Cyril Cook Directed by Lambert Hillyer

THE SAVAGE

With Henry On and Mary McLean
Directed by Fred N. Smith

SWEET DADDIES

Alfred Santen Production With George Sidney, Frank
McKay and other comedians. With William H. Cagney, Mack
Sennett Production

CONWAY TEARLE

"SPORTING LOVER" With Pamela Blufford
Dorothy Lane, Raining, Son, etc.

THE WILDERNESS WOMAN

With Helen Foster, Lowell Sherman, etc. etc. etc.
Directed by Rex Ingram. The first of the series

OLD LOVES AND NEW

With Alvin Karpis, etc. etc. etc. etc. etc.
Directed by George Fitzmaurice. The first of the series

LEWIS STONE

With Alvin Karpis, etc. etc. etc. etc. etc.
Directed by George Fitzmaurice. The first of the series

And every week a new Summer knockout from First National

ARTHUR GUTOW

SOLO ORGANIST
NORTH CENTER THEATRE
CHICAGO

WEST COAST STUDIOS

(Continued from page 17)

ager for John M. Stahl, was loaned to Christy Cabanne, who is directing "Altars of Desire," starring Mae Murray for M-G-M.

George Siegmann was engaged on a long term contract by Universal.

Gaby Arnold, stage dancing producer, was engaged to make the dance specialties for "The Temp-tress," which Fred Niblo is directing for M-G-M.

Eugene Roberts, screen actor, left for the Sesqui-Centennial at Philadelphia, which is his home. His real name is Robert Kearney, son of a well-known Philadelphia political leader.

Edwin Carewe is slated to begin work on "Resurrection," Tolstol's play. Dolores Del Rio will play the leading role, with F. P.-L. expected to release the picture.

William Boyd has signed a long-term contract with P. D. C.

Mario Carillo was engaged for "Diplomacy," which Marshall Neilan is making for F. P.-L. release.

Carl Hyson and Peggy Harris,

dancing at the Ambassador, were engaged to play in "Diplomacy," which Marshall Neilan is making for F. P.-L.

Ralph Graves will play the male lead in "Gobs," Lew Lipton's next for M-G-M.

Charlie Murray returned here to play in "The Masked Woman," June Mathis' production for 1st Nat.

Mary Carr was added to the cast of "The Fifth Commandment," Emory Johnson's first U. production.

Mabel Normand has returned from New York to make her second Hal Roach comedy, directed by F. Richard Jones.

Alma Bennett and William S. Blystone were placed under contract by Mack Sennett.

Kathleen Clifford and Dorothy Dwan were added to the cast of "The Gob," starring Larry Semon.

James Parrott, former comedian under the name of Paul Parrott, who has been writing scenarios for Hal Roach, has been appointed director by Roach.

Tom Kennedy to F. P.-L. for

"We're in the Navy Now," with Eric Kenton directing.

Raymond Griffith will make "You'd Be Surprised" next for F. P.-L.

Robert Hill and not Jacques Jacard will direct "The Return of the Riddle Rider," serial for Universal.

J. P. McGowan for title role in "Whispering Smith Rides," with Ray Taylor directing for U.

George Cooper was cast for "Tin Hats" for M-G-M and is now under contract for their stock company.

William Orlamond for "Red Mill" with Marion Davies, M-G-M release.

Neely Edwards, Jane Reid and Edgar Kennedy under contract to U for 15 comedies.

Mary McAllister opposite Red Grange in "The Halfback," Sam Wood directing for F. B. O.

Olive Borden, Lawford Davidson and J. Farrell MacDonald for James Oliver Curwood's "Country Beyond," with Irving Cummings directing for Fox.

Virginia Valli goes east for Fox to play lead in "Summer Bach-

slors," Allan Dwan directing.

Charles Lane for "Winning of Barbara Worth," Samuel Goldwyn production with Henry King directing.

Sally Rand's C. B. De Mille contract extended.

Joun Miljan for "Almost a Lady," P. D. C. production.

Casson Ferguson for "For All-mony Only," William De Mille production for Cecil B. De Mille.

Mary Cornwallis of Brooklyn stock company now under contract to C. B. De Mille.

John Roach for juvenile lead in "Return of Peter Grimm," Victor Schertzinger directing for Fox.

Raymond Hatton cast in "Forlorn River," F. P.-L.

Seena Owen started in "Pals of Paradise," P. D. C.

Patsy Ruth Miller in "What Happened to Father," Lewis Milestone directing. Warners.

Jeanne Cohen, for ten years private secretary to Jesse L. Lasky, has been appointed special representative of the editorial depart-

ment of the F. P.-L. west coast studio.

E. J. Ratcliffe selected for "Winning of Barbara Worth," Henry King production for Samuel Goldwyn.

Alberta Vaughn started in first full-length starring film, "College-ate," Del Andrews directing. F. B. O.

Walter Morosco will direct "The Climbers," from Clyde Fitch's play with Irene Rich starred for Warners.

Dolores Costello's first starring picture for Warners will be "The College Widow."

Edwin Justin Mayer, playwright, is writing an original for Reginald Denny.

U has purchased the screen rights to "The Cat and the Canary."

Appearing in support of Monte Blue in "Across the Pacific" will be Myrna Loy, Tom Wilson and Charles Stevens.

Darryl F. Zanuck made the screen adaptation of this C. E. Blaney stage play, which will be directed by Roy Del Ruth.

Those in the cast of "The Door Mat," being made for Warners by James Flood, include Willard Louis, Irene Rich, Holmes Herbert, Robert Brower, John Patrick, Helen Costello, Virginia Lee Corbin, Harold Goodwin and Jane Winton.

Edna Murphy will play feminine lead in western series opposite Francis McDonald, which Hal Roach will produce. M-G-M.

Hallam Cooley leaves Fox for freelancing upon completion of present contract.

Dorothy Gulliver and not June Marlowe for lead in "College-ate," two-real series by Carl Laemmle, Jr., with Harry Edwards directing for U.

Victor Varconi, opposite Marie Prevost in "The Critical Year," by Rudolph Lothar and Hans Bachwitz, for Metropolitan. Released by P. D. C. as "For Wives Only." Victor Herman directing.

Corinne Griffith started "Tin Pan Alley," with Richard Wallace directing, for 1st Nat.

Ned Sparks for "My Wife's Husband," with Frank Strayer directing for Columbia.

Einar Hansen under contract to First Nat. and male lead with Anna Q. Nilsson in "Masked Bride," June Mathis production.

John Gilbert, Greta Garbo, Claire Eames, Gibson Gowland and Lon Chaney in "The Ordeal," by Dale Collins, for M-G-M, directed by Marcel de Sano.

Madeline Hurlock, Marvin Lobach, Barney Hellum, Danny O'Shea and Louise Carver, supporting Ben Turpin in Mack Sennett comedy.

Eddie Gribbon, Maurice Kains, Frank Currier and Daniel C. Tomlinson to cast of "Tell It to the Marines" for M-G-M.

Bennie Fredericks, four-year-old actor; Janet Royce and Andy Clyde to cast of "Smith Series" for Sennett.

Florence Gilbert and Lige Conley in "King of the Kitchen," two-real comedy, directed by Alfred Austin for Fox.

Gloria Grey, Otto Lederer and Melbourne MacDowell supporting Jack Mower in new production by California Pictures.

Edmund Burns for "Forlorn River," F. P.-L., John Waters directing.

Dan Esser is advertising art director for Goodwill Pictures.

Stuart Paton will direct 10-episode serial, "Lucky Seven," for California Pictures.

Harry E. Coffey has joined sales force of Goodwill Pictures.

Tom Wilson and Charles Stevens for "Across the Pacific," Warners.

Robert Reault finished in "Beyond the Wall," now under contract for Billy West comedy series at Fine Arts studio.

Allen Paul for "A Good Citizen," Harry L. Jackson production, with Robert Dunlap directing.

Wallace MacDonald engaged again by Universal for "Whispering Smith Rides."

"Polly Preferred" purchased by Cosmopolitan for Marion Davies as M-G-M release.

Scenes from "The Fire Brigade," with Will Nigh directing for M-G-M, will be photographed in technicolor.

Summer Time is Comedy Time

HAROLD LLOYD
For Heaven's Sake

RICHARD DIX
"Say It Again"

"BEHIND THE FRONT"
with WALLACE BEERY
RAYMOND HATTON
MARY BRIAN

ADOLPHE MENJOU
"A Social Celebrity"
CHESTER CONKLIN
LOUISE BROOKS

DOUGLAS MACLEAN
That's My Baby

RAYMOND GRIFFITH
"Wet Paint"
with HELENE COSTELLO
BRYANT WASHBURN

W. C. FIELDS
"It's the Old Army Game"
with LOUISE BROOKS

BEBE DANIELS
"The Palm Beach Girl"
with LAWRENCE GRAY

Paramount has them!

VAUDEVILLE REVIEWS

PALACE (ST. VAUDE)

This bill is long on comedy and a glut on the Charleston. In the first part there are four acts, three consecutive, featuring the supposedly vanishing American dance, two of them to the original Charleston music.

Most of the turns are repeats. Of course, repeats have their points; an act scarcely gets to repeat if it hasn't made good in the first place. It has long been a no-decision contest in vaudeville, whether it prefers new and novel strangers or old and established standards. Only one personality new to this branch of the theatre appears this week, Eva Clark, prima donna of several recent musical shows (New Acts).

Of the regulars, Johnny Dooley, Bert and Betty Wheeler, Bill Robinson, Fatti Moore, Frank Fay (fifth week and seemingly in stock here for the summer) are the props and staffs of the midbill sector.

Fay has found himself after blundering and stumbling all over Broadway and through the several ramifications of show business. Here he is so cast that his shining advantages gleam to their utmost and the offsetting mannerisms which at times in his vicissitudinous past have handicapped him appear also to be congruous and welcome.

He has knack, brevity, flair and a way with an audience that would make a gold-brick peddler quit because the racket was so easy. The Palace crowd applauds him every time he shows his golden head, laughs uproariously at his lightest and flimsiest witticism, stands for him before intermission after the closing act has rung down, and gives heed to his after intermission when no working act has ever been able to command it through the confusion of reseat after the smoke and the slip.

He organizes all the comics on every bill and has them working ostensibly with him, but actually for him. His next-to-closing appearances take on the magnitude and character of afterpieces, and this week's is a wow, with Wheeler, Dooley, Robinson and others for an all-star cast in support.

It's heck on the closing act, but it's fine for fun. At 11.15 Monday night Fay was still clowning with his trained headliners. Pretty soft for Frankie; but pretty soft for the audience, too.

The Wheelers goaled the house. Bert was never funnier and Betty never sweeter. She has subdued her portion since a male assistant is in, letting him do most of the straight and not finishing a full ballad. But she does her share, and nicely. Bert's wise cracks are hundred-percenters in this routine. He had the house sick with laughing, so much so that he cut his apple and sandwich eating to negligible elements and no one cared.

Dooley opened with a Peacock Alley scene, adapted from "Keep Kool," by Paul Gerard Smith. In a hunting coat and canibait shoes in such an atmosphere he reminded one of the late Bert Clark in his style and his technic. He was never funnier for four minutes than in this scene. With a brief interlude by a cute girl, he handed out the Mexican shooting bit, from one of his old shows, too, either the same one or an old "Scandals."

This went very strong, but made what seemed an abrupt finish. He explained that his running time had been curtailed because of the length of the bill, and that he would reappear in the Fay turn, which he did with a wallop.

Robinson, No. 3, again showed himself the best and niftiest tap-stepper in the business. Amac, with his three-card girl-monte, a trick that this reviewer has an impression of having seen done by Hardeen, mystified completely and left the house in a buzz.

Fatti Moore has her jazz band and three clever boys. Whoever laid out her running order needs a spanking. Her best dance, with one of the boys, is her first, and nothing she does thereafter can follow it. The encore, or, rather, the finish, for it is a premeditated six-minute bit after the close-in, is all Charleston, taking in several members of the band, one of whom really does it. Her boys hit it up in high. Miss Moore does all the rest in higher key than this dance, her last.

Hayes, Marsh and Hayes, two toe-dancing cuties and a boy who sings and hoofs, opened and stopped the show. Opening was a help rather than a hindrance to them, for within a few minutes Robinson, Wheeler, Miss Moore and several of Dooley's crew were going to it.

Melvin Brothers, sterling gymnasts in sensational mounts, balances and holds, were thrown the cruel closing position. **Low.**

STATE

(VAUD-PICT)

Heat didn't seem to matter at the State Monday night. A generous turnout witnessed six good acts and the M-G-M feature "Paris," starring Charles Ray. The feature didn't get on until 10.30 for the last show, the vaudeville running a bit late, due to the reception accorded most of the acts.

Wheeler Trio, a fast three-man hand-to-hand and ground-tumbling combination, stopped the show for a starter. They could easily have stalled for an encore, but didn't.

Lydia Harris, single woman singer of pop songs, deuced, and was forced to sell six numbers before they would let her off. Miss Harris is a buxom, determined worker with an excellent voice that will not be defeated by size of the house. Her repertoire included the usual ballad for variety, but the straight pop numbers were her best. Two of her songs had "blue" snappers in the lyrics which made them doubly sure fire.

Miller and Fears, third, established themselves early with the phone booth nonsense, and then topped with singing and dancing. The male, as remarked before, is a ringer for Jack Donahue, and obviously imitates him. This will not be disadvantageous. The girl is a graceful dancer and a good straight. They clicked merrily.

William Creager and Band sowed them fourth. Creager, who looks like a pocket edition of Harold Lloyd if Lloyd had a big mop of hair, leads the nine-piece band in "saw" fashion. Specialties by a girl, one of which hit and one missed, and solo comedy contributions by the band helped the score.

Creager finally goes to the traps and struts his own stuff, registering for comedy. It's a nicely routine comedy band. The bit of using the hand for a curtain to mask facial expressions, running the hand down in front of the face and repeating to show different expression, is identified with Hawthorne and Cook, and should be eliminated. The band mopped.

Walton and Brandt, who are good for once around every season by the Loew Circuit, are making them laugh as loudly as ever with their crossfire. The girl's dumb-dora improves with age, and the material has been freshened up. It's a thoroughly entertaining act with a good comedy finish in the "watching an imaginary baseball game."

Rosemount Troubadours, familiar Spanish quintet of three girls and two men, closed strongly. The Apache dance is a pip for rough handling of the girl by a male. This young chap does everything but kick her teeth out. The act is nicely mounted and a flash, in addition to entertaining all through.

The overture was "The Evolution of Dixie," beginning with the tune as an Irish war dance and winding up as a Charleston. **Con.**

81st ST.

(VAUDE-PICTS)

A moderately—very moderately—entertaining bill characterized by the economy of its frame-up. The real substance of its vaudeville is limited to the third and fourth number of a five-act show. For the rest the principal merit is a flash dance turn for the finish—one of those turns becoming commoner day by day, of a flashy presentation backed by a wealth of ostentatious drapes and a basic structure laid down with its most important element—economy.

The act last mentioned is Paul Yocan (New Acts), with two dancing girls and a pianist.

Miss Physical Culture opened the bill. She used to be known as Nadji and has long been familiar for her posings and light acrobatics, but now is glorified into a physical culturist with posings and mildly interesting talk on the Bernarr Macfadden order. Miss Physical Culture is good to look upon, and that makes her a satisfactory opener for a bill of the 81st Street grade.

Sargent and Lewis, No. 2, make a remarkably monotonous pair of comedy singers to the accompaniment of their ukes. Their songs are all from the popular (by which is meant current) catalogs. The trouble is not with the songs, but in the fact that the team have picked a straight series all in exactly the same comedy mood. They "sell" them in identical manner, standing motionless, bereft of appropriate business, and to the strumming of the same ukes. To make it more positive they both dress in monotone business suits which may be described as "neat," meaning commonplace.

Four Camerons, with some revision of their old vehicle, bolstered up the program. This quartet have something of the gift of variety, which is made up of a part of spontaneity, a part of definite specialty and a whole lot of what is called for want of a better word "personality." The Camerons are father, a

sort of announcer, mother, who is a sort of prop maid, and the two children, son and daughter. The two last mentioned make the act. They rang in the Sargent and Lewis act to help out in the comedy finish, the two acts traveling together.

Bob Hall's extemporaneous versification, no matter how well presented, is something like parody singing, which is rather a low grade of wit, even if usually sure-fire. Hall is sure-fire, too, but a single of his style isn't an especially strong next to closing number, even for a light five-act bill.

Somebody must have realized that the layout was short and mild, even though they stretched the intermission, used the overture to the picture as a "number," and then ran in a comedy cartoon short as a further introduction to the film feature, "Hanson's Folly," starring Richard Barthelmess.

Business Monday evening about 40 per cent. downstairs.

BROADWAY

(VAUDE-PCTS.)

Lacking a definite object this show rambled along at an as-you-please gait which wasn't sufficiently provocative to draw continuous applause. Such hand-clapping as there was never became anything better than spotty. O'Connor and McKee and Co. (New Acts) were saved from a minor state of Coventry by a youthful male Charleston dancer as a finish, while Roland Travers, the illusionist, had his troubles in making them give in at the finish of a trick. This was Monday night—and to a capacity downstairs attendance other than in the boxes.

Burns and Allen were about the only attraction during the night to make the patrons dip their colors. The team isn't new but "Lamb Chops" sounded as though it might be. Anyway, it's a well thought out routine, despite its nonsensical and flirtatious patter, expertly handled by this couple. That especially goes for the girl who typifies the descriptive term of "cute" and can register a point without being too obvious. The pair merited the next to closing spot, and there isn't a vaude house that can't use this act at least once.

Boyd and Wallin opened, the strength of the woman in assuming one support for the slack wire upon which the man works drawing attention. A comedy sketch kidding the mystery shows, titled "Haunted" (New Acts) was No. 3, with Three Good Knights (New Acts), intervening.

Castleton and Mack slipped into the first division principally on their hoke acrobatics. The legmania of the boys didn't seem to mean too much the first night of the week, despite the efforts expended. But the laugh-getting hand-to-hand burlesque made the grade. O'Connor, McKee and Co., No. 5, lacked a punch until the youngster turned in a whirlwind Charleston and completely took the resultant bow applause away from the principals.

During the act Sidney Franklin, at the piano, had a silent but grimacing battle with the spotlight man while trying to get the latter to insert an amber frame before the arc, and the side issue mugging didn't help. Franklin wasn't satisfied with trying to gain the operator's attention but also was paging the stagehands with instructions. A busy pianist, as was also the spotlight guy, and it should be remembered this particular electrician has to go through the entire show 14 times a week while Franklin routines but 21 minutes at each sitting.

Those spotlight boys never get a "break"—especially at this house, where an act seldom concedes itself the confidence of being an act unless bathed in the calcium. And what chance has the spot handler to run out and take a shower? **Skip.**

5TH AVE.

(VAUDE-PICTS)

A good five-act bill playing fast and well rounded holds the rostrum for the first half here. A good house in Monday night.

Camilla's Birds opened with the cockatoos featured in a routine of stunts that got over neatly.

Jerome and Ryan, male harmony duo, followed and clicked with some good harmonizing in a repertoire of five numbers, giving way to Harman and Dakin, mixed team, which sounded the first comedy note of the bill, garnishing their breezy repartee with a couple of songs.

Bert, Lahr and Mercedes, next, were the real comedy smash with Lahr's comedy characterization counting for numerous laughs. Miss Mercedes contributed an inimitable personality to the repartee as well as registering as a good feeder for the comic Lahr.

Gus Edwards' Juvenile Frolic, occupying topline, closed. Their offering was a tabloid revue projecting the talents of half a dozen of Edwards' latest proteges mobilized in a white face minstrel which was easily the outstander of the show.

The Edwards offering packed much that is entertaining with a number of talented youngsters contributing either in a singing or dancing way which helped register it as the hit of the show.

"Sweet Daddies," screen feature, closed the show. **Edna.**

NORSHORE

(CHICAGO)

Chicago, June 18. What is undoubtedly the most sensational theatre opening in the annals of the local theatre was displayed by Balaban & Katz this week when opening their newest theatre, the Norshore, on Howard avenue, west of the "L" road.

The house, with 3,500 seats (mostly on the main floor) will play split-week programs, with feature pictures and "stage diversissements" culled from big-time vaudeville.

For the opening, which represents the single-handed effort of Benj. H. Serkovich of the Balaban & Katz advertising and publicity organization, a solid week of celebration that shook the whole town was maintained, despite the Euclarestic Congress was getting everybody's attention.

Serkovich, who staged the pageants for the opening of the B&K Uptown theatre (as well as the ones for the Tivoli anniversary, the L&T Harding opening, and engineered the one for the opening of Reuben's Rialto in Joliet, Ill.), succeeded in surpassing everything that he has ever accomplished by this effort.

Besides the customary broadsides of publicity and advertising in all the newspapers, Serkovich's pageant flooded the whole town with nearly \$5,000 worth of billposting, net banners, bannerettes, street-car signs, stickers, dodgers, parades, band concerts, fireworks and pagentry, all of which was paid for out of the \$25,000 fund he succeeded in raising from the property owners and business men of the Howard avenue district.

As a result the opening performances Thursday witnessed the biggest crowds that have ever attended an opening of a Balaban & Katz theatre, even granting that B&K openings are always notable for the tremendous crowds.

In explaining his effort in staging the campaign, Serkovich modestly shares the credit for the smash with his co-workers in the B&K organization, but these in turn are enthusiastically giving all the credit back to him.

The Norshore is situated on the extreme northern limits of Chicago, just where Evanston begins. Outwardly it would seem to a casual stranger that a 3,500-seat house in a region still far from built up was an illy considered move. For any other city it probably would be, but in this province the natives are used to traveling distances for their entertainment. B. & K. probably have sound reasons for believing that the surrounding towns—Evanston, Glenview, Wilmette, Highland Park, Niles Center and Winnetka—will give the house a nourishing and ample patronage.

The Norshore is described by the B. & K. writers as different from the other houses of the circuit because of the "Romanesque simplicity." It is certainly far less gaudy than some of the others (which may or may not be significant as an indication of theatre builders getting away from the big splash idea).

The opening performance got under way on time. Though actually 10 minutes late, that's equivalent to on time. The orchestra, under the direction of J. Walter Davidson, struck up "The Star-Spangled Banner," and the place was declared open.

The policy is to be pictures and presentations on a split week. But there will be no stage show matinees (just pictures), except Saturday and Sunday. Acts will do two nights. The announced intention is for the B. & K. production department to take standard vaudeville acts and elaborate upon them. This was not done for the opening bill, the two acts presenting their regular routines with little or no discernible change.

The Meyakos, clever Japanese, came first. They used the same routine as when at the new Rialto Square, Joliet.

The Marvelous Lockfords, recently at the Palace, Chicago, presented their act in its entirety. An announcement was made prior to their turn that, owing to a delay of trunks, the act was regrettably compelled to perform in their street clothes. Then the drapes parted, revealing the Lockfords in regular silver cloth dancing costumes. This caused a laugh. It was Paul Theisen's stringed orchestra who were working in street clothes. The Lockfords created a sensation in the movie theatre, just as they did at the Palace on a vaudeville program. A great act for the movie houses, possessing superlative class, a touch of comedy and a wallop that will register anywhere.

The show was run through quick and snappy—no waits, no flaws. The orchestra impressed as unusually competent and gave a good rendition of "Il Guarany." Comez, as an overture. A news reel and an organ singing bee filled in.

Chauncey Haines is the organist and is following in the steps of

FILM HOUSE REVIEWS

Crawford, Keats and Melkel in the animated cartoon stunt. Haines looks like a first-rate movie organist.

The Publick presentation, which are road showed into the Chicago, Uptown and Tivoli, will not play the Norshore unless the elaborated vaudeville plan takes a flop. **Loop.**

METROPOLITAN

(LOS ANGELES)

Los Angeles, June 17. The presentation at the Metropolitan is titled "Novelty Concert." It features Eddie Peabody, leader of the stage orchestra. The set is dressed with a silver back drop with red hitting it from all angles. The band was spotted on a platform that moved up and down stage. Players were dressed in white flannel suits.

A well-received rendition of "The Skater's Waltz," with Peabody directing, opened. Jimmy Ellen, formerly with the Will King burlesque show here, was among the players and sang to a good reception.

The Charlestons, Helen Charleston, formerly with Ted Lewis' vaudeville act, and her brother had a neat waltz kick number, with the girl doing most of the work. This was their only appearance during the show.

A blues selection by the band followed, with Paul Haakon, 18-year-old Russian dancer, in number four spot. The boy performs the difficult steps with ease and his personality as well as his steps helps put him over. The drop came up, revealing a Russian cutout for this scene.

A collegiate number was next, with the band playing "Rah, Rah, Rah," with ad lib comedy and a college tap dance by Clarence Gannon and Louella Lee, the latter dressed as a boy. Went over well. A male quartet sang several pop songs.

Peabody and the orchestra wound up the show with blues numbers and selections by the leader on cello, banjo and violin. A hot band selection closed, with a flame film projected on the set and a row of fireworks, suspended on wires from the flies, set off.

Audience liked this one. There was no special trend to the act, although music of various sorts dominated. Peabody's playing has the fans calling out requests quite regularly. Act ran 40 minutes. No chorus used.

RIVOLI

(NEW YORK)

New York, June 20.

A fairly well balanced show at the Rivoli this week with the hit honors as an individual going to Morton Downey (New Acts), on early. The presentation "Spanish Nights" seemed to lack just the finishing showman punch to put it over, otherwise it was colorful and interesting. The feature was Bebe Daniels in "Palm Beach Girl," a comedy, that got to the audience.

Opening the show the grand fantasia from "Cavalleria Rusticana" served in the overture spot. "The 555 Run Wild" was next, but omitted from the third show Sunday to make up running time. Morton Downey really started the show and registered emphatically.

In the Rivoli Movievents, International ran away with the honors, having seven of the nine shots down to its credit, while Pathe furnished the remaining two.

Henry B. Murtagh at the Wur-litzer in the next spot with "Tunes of Yesterday," and without slides this week did not register as well as he did in the past, so it looks as if the audiences want that gag stuff handed on the screen and also as a stimulant to make them sing, for they didn't open up Sunday afternoon.

"Spanish Nights" has an entirely Spanish company of 11 people. The presentation is the work of Paul Ocard with the music outlined by Nathaniel Finston. It is in two acts, the first in reality a scene in "one" where there is some colorful pantomime and a duet sung by Nicolina and Hoyos. From the scene goes to a patio in full stage that is exceeding pretty. The greater part of the specialties are presented here. The first is a table dance by Anita well executed, although her taps could be slightly more distinct. This is followed by a Moorish dance executed by Asa Kass in a costume that was a little less if nothing more.

It looked for a minute as though Publick was on the job to vie with the Shuberts and Carroll in the matter of undressing.

La Nena in a Tambourine Dance followed and pulled down the biggest individual hit of the performance. She is small and works with lightning like speed and certainly does know what to do with a tambour. A trio of musicians with mandolin and guitar offered a specialty next with some vocalizing, getting a fair return.

A tango by Delma and Zanou (Continued on page 35)

EVA CLARK

Songs
16 Mins.; One
Palace (St. V.)

Eva Clark is the recent prima donna of the Ziegfeld "Follies," and played third in line of the name part in the short-lived "Mme. Pompadour" for Martin Beck. This is her vaudeville debut, as a single, accompanied and assisted by Dan Caslar, pianist.

Miss Clark is an exceedingly personable young woman, pleasant to behold, comparatively youthful, brunette and somewhat flashing in her deportment. Caslar is a crafty old showman, and works up her numbers both at the piano, where his one-man orchestrating is somewhat spectacular, and on his feet several times as announcer.

Miss Clark attempts nothing more "classical" than "Annie Laurie," and plays to the pop taste in ballads, featuring two of Berlin's, the hit number from "Rose-Marie," and several latter-day, transitory numbers.

She has a fine central register, fair low throat tones and only medium high range ones. She gives delivery to lyrics, plus her personal feminine charms, an item of no small consequence. She attempts no prima donna trick vocal stuff, no coloratura work or excessively altitudinous blowoffs.

For vaudeville she is an acceptable middle-of-the-bill artiste, no sensation, but pleasant and entertaining; her all-American, or practically so, repertoire, helps make her easy to like.

Lat.

3 GOOD KNIGHTS

Instrumental and Songs
13 Mins.; Two (Special)
Broadway (V-P)

Male trio in rural attire performing on a guitar, harmonica and banjo as the basic instrumentation. The banjoist is the versatile member, manipulating spoons in minstrel style, a washboard for a novel effect, saw and bow, and mumbling into a bottle for song accompaniment.

The guitar player sings a couple of times but he who mouths the harmonica sticks to his knitting.

It's not bad entertainment although the turn could slice off two minutes without doing drastic damage to itself. Some of the effects attained are interesting and the boys occasionally approach the "low down" warmth of the dance bands.

Spotted in the deuce the act acquitted itself creditably. A general store drop gave the country atmosphere, although a painted "stage door" on the reverse side, and still visible, somewhat offset the intended morale.

Skig.

O'CONNOR, McKEE and Co. (6)

Songs, Talk and Dancing
21 Mins.; One and Two (Special)
Broadway (V-P)

Along the flash act idea minus the choristers. Miss McKee dances, O'Connor sings, the Leslie sisters also sing, and Sidney Franklin is at his piano. O'Connor works very much like Charlie King. In fact his conception of a Charlot Revue number resembles King's rendition of the same item. But it doesn't necessarily mean he copied.

The well known Charleston, as done by a youngster, boy, pulled the act out of more than a shallow hole when it came time to finish. It's not what might be termed an applause turn outside of this youth. Miss McKee's outstanding contribution is a change of pace during her high kicking. She is not a pretty kicker, but the switch from slow (control) leg lifting to the rapid gyrations comes as something of a surprise.

The sister team confines itself to harmonizing and Charlestoning. Miss McKee sings fairly and O'Connor does nothing else. A nice act minus any specific wallop, other than that kid dancer.

Skig.

CLAUDE & CLARENCE STROUD

Songs and Dances
12 Mins.; One
5th Ave. (V-P)

Two prepossessing youngsters, twins, open with a double pop song followed by good buck and wing. A waltz clog is doubled next and finished with some hand-to-hand acrobatics.

Next a double eccentric dance which includes cartwheels, hand-springs forward and backwards. The pair are young, of good appearance and excellent athletes. The dancing is the high light but another song, if physically possible, could be inserted in the routine.

Surf fire early spotters for either vaudeville or picture houses.

Con.

CHARLOTTE

Skating with Ballet
20 Mins.; Full Stage
Stanley, Philadelphia.

Charlotte, former fixture at the Hippodrome, made her picture house debut in Philadelphia, at the Stanley last week with a novelty ice-skating act, supported by Marita and an Albertina Rasch ballet of 11.

In a full stage set Charlotte performed a few fancy figures and was then joined by Marita in a whirlwind jazzical dance that almost melted the ice.

In the front of the stage, on the apron, the ballet pranced out, garbed in skating furs and dance a la Tiller. The effect was rather more on the order of a snappy group of chorus girls than a ballet and received with correspondingly greater enthusiasm by the audience.

Charlotte and Marita then executed an Apache dance, with the regulation tumbles and gyrations and worked up to a sensational finale with dizzy dervish twirls.

Waters.

NAT MARTIN and His Orch. (7)

Hunter's Island Inn, Pelham, N. Y.

Nat Martin heads a snappy, versatile and generally entertaining dance septet, more than a novelty dance orchestra in that its solo specialists are corking entertainers with a fine flare for comedy, on their own terms. The tenor saxophonist, William Waxman, steps and clowns in great style, his vocal interludes in the novelty numbers clicking particularly. Al Simmons, the trumpet player who doubles violin, is another capable funster.

Martin himself is centrally spotted as the leader but not conducting from his trombone perch. A proficient instrumentalist, Martin gives his men full opportunity for individual play.

Buddy Lasher, pianist, sings, arranges and occasionally twangs the guitar. Jack Margolin is another string man, concentrating on the banjo, and also arranging as does Lou Martin, sax, featuring a nasty uke in a specialty. Milt Schlesinger at the drums commands attention ever anon with his xylophone interludes.

The band is primed for speed and novelty both as to its dance delivery and its versatility. On both ends, Nat Martin's orchestra clicks handily.

The band fits in nicely at the roadhouse. It has a recording reputation which is an asset. This unit also has a following because of a 16 weeks run with "I'll Say She Is," the Marx Bros. revue.

All in all, a likely unit for anybody's floor, roadhouse or cabaret.

Abel

ALICE HELLER

8 Mins.; One
Fox, Philadelphia

A hark back to the old favorite of the Lyceum and Chautauqua days was seen at the Fox last week when Alice Heller, billed as the Warbling Whip-Poor-Will, did plain and fancy whistling. The stunt was just old enough to seem new. Backed by a beautiful setting and with genuine merit in the performer, the number went over big.

The setting represented a scene in the Rocky Mountains, snow covered crags, with the shimmering blue lake and the fringe of trees and moss covered rocks in the foreground. Miss Heller affected the garb of an Indian princess. Her first whistled number was Cadman's "Land of Skyblue Water." She followed with the calls of a dozen or so birds and concluded with Friml's "Indian Love Call."

A refreshing interlude and very well received.

Waters.

DARE, STANLEY and HELEN

Comedy and Dancing
11 Mins.; One
American (V-P)

A turn easily remedied and made into a highly entertaining act for any house. Two men and a girl. Dare and Stanley open in rube make-up, using a nonsensical song and then into a comic dance. This looks great until Helen enters, when the familiar flirtation dialog is used. There it sags. The comedy borders too much on the low. Helen proceeds to do a solo dance and scores. Here the act picks up a likable tempo again.

The larger of the men is a peach of a tumbler and inserted the falling in a dance with his partner nicely. The dance went well and led to a strong finish.

Better than usual small time stuff in all departments but verbal comedy. Plenty of big time possibilities if the fault is clipped. On after intermission at the American.

PAUL YOCAN and Co. (3)

Dance Production
17 Mins.; One (2) and Full Stage
Stanley, Philadelphia.
(15)

This number probably represents a well trained and excellent dancing assistant advancing to the grade of a vaudeville production number. At the opening he comes into "one" to sing the announcement he is an artist working with a model. He is off, and the curtains part to disclose a set resembling a futuristic Oriental pagoda. To the right is a grand piano, rather inappropriately, but let that pass. The pagoda has a center transparency in which is posed a scantily draped girl. The transparency is shut off almost instantly and from its darkened curtains Evelyn Saether, as pretty a little nymph as ever kicked above her blond head. She and Yocan go into a dance routine with posings, leaps of the girl into holds by her partner.

At the outset it is evident that both man and girl have been well trained and have developed a real talent. Both have captivating lightness of step and that grace of movement that come only to the talented and well trained. The transparency now reveals the first model, but in Hindu costume. She comes down and does one of those classical dances, revealing that she is a better poseuse than dancer. She hasn't the airy flexibility of the other two. She is programmed as Eunice Schramm.

They go from here to a Spanish number, to what is apparently an interpretation of the Spirit of Jazz and end up, all three in a flirtation dance principally made up of Charleston steps.

There are items of great excellence in the act, but it has been framed probably by an over-anxious showman, on two pretentious a scale. It has so much production, so much effort to make itself big and flashy, that the real merit is overshadowed and in great measure lost.

They have tried to conjure a Morris Gest spectacle out of a good simple idea, at modest cost, and its appeal is lost.

YALE COLLEGIANS

Band
20 Mins.; Full Stage
Rivoli, Baltimore (Picta.)

The Yale undergraduate musical outfit began a transcontinental tour here. The 13 boys appear grouped in full stage. They are in suits braided in Yale blue, and have a fresh and pleasing campus manner. Their playing is professional, however, and well above the jazz band average. A reed trio and a saxophone solo are featured. About midway the boys play a grand opera medley unusually effective.

They close with a college medley of the Big Three, with Yale saved for the finale. The act is of a high order musically. It lacks the usual vaudeville features rapidly predominating in the usual band act.

A novel twist of the vaude type, something with a flash and yet in keeping with the high tone of the act, would not mar the turn and would give it the punch needed for picture house presentation.

As it stands, however, it is outstanding.

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"MARK-STRAND FROLIC"

Strand, New York

Best in this were the dances by the Caninos with the Strand's chorus, previously employed in the ballet of the same "Frollic" as lead by Mme. Klemova and M. Daks. No great effort in the ballet. The Caninos did two turns, with their final Spanish dance to American pop tunes. Class and flash dancers, the Caninos.

Opening was a pleasant little medley, "I Love Thee" (Grieg) sung by Emily Day in a pretty setting, hung above the stage. After the ballet were the Four Middles with Ben Blue featured among them, all in sailor uniforms, with Blue doing a "skating" dance aboard ship. Quite an illusion if you must think, but Blue's skating dance is nicely executed in an improved way if

JOE MARKS and Co. (2)

Comedy Sketch
16 Mins.; Full Stage
5th Ave. (V-P)

Joe Marks is from burlesque. He has been doing his Yid comic skit in vaudeville for the past season, mostly out of New York. Marks is a capable comedian, works hard and in his present act has assembled some sure fire bits, reminiscent of some of his former work in burlesque.

He is assisted by a good looking girl who does most of the straight work and a tall male who fills in acceptably.

Marks opens, carrying a jug wrapped up in baby clothes. He drops the jug for the opening laugh. A "hold-up" bit of nonsense follows and a comedy "kissing" bit next in which Marks becomes so "steamed" he climbs a drape hand over hand.

The double piano bit is used. Marks inveigles the male pianist to play from behind a screen at a signal while he fakes it on another piano in view. The mix-up in signals pulls more laughs. "I'll give you half," another bit with a burlesque genesis follows. Marks promises the male half of what he gets from the girl. She slaps his face and when his partner shows up for half, Marks crowns him with a baseball bat.

The girl and Marks go into "one" for "I bet I can make you say 'No I didn't,'" which was flimsy enough for the Palace last week where Frank Fay and Russ Brown did it as an 'impromptu' bit.

Marks is set for vaudeville.

Con.

FREEMAN and LYNN

Comedy
15 Mins.; One
American Roof (V-P)

One of those hit-and-miss combos. The man strives for eccentric comedy and is not certain in his characterization; the girl thinks she's cute, tries to act it, and muffs out.

In between she whistles, not once but twice while he hokes ineffectively. She could also coach up on her poise.

Abel.

REDFORD and WALLACE

Juggling
6 Mins.; Two
American Roof (V-P)

Two-man juggling combination. Conventional manipulation of props running from clubs to cannon balls with usual comedy by-play. One does straight to other's eccentric comedy which is derived from changing waistcoats and via make-up.

Bright family house starters.

Abel.

ROY SMECK

Banjo
10 Mins.; One
Fox, Philadelphia

Roy Smeck jazzed in an extraordinary fashion with a banjo, uke and mouthorgan at the Fox last week. His first was a medley of songs strummed on his uke with "My Best Gal" predominating. He then affected a combination of uke and mouthorgan with another medley. He concluded with several banjo selections, his "cap" piece being his imitation of two banjos playing simultaneously. This "one man duet" was a novelty that perplexed, intrigued and started the old applause.

Waters.

PEGGY ENGLISH

Pop Songs
6 Mins.; With Stage Band
Senate, Chicago (Pca.)

This girl has a neat recording tie-up which may be used as a drawing influence. Art Kahn used it at the Senate and it evidently impressed the customers. He announced her as an exclusive Brunswick record artist and stated that she would sing two of her latest songs as she recorded them.

Miss English isn't lacking in appearance, wearing her clothes the way they should be worn. She had on a flimsy pale green outfit that looked fine from half-way back.

Miss English has an excellent voice for the pop stuff and it carries unusual clearness. It tested completely from the last row in the Senate, which is a large de luxe house. There is enough of that subtle personality in her work to satisfy the most cynical customer, especially in her talk-choruses.

Heartily endorsed.

Hal

"HAUNTED" (6)

Comedy
18 Mins.; Full Stage (Special)
Broadway (V-P)

Supposedly a satire on all the mystery plays but without much sense to it and delving broadly into hoke to gain its end. The cast plays it indifferently, a colored chauffeur being the central laugh getting figure, while a feminine plant throws away her pocketbook and runs up the aisle for a finish when the "gorilla" starts to come down into the audience. Four men and two women comprise the cast.

A young girl must remain in a haunted house to gain an inheritance, but it turns into a dream. A weak structure upon which to hang the mysterious goin's on spotted by pistol shots, blackouts and screams. Not overly impressive at any time and a reminder of some English sketches which the British gallery-ites would undoubtedly give the "bird."

Scattered applause greeted the finale but the manner in which the "plant" thing was received disproved any avowal of those present being a "wise" audience.

The act is so constructed as to not interrupt any struggling brain.

Skig.

WIGGINS and WIGGINS

Dances and Songs
12 Mins.; One
American (V-P)

Man and girl, colored. Both excellent dancers, the man especially so.

Opening with the usual song, both go into a dance which promises speed. Promise made good. Man follows with solo dance, giving a lecture before each announced step. He calls attention to the fact that in executing the steps he does not use a wing. The lectures are too long and if cut shorter would add an advantage to some already clever stepping. Girl is peppy in both songs and dances.

The turn scored heavily in No. 2 at the Loew house and could duplicate most anywhere.

ESTHER FOUR

Acrobatic
10 Mins.; Three
American Roof (V-P)

Probably an offshoot, or rather a development of the Esther Trio, this act is foreign looking. Two couples, one much older than the other pair, suggests a family proposition.

The mature woman is not sufficiently svelte to make those bloomers and sparse clothing an asset. The elder man works throughout with a monocle adornment.

The rudiments for a snappy routine are present. The contortive, equilibristic and acrobatic specialties are fairly interesting but the 10-minute running time for a closing act is a bit excessive.

Interesting, albeit average either-ender.

Abel.

JAY MILLS

Singing and Dancing
5 Mins.; with house stage band
Capitol, Chicago (Pcta.)

A young, good looking song and dance artist, known extensively in this town through his extended run at a popular north side cafe.

Attired in a Prince of Wales outfit and carrying a cane, the juvenile fashion plate choruses a song and then breaks into his trick stepping routine. His tricks are fairly difficult and he does them so that they seem harder.

Lots of these song and dance boys around this burg but few put up as neat a front as this lad. Three bows and an encore at the Capitol.

A nice picture house attraction; and then into a comic dance. This especially with a stage band.

Simc.

PANTAGES WANTS 'NAMES' NOW 6 WEEKS THIS SUMMER ON COAST

Salary No Object Included—Circuit Continuing to Route Standard Vaudeville Acts—Loew's Also—Circuit Head Here Until Next Week

The Pantages Circuit has started a drive for "names," salary no object, for west coast summer bookings. The circuit can play a name, regardless of price, for about six weeks on the west coast this summer.

In addition future routing of standard acts for the Pan circuit continues unabated, with Loew and Pantages absorbing most of the former standard vaudeville turns that have been unsuccessful in coming to an amicable salary arrangement with the Keith-Albee or Orpheum circuits.

Both of the latter circuits have been reported as not interested in "names," but, according to information from former standard vaudeville acts, their non-interest extends to the entire standard class of acts unless they can be bought at "a price."

On top of this comes an announcement from the K-A publicity department that acts will receive heavy exploitation next season, much after the fashion used in exploiting feature pictures. Several acts have expressed themselves as more interested in salary than promised exploitation, pointing to the flop of the K-A special publicity department, which was supposed to give "office" acts a better break on publicity than acts not signed for long-term contracts or routed.

The Pantages deal with Warner Bros. (pictures) has been unusually advantageous to Pantages, according to report, Pan making a strong picture connection, in addition to several stands for his vaudeville.

Alex Pantages arrived in New York last week to meet his family upon their return from an extended tour of Europe. The western showman will remain in New York another week, outlining plans for next season to his New York booking staff, headed by Ed Bostock and Ed Milne.

"OLD HOMESTEAD" ACT

Bridgeport, Conn., June 22. The celebrated old rural play, "The Old Homestead," which made Denman Thompson famous, has finally reached vaudeville. A condensed version of the old piece had its premiere the latter part of last week here at Poli's.

Thompson's old role of Uncle Josh was played by Henry Horton, late star of "Cappy Ricks." The act uses 18 characters and the necessary quartet of soloists.

Nick Lucas Doubling

Nick Lucas will double from the Cafe de Paris, London, with a London production which opens abroad Nov. 8. Lucas has been booked through Reeves & Lamport and Leo Fitzgerald, his American representative, for a minimum of eight weeks with an option for 16.

Lucas' Brunswick recordings are very popular abroad and even more so in Australia which has precipitated demands from the Antipodes for the guitarist-singer.

Harry Weber Hurt

Los Angeles, June 22. Harry Weber, vaudeville agent, while en route from New York to his home at Chino, Calif., with his wife and children in an automobile, ran into a ditch, overturning his car and breaking his right leg below the knee.

No other member of the family was injured. Weber has his leg in a plaster cast and is using crutches.

SUMMER SUBSCRIPTION

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\$1.75—3 Months

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USHER-THIEF SENT TO REFORMATORY

Harold Walsh, 18, Stole from Several Theatres—"Flaming Youth," Said Mother Vainly

Harold Walsh, 18, usher in Loew's State theatre, and who had been employed in numerous other theatres until his thefts of dressing rooms were discovered, pleaded guilty to larceny in Special Session Monday and was sentenced to an indeterminate term in the reformatory. The plea of his actress-mother, Mrs. Rosemarie Short, of 192 Belleville avenue, Newark, N. J., that "flaming youth must have its fling" failed to impress the justices.

Walsh was arrested on June 11 after he had entered a dressing room of P. Laundres, musician, with Allen White's Collegiate (orchestra) then at Loew's State. He made off with Laundres' watch valued at \$49.50. The theft was traced to him and he admitted entering the room by forcing a window after climbing a fire escape.

Following his arrest, according to Probation Officer Jacob Lichter, he admitted he had committed thefts in numerous theatres where he was employed as usher, including the Palace and the Rialto on Broadway. He said he had stolen two other watches from dressing rooms at the State, including those of members of Roscoe Ails' act.

Lafayette, Buffalo, Not Discontinuing Vaude

Buffalo, June 22. There will be no discontinuance of vaudeville in connection with pictures at the Lafayette, an independent house, says M. Slotkin, its manager.

Mr. Slotkin makes the statement to contradict a report. He says the present policy of five acts with pictures will be held to and the quality of both increased.

Divorce for Mrs. Hanley

San Francisco, June 22. John Lee Hanley, vaudeville actor, was charged here with being as versatile in love making as he was in assuming new roles on the vaudeville stage.

The charge was filed by Mrs. Lillian Hill Hanley, who was granted a divorce. She said they were married in New York in September, 1920; that soon after her husband began to pay assiduous attention to one "Peggy." In 1923 she alleged he devoted his affections to "Pearl," and later still to "The Blond Bootlegger," and a certain "Dodo."

Mrs. Hanley told Judge Van Nostrand that she didn't want any alimony.

Pasadena Off Pantages

Los Angeles, June 22. Bard's, Pasadena, is off the Pantages Circuit. In the future this house for the four days which it has played vaudeville each week will have atmospheric prologs in conjunction with feature pictures.

The presentations will be staged by Jack Laughlin. The first one, current, is in conjunction with "Kiki."

The elimination of Pasadena will cause Pantages acts to go direct from Long Beach to Salt Lake, instead of laying off two days here and then playing Pasadena.

BIG TIMERS WITH LOEW'S

Collins and Peterson have been routed by the Loew Circuit opening July 5. Morris and Shaw, former big time standard act have opened for the Loew Circuit.

Both turns were placed by Sam Lyons.

Inside Stuff at Palace; Acts "Cracking Wise"

The talk of Times Square this week was the "inside stuff" pulled by several acts on the Keith-Albee Palace bill (straight vaudeville) Monday matinee with the "stuff" still "in" without cuts Monday night.

The bill included Johnny Dooley, Bert and Betty Wheeler and Frank Fay, with the comics doubling in and out of acts and putting on a comedy "living curtain" finish in which Johnny Dooley is handed a telegram.

Opening it Dooley remarks: "Can you beat that, they want me to take a cut at the River-side."

Wheeler responded: "Don't be a chump; you don't have to with all those big picture houses crying for acts."

Monday night the dialog was still in and the stained glass windows of the vaudeville cathedral hadn't cracked either.

Galloway Confesses to Murder of Chance Pal

San Francisco, June 22. Frederick D. Galloway, son of a Santa Cruz (Cal.) editor, former vaudeville musician and ukulele player claiming to have played vaudeville in the east, is under arrest in San Jose (Cal.) facing a charge of murder.

Galloway, 24, is accused of slaying Andrew Pashute, odd-job man, with an automobile crank. In a signed confession the accused said he met his alleged victim during a carnival of roses in San Jose and began palming around with him.

They started out several days later in Pashute's automobile and began a drinking bout. Galloway said he confided to Pashute that he was an army deserter. Afterwards he was sorry for his confession as he had a feeling that the other intended to turn him in for the sake of the reward. An argument started that ended in the death of Pashute.

When arrested Galloway was carrying the dead man's ukulele.

Mary Arnold's Divorce Suit Undefended

Waiving any and all alimony claims, Mrs. Mary McCabe Bentham, better known as Mary Arnold in the night clubs where she has officiated as hostess, is seeking matrimonial freedom from her husband before Justice Lydon in New York Supreme Court. It looks like a good break for the supper club hostess although Justice Lydon has formally reserved decision, as Bentham did not appear to defend the suit. Accordingly, a default decree may be entered in her favor as is generally the case in such litigations.

Bentham is said to be a disciple of the "sport of kings," his race-track experience including a Tifan "filly" in an 8th avenue apartment who figured as the dark horse in this matrimonial tangle.

Buddy Wallace, lightweight battler, testified as having accompanied Miss Arnold (Mrs. Bentham) on the raid on the 8th avenue flat.

Gus Sun Hunting

Springfield, O., June 22. Gus Sun left here last week, headed for the Canadian wilds where he will stalk bears and such things.

He is accompanied by Billy James of Columbus, Charles Olesen of Indianapolis and John Kohl, the famous lawyer of Ohio.

The party will be gone several weeks.

HITCHY RUNNING SHOWS

Los Angeles, June 22. Raymond Hitchcock has been signed by Harry Singer, western representative of the Orpheum Circuit, to officiate as master of ceremonies for four weeks, two at the Orpheum, San Francisco, and two at the local Orpheum. Singer also engaged for the coast houses Carl Hyson and Peggy Harris, who are now dancing at the Coconut Grove in the Hotel Ambassador.

Hitchcock opens in San Francisco June 26, while the Hyson-Harris combination opens here June 27.

MUSIC PUBLISHERS FORSAKE VAUDEVILLE FOR PICTURES

Feist's Paying Jake Kalvert \$20,000 Yearly, Record Salary—Better "Plug" and Audiences in Picture Houses—Vaudeville Traditional for Music

MARTHA GRANEY'S ABSENCE EXPLAINED

Death Reveals Dancer Disappeared from Stage Following Accident

Los Angeles, June 22. A petition filed in the probate court has lifted the veil of mystery which for 20 years has surrounded the disappearance of Martha Aubrey, dancer and vaudeville performer, who died March 27 under the name of Martha Graney.

The petition was filed under her legal name of Martha Graney. It stated that one night she fell while giving a performance in New York and struck her head. Following this accident she became afraid to dance and disappeared from the theatrical world, finally taking up residence in California.

Miss Graney was taken ill around Christmas, died in March, and her will provided that the \$1,700 which she had go to Dr. and Mrs. George Brinker, who were her only friends.

The will is scheduled for probate July 7.

Skeets Gallagher's Divorce Is Granted

"Skeets" Gallagher has been awarded an interlocutory decree of divorce from Mrs. Irene Martin Gallagher, who is on the coast with Pat Somerset, named co-respondent. The wife did not defend the action. Justice Dunn in Queens County Supreme Court accordingly granting a decree.

The evidence showed that on a raid at 4 a. m. on Aug. 15, last, on Somerset's Orange drive apartment in Los Angeles, the actor (husband of Edith Day) answered the summons to the door, attired in pajamas. The woman in the bedroom was admitted by him as not being his wife, and identified by Gallagher as Mrs. Gallagher.

"Skeets" Gallagher was remitting \$100 a week to his wife, who also had the use of the family car, the funds and the motor in turn being at Somerset's disposal.

Sheftell's in Australia

San Francisco, June 22. Joe Sheftell's colored revue of 10 people are sailing June 29 on the "Sonoma" from this port (Names under Sailings in this issue).

It's the first colored revue company to be engaged for Australia, Sheftell's going over under contract to the Williamson people.

Ukelele Ike in New Show

"Ukelele Ike" Edwards will join Ziegfeld's "Stop Foolin'." Edwards has been playing the motion picture houses at \$1,600 weekly. He is at the Mark Strand, Brooklyn, this week.

It is reported Ike's salary for the musical will be \$1,250 weekly. The Max Hart office placed the turn.

LOEW'S NEW B'KLYN BOOKING

The Loew Circuit will begin operating the Premier, Brooklyn, N. Y., July 5, and the former Keeney's Bedford, Brooklyn, July 17.

Both houses were recently taken over by Loew and will continue playing a split week vaudeville and picture policy, with vaudeville booked by Jake Lubin.

MINNEVITCH'S M. P. ACT

Borrah Minnevitch, the harmonica virtuoso, has a picture house novelty framed, with a harmonica band of 40 youngsters, all his pupils, for the picture houses.

William Morris is handling the attraction.

Minnevitch just closed with "Sunny" and the Club Barney in the Village.

Chicago, June 22. That the music publishers are switching from their traditional "plugging" policy of concentrating on vaudeville is evidenced by the recent signing of Jake Kalvert to put over the Leo Feist catalog in the moving picture theatres of the middle west. Kalvert is to receive \$20,000 a year, a record salary for the music trade.

The music publishers have gradually realized that they secure the biggest results via the movie houses because of the higher average attendance daily at a picture house as compared with a vaudeville, and particularly a straight vaudeville, house, and because of the manner in which the movie houses treat a number, and also through the larger range of audiences.

Paul Ash when, using a number announces it clearly by name, tells who wrote it, who published it, makes a play on the title, frequently, if he happens to know the composer personally, tells some anecdote and in general gives the publisher "a great break," and makes it so that everyone in the audience is certain to know what number has been played and almost as sure because of the method of impressing it to remember the title.

Organists, Too Similarly with the organists. A well-known organist like Jesse Crawford or Henri Keates will take a song and put it into animated cartoon form, using it as a theme for "gags" and "business" and getting the audience to sing it in the community singing interlude. All this is gilt edge publicity for the publishers who have been quick to appreciate the value of the newer field and to switch their main artillery from vaudeville to it.

Jake Kalvert had a great deal to do with promoting the Chicago cinemas as the publisher's paradise. He was in on the ground floor at the beginning, knows everybody and because he has never abused anyone's confidence enjoys the respect and friendship of men like Ash. While connected with Remlok & Co., Kalvert first attracted attention to his remarkable plugs. Later he went over to the Berlin firm but is said not to have received the proper co-operation, with Feist's quick to engage him when again available.

Kalvert will handle the entire middle western territory for Feist's new picture department.

Carrs Expect Heir

Los Angeles, June 22. Mrs. Alexander Carr, formerly Helen Cressman, now wife of the actor, is awaiting the arrival of an heir in October.

The couple were married in October, 1924. They have separated about 20 times since then, always making up after three to four-week lapses.

VAUDE BOYS 1st SHOW

Robert Sterling and Bernard Fein, independent vaude theatre operators, are taking their initial fling at legit producing, having taken over "An Ace in the Hole" from Walter Campbell.

Campbell had a cast tentatively set which has also been acquired with the production.

TOM MIX'S DAUGHTER'S ACT

Los Angeles, June 22. Ruth Mix, daughter of Tom Mix, is the latest addition to A.M.N. vaudeville. She opened Sunday at the Broadway Palace.

BILLY B. VAN

Featured in

"The Great Temptations"

Exclusive Management

Ed Davidow & Rufus LeMaire

1500 Broadway, New York

PACIFIC COAST CLUBS BOOK EXPENSIVE VAUDEVILLE ACTS

Six Large Clubs Around Santa Monica—Picture Houses Object to Orpheum Furnishing Bills for Them—West Coast, Inc., Angered by Opposition

Los Angeles, June 22. Los Angeles and its environs have gone beach club crazy. During the past year half a dozen clubs have been launched and built on the shores of the Pacific around Santa Monica. Each of these clubs has a large auditorium with a stage. It is the intention of the organizations to present vaudeville and picture shows. Picture houses feel that the clubs are trespassing. The same bookers who provide talent for the picture houses which play vaudeville are also serving the talent for the beach clubs. Last week the Edgewater, \$2-500,000 project, opened and for two nights presented a show which must have cost around \$4,000. It included Harry Carroll's Revue, Fay Sisters, Metropolitan Theatre Revue, with Eddie Peabody; the Berkoffs, Kosloff Dancers, Slayman Ali's Eight Blue Devils, Jack Laughlin and the ballet from the Denishawn dancing school. The Gables, another beach club scheduled to open next week, also plans to put on a mammoth show and revue for the opening week. Two other clubs in course of building have seating accommodations in their auditoriums for 1,500 each, and have stages planned big enough to house legitimate and musical productions. It is said those operating the clubs contemplate during the summer having at least four days of entertainment on the last half of the week, so that they can get their members to spend week-ends and entire days at the clubs. West Coast Theatres, Inc., resents this trespassing and is said will ask the association and Orpheum Circuit, providing talent for the two clubs, to stop it. It is said to be a violation of the booking contract between the two organizations.

KOSLOFF'S ENSEMBLE
The Alexis Kosloff Concert Ensemble breaks in at the Ross-Fenton Farms this week-end prior to a regular itinerary of the picture houses and concert auditoriums. The Kosloff dancing school pupils, augmented by a couple of dancing stars, comprise the act. The featured acts are Dario and Irene, and Easter and Hazleton.

THEATRES IN CONSTRUCTION

Baltimore—(4,000 seats) \$2,000,000. Howard street, north of Franklin. Owner, Stanley-Crandall Co. Architects, Hoffman-Henon Co., Philadelphia. Pictures.
Baltimore—(4,000 seats) \$3,000,000. Site not selected. Owner, Keith-Albee Vaudeville Circuit. Architect, Thomas W. Lamb, New York.
Buffalo, N. Y.—\$400,000. 4923-25 5th avenue. Owner, C. B. Realty Corp., New York. Architect, Eugene de Rosa, New York. Policy not given.
Canton, O.—(also offices) \$1,500,000. Corner Market and 5th streets. Owner, Loew's Theatre Enterprises, New York. Architect, Thomas W. Lamb, New York. Policy not given.
Cleveland—(also stores, offices) S. E. corner Superior, E. 9th and Walnut avenues. Owner, Walnut Realty Co. Architect, S. H. White. Policy not given.
Cleveland—(also stores, offices) \$250,000. 1166-74 Pearl road. Owners, A. Greenwald & S. H. Stecker. Architect, N. Pettit. Vaudeville and pictures.
Chicago—\$125,000. Monterey and Homewood. Owner, Fitzpatrick McElroy Co. Architects, Foltz & Brand. Policy not given.
Columbia, Mo.—(also stores, offices) \$250,000. 9th and Locust streets. Owner, company now forming, Dozier Stone. Architect not selected. Policy not given. Contemplated.
Hightstown, N. J.—(also stores) \$65,000. Owner, John & Mary Height Amusement Co., Inc., care architect. Architect, J. Osborn Hunt, Hunt building, Trenton, N. J. Pictures.
Indianapolis—(also stores) \$150,000. 3432 N. Illinois street. Owner, Oscar Markum & Son. Architect, Geo. V. Bedell. Pictures.
Iowa City, Ia.—\$100,000. Owner, James Hanlon. Architects, Vorse, Kreitsch & Kreitsch, Des Moines, Ia. Pictures and legitimate. Exact site not given.
Kansas City, Mo.—\$20,000. 31st and Raytown road. Owner, T. H. Brangham, 31st and Indiana. Private plans. Pictures.
Lincoln, Neb.—(also stores) \$60,000. O street, between 15th and 16th streets. Owners, Polson, Burkett & Leonard. Architects, Meginnis & Schaumburg. Policy not given.
Milwaukee—\$500,000. Farwell, between Ivanhoe and Kenilworth avenues. Owner, Mil. Invest. Co., Hy Weiss, manager. Architects, Dick & Bauer. Pictures.
Newark, N. J.—983-87 S. Orange avenue. Owner, Crafts Realty Co., care of architect, Frank Grad, 243 Springfield avenue. Value and policy not given.
Norfolk, Neb.—(also stores, offices). Owner, J. Koenigstein. Architect, E. L. Watson. Value not given. Vaudeville and pictures.
Trenton, Pa.—(remodeled; also apartments). \$100,000. Corbitt street. Owner, Harris Amusement Co., Pittsburgh. Private plans. New policy not given.

COAST BOOKING AGENTS FIGHT EACH OTHER

No Ethics Among Independents—Double Acts at \$6 Nightly—Singles \$3 or \$4

Los Angeles, June 22. It is "dog eat dog" among the independent booking agents around Los Angeles. There seems to be no code of ethics existing among them, with the actors suffering. Recently a man operating three theatres called on one of the better independent agencies here and requested that four acts be sent to each of his houses, where he was going to have a country store. The manager of the agency inquired how much he wanted to pay for the show. "Nothing," was the prompt reply. "You can send them out to me, and if they are any good I can get a line on the acts you are booking, then possibly booking a couple of times a week with you." The agency did not believe in sending samples out, so turned down the request cold. It is said, however, that one of the other agencies connected with a Chicago booking office when called upon by this man came through and sent the acts out. To date it has not received any contract from the manager. The war which in the independent agencies here has made it possible for the smaller houses to get doubles in some instances for \$6 a night, with singles reported at \$3 and \$4 a night.

FAKIR ON PERCENTAGE IN LOEW'S THEATRES

The Loew picture people think they have a "freak" wow attraction in Rahman Bey, the Egyptian fakir, and will play him on a percentage arrangement, the terms to be decided following the Loew's State, Boston, opening July 12. Hermine Shone, who is handling the fakir, arranged the percentage. The fakir will travel to Boston in a cataleptic state, entombed for two days, with the opening of the casket to be made a public ritual attended by medical and scientific investigators. A series of special morning matinees are planned for all the Loew houses, whereas the fakir will answer inquiries.

Low Leslie's Balance

Lillian Chapman, modiste, is asking for \$1,550 as a balance due from Low Leslie and his wife, Mrs. Irene Leslie. Both are at present abroad, Leslie as manager of Florence Mills' colored troupe in Paris. The action filed in the City Court admits payment of \$900 on a total bill of \$2,495 for hats and gowns, with the \$1,550 difference owing over a period from February, 1924, to July, 1925.

Miller-Patterson Engagement

"Skins" Miller (Miller and Mack) and Patty Patterson, chorus girl, with the Mark's Bros. "Cocoanuts," are reported as about to marry.

JUDGMENTS

Murray W. Garson, Inc., and M. W. Garson; Ritchey Litho. Corp.; \$1,219.50.
Nathaniel Lief; E. Blumenthal; \$1,999.96.
Eli Johnson; W. T. Johnson; \$27.95.
Winfield Scott; M. Wasilkoff; \$801.45.
Gene Sennett; Doctors Service Corp., Inc.; \$251.36.
M. M. Amus. Corp.; Travelers Ins. Co.; \$71.15.

BIRTHS

Mr. and Mrs. L. Ayres Mantell, at Melbourne, Australia, May 15, daughter. The father is of Mantell's Manikins.
Mr. and Mrs. J. W. Jesson, son, June 20, on the coast. The mother is Vivian Rich, film actress.
Mr. and Mrs. John C. Ingram, May 24, at their home at Rockville Centre, L. I., daughter. The father is manager of the Strand in that town; the mother was professionally Mildred Seavey (Seavey Sisters).
Mr. and Mrs. Louis Weiss, June 11, at Shore Road Hospital, son. The father is vice-president of Art-class Pictures Corporation.

THE DIARY OF JOE ZILCH

By WALTER WINCHELL
(Reprinted from the New York "Evening Graphic")

Walter Winchell is among the leading columnists on the New York dailies, writing a department every day headed "Your Broadway and Mine" in the New York "Evening Graphic." Mr. Winchell was formerly in vaudeville and also on theatrical weeklies before becoming dramatic editor of the "Graphic."

Occasionally in his department Mr. Winchell has written "The Diary of Joe Zilch," detailing the tribulations of a married two-act over the smaller circuits. Below is Mr. Winchell's most recent contribution on the same subject in the "Graphic."

The Diary of Joe Zilch (Of Zilch and Zilch)

Blackwell's Island.—Well, little diary, old pal, I suppose you will not be able to figger out why I didn't put nothin' in you for so long; but when you get a load of what worries I been through you will then realize what a rat honey I am. What I suffered, diary, I wouldn't wish on even my worst pals, not alone honey; but what I have wished on she who is supposed to be my lawfully wedded woman is what I have took a oath to do, even if I am sent to the electric chair, which will be worth what I will do to she who is made me what I am today.

Oh, diary, old pal, what I have suffered here since she went nuts and made me miserable you will never know, maybe. It all started last Easter on account of her wantin' I should cough up two bucks to buy bunnies for her sister's kids, who I ain't even seen, diary.

"For why should I have to give presents to your sister's kids?" I says in a sort of a nice way. "The way you talk, you would think Christmas is again here already."

"Oh, don't be a Scotchman!" she cracks back. "You're very comical," I says. "You should at least be original. I read that joke in Joe Miller's book, and after that in the Broadway columns."

"Nevertheless, you are cheap," she snorts.

"Ho, ho, ho! Get that, will you?" I says. "Get those big words she is springin' on me!"

"What big words?" she says, as if she didn't know what big words.

"Nevertheless is a big word, ain't it?" I says to her.

"It is an ordinary word. It isn't extraordinary, is it?" she says to me.

"There you go again," I laughs, "pullin' fancy words on I who know you never had any educated."

"Oh, don't be such a yap!" she cracks. "What has my vocabulary got to do with this argument?"

"Your what?" I says.

"My vocabulary, you fool! You don't even know what a vocabulary is, so why I am wasting my time talking in a foreign language?"

"You don't got no idear yourself, that's what. The first thing you'll find out is if Fanny and Fred ever hear you showin' off with such fancy words you will get a fine reputation as a high hat, that's what!"

"What has that all got to do with buying the kids some bunnies, anyway?" she says, sarcastic like. "You switched this argument, thinking I would forget what it started about."

Then she got gay and made a crack about my papa and my mama, diary, and if anythin' drives me crazy it is to make cracks about my family.

"If you have not lost your senses," I says, "you will stop where you are and not get too fresh, because I am burned up a little."

"Well," she says, as she gave me a look, "start bragging about your folks. Go ahead! Say one good thing about them that isn't a lie!"

"You are getting me all steamed up," I warned her. "You will maybe get your pictures in the papers tomorrow mornin', but you won't be able to look at them!"

"No kiddin'!" she says, and made a sarcastic laugh.

"I am not clownin', honey. I am serious. You can say what you want about me, but leave out the people what brung me into this world."

Then she riled me up some more by sayin' wise cracks, and before I knew it she was layin' on the floor with no teeth left, and here I am.

So that's why, little diary, old pal, the first thing I have took a oath to do when I get out, Friday, is to go around near the Palace, on 47th street, and ask the gang if they seen her. The second thing, I will grab her by the throat and throw up to her all the things I done, for her and how she gave me a deal; and the last thing, I will knock her so dead that she will never forget what a heel she was to me, who has slaved all my life to make her look nice and eat good like Keith acts.

Oh, diary, I know I am ramblin' along like a crazy man, but I guess I am nuts, anyway. It wouldn't be so rotten here only I am the only actor left now. They let out Dr. Pauline the other day, but he got a parole because he is got to go to the mountains, and so I am not having it so tough when I think of it. All I got to worry is another boll which I got. Another thing that worries me is what she is doing. Who she is hangin' around with, and where?

I only hope she ain't doing the act with nobody. If she had any sense she would be a regular guy and go to see some of the shows while I am here and write down any good gags she hears, so when I get out we can have a better act. But she is too dumb to think of such a fine idear. I'll bet she is runnin' around with a lot of no goods, drinkin' and eatin' or sleppin' late. A nice wife, nit!

When I look back to what I done for her is when I get the blues. What was she, anyway, before I took her and put her on the stage? What good did come out of it for little Joe? Nothin'! Applause, boloney—that's what! Who was it that when she needed a fur coat who gave her the \$35? Who was it that when she needed a operation, said to her, "No, you don't need it. It's all over matter?" Who was right? Me, again. Yeah, little Joseph, that's who! Sure, she would right away go to a hospital with fancy expensive private rooms and nurses, and—bing! the bankroll would be shot. But it was little Joe who saw in advance she didn't need no operation until we had finished the route. But what good is lookin' back over those happy days? What I have got to show for it now? The only thing I am tickled to death, even in my sorrows, is that I wasn't such a cluck to do what she asked last year.

She wanted me to split the salary with her because she says she was half the act. She says I should be big and stick her dough in the bank. I says "Sure I will stick the dough in the bank." So she says, "Put half in my name, in case you're killed by a automobile or somethin'." So I says, "I don't get killed by no automobiles because I look first where I am goin'."

So you can picture if I done what she wanted. Instead of having \$250 saved I would have only \$125! Not little Joey. Little Joey will have the whole \$250 when he gets out Friday because he wasn't no chump, and didn't bought no bunnies for relatives' kids, which, when I think of it, I pat myself on the back, believe me!

Shadow and McNeil in Film Houses

Tom Brown will open a one-week engagement at the Hippodrome, Buffalo, week of June 27. Alf Wilton arranged the bookings.

Shadow and McNeil open a tour of the picture houses at the Stanley, Atlantic City, this week, booked by the same office.

Colored Union's Officers

The Colored Actors' Union, with headquarters in Washington, D. C., has elected officers for the ensuing year as follows: President, Joseph A. Jackson; secretary, Telfair Washington; vice-presidents, Eugene Hootne, J. Henri Bowman and Sam Robinson.

'BIG TIME' AS DESCRIPTIVE TITLE PASSING TO OTHER CIRCUITS

"Big Time" Means Best Acts—K-A. Losing Trade Mark Through Quantity-Not-Quality Policy—Competition's Advantage in Wanting "Names"

According to all the signs, the trade-mark of "big time" will pass out of the Keith-Albee circuit next season, to be vested in the picture houses, Loew, Pantages and other circuits.

Constructing big time as meaning the best acts obtainable and not any number of acts playing twice a day, the K-A circuit, by concentrating on quantity bookings and ignoring quality except where salary limits are accorded to, has allowed "big-time" vaudeville to pass out of its hands into those of its competitors.

It is doubtful if the K-A circuit next season will have half a dozen stands where "names" will constitute the principal part of the programs, as against "just acts" or "just acts and pictures."

The Loew, Stanley (Acme), Pantages and other outside booking exchanges are snapping up the cream of the former standard big-time acts and routing or playing them currently.

Among showmen is a difference of opinion as to the wisdom of the K-A policy. The antes allege the circuit, with its small-capacity houses in the majority and years behind its competitors in its picture policy, cannot hope to compete successfully after divorcing itself from its former big-time prestige.

The pros think the policy a wise one in view of the fact that K-A drove acts to its competitors to such an extent most good acts have played everywhere in vaudeville at divergent box-office scales, thus taking the "big" out of "big time" once and for ever.

HIP'S NEXT POLICY

Rumors concerning the future policy of the Hippodrome, New York, were many and varied, following inside reports this week that Mark Luescher, John Schultz and the entire executive and managerial staff would be shifted to other channels and the house booked next season by Reed Albee, son of E. F. Albee, head of the Keith circuit.

The report concerning Reed Albee, who recently succeeded Schultz as booker of Keith's 81st Street, is construed as meaning the Hip will play a policy similar to the 81st Street next season, six acts and a feature picture, probably grinding at pop prices.

Luescher's desire to divorce himself from the responsibility of the Hip flop and to ally himself with the new picture department, following the K-A deal with Producers' Distributing Corp., is also reported.

The Hippodrome is reported to have lost money under the K-A banner, but is regarded as a real estate proposition. Bankers are reported as having been approached by the Albee interests as possible purchasers of the site for a hotel and office building. According to the story the K-A asking price was \$4,000,000 with the offer considerably under that sum.

Mary Reilly with Pantages

Mary Reilly opens this week at Toronto, preparatory to a tour of the Pantages Circuit.

B. & K. TAKE HOUSE FROM ASS'N'S BOOKINGS

Central Park, Chicago, Becoming Presentation Theatre—Ass'n Wanted Secrecy

Chicago, June 22. It is reported that Balaban and Katz will withdraw the Central Park theatre from the Association and will revert the house to a pictures and presentations policy with a stage band likely. It is understood that the Association is not booking any acts beyond July 18.

The Central Park became a split week combination house about a year ago and played the best acts available. It was a full salary house with Max Turner, manager, exercising careful supervision of the booking, seldom taking an act he had not seen in advance himself.

The Association is keeping the loss of the house a secret, meanwhile making efforts to dissuade the B. and K. people from running out on vaudeville.

Economy by Doubling

Los Angeles, June 22.

No longer will the Orpheum Circuit have relief managers at the local houses when the regular manager goes on a vacation. It is said the circuit is cutting down overhead by having one of their local managers take care of both houses, while the other manager is on vacation.

James McKowen, manager of the Hillstreet, is doing a double job this week, overlooking details of the Orpheum, while George Sackett, the manager, is away. When McKowen goes on his, Sackett will perform a similar task.

Carson and Shean Through

James B. Carson and Al Shean have wound up their vaudeville. Jim Carson is reporting to the Woods office for rehearsals in the "Potash and Perlmutter" show it is producing.

Chi Crowded—Get Set

Chicago, June 22.

Chicago will be crowded (conventions) for the next six weeks or so, with hotel accommodations hazardous unless reserved in advance.

Show people coming here are advised to wire in plenty of time for hotel reservations.

Show people unable to secure reservations direct may wire (prepaid) Variety's Chicago office, State-Lake Theatre Building, giving first or second choice of hotels, and Variety's Chicago office will secure accommodations for them, answering on the prepaid wire.

Variety's Chicago office is open daily (Sundays until 7.30 p. m.).

COLORED N. V. A.

Another meeting was held by about 100 or more colored theatrical professionals last week with the proposed Negro N. V. A. branch the sole topic of discussion. Bob Slater presided.

It is understood that the C. V. B. A. which has been operative for many years, will not be dissolved and neither will it be made a part of the colored N. V. A.

Among the main workers at this time in the proposed N. V. A. branch are veterans who are no longer active in stage work. Perhaps some of them will receive executive commissions that will be expected to round up the younger stage element.

TABS OUT OF WILLIS

Tabloid musical comedy stock was discontinued at the Willis, New York, last week, with the house going dark for summer.

Policy at the Willis is as yet undetermined for next season. To date the house has played every policy other than burlesque and mostly independent vaudeville.

K-A. SHAKE-UP IN BOOKERS

Delmar Advanced and Schultz Promoted

A shake-up in the Keith-Albee Exchange for next season concerns the promotion of Jules Delmar, booker of the Keith Southern houses, to a general advisory booking berth, assisting Eddie Darling, and the transfer of John Schultz, booker of the Hippodrome, to head booker of the Delmar houses, according to well informed sources.

Schultz, formerly assistant to Delmar, knows the southern territory. He aided Delmar in the booking of the Royal, Alhambra, 31st Street and Hippodrome in New York after the first two houses had become passe as straight vaudeville stands.

Delmar's handling of the books for the southern territory and the present desperate straits of vaudeville is believed to have decided the circuit's heads in their decision to allow him wider scope in which to operate. It is reported Delmar will have wide latitude in the selection of acts and will act in an advisory capacity, leaving the actual booking to the regular booking men.

Just how this will affect the "bar-gain bookers," if at all, is a matter of speculation among those in the know, but the appointment is said to be the first constructive effort the circuit has made to protect itself where material is concerned.

Raymond-Caverly in M. P.

Another of the old standard vaudeville teams has accepted picture house time.

Raymond and Caverly, recently reunited, will do the film theatres upon completing vaudeville bookings.

A S-S-S-S FOR LOEW'S

(Wanted to say Smash but couldn't)

JOE FRISCO

(IN PERSON AND ALONE)

INTERNATIONAL HUMORIST AND DANCING COMEDIAN

(Late Star of Ziegfeld "Follies"—but put that in small type)

SORTA LIKE MR. LOEW BECAUSE MR. LOEW SEEMS TO SORTA LIKE ME

(Just a suggestion for songwriters)

LAST WEEK (JUNE 14)—LOEW'S STATE, NEW (fine house)

THIS WEEK (JUNE 21)—LOEW'S METROPOLITAN, BROOKLYN, N. Y. (finer house)

MOST IMITATED MAN IN THE WORLD

(So They Know Me Before They See Me)

This time booked by SAM LYONS

INSIDE STUFF

ON VAUDEVILLE

Rita Rose went to Albany to argue her appeal in the James Montgomery reversal before the Court of Appeals but found the court had closed for the summer. However, Rita picked up some local publicity as the "Chorus Girl Portia." Miss Rose secured a verdict of \$5,000 against Montgomery for slander. It was reversed by the Appellate Division in Brooklyn, after Rita had argued for herself. She also appealed by herself to the higher court and will again appear in person.

Testifying before a Washington investigating committee last week, William S. Davidson, also known as William S. Caine, gave an account of his bootlegging career, during which he mentioned several banks and people as having known of the business he was engaged in; also assisting him.

In the reports Davidson said he had been in vaudeville and also pictures. A query to Variety's Los Angeles office brought an answer to the effect that neither William S. Davidson nor William S. Caine was known to the screen or stage colonies out there, and he is also unknown in similar New York circles.

The single Davidson of show business on the coast as far as anyone is aware is A. W. H. Davidson, well known in all playing branches. He is with now with the Duffy Players in stock in San Francisco.

Following "Caine's" testimony, he was taken into custody on a wired request from San Francisco police, who alleged a forgery warrant out there on a \$4,000 check.

The Keith-Albee offices are understood buying stock in Long Island theatres where there is stock for sale with Loew also taking a lot of the prize stands on the island.

Not long ago Fox had Jamaica sewn up. Now in many spots Loew has the inroad and where Loew does not plan to build a booking arrangement for both films and vaudeville is being made with some of the leading L. I. independent theatre owners and operators.

Keith-Albee is to be in Huntington, L. I., with the new house there. Meanwhile S. Schwartz is building in Huntington, with Loew expected to handle the program for the Schwartz house.

From Lancaster, Pa., comes a story that the Keith-Albee office got more than it could digest with its show policy there at the old Colonial. And atop the closing of the K.-A. house there rises the fact that the new Capitol, with its combined picture and vaude policy, is one of the reasons why the Colonial had to withdraw its policy.

What the fall may develop is unknown but so far K.-A. is said to have swallowed considerable conceit in the failure of the Colonial to outdo the Capitol.

Mrs. Miriam H. Wells, found shot to death beside the body of her husband, Robert E. Wells, in his Venice (Calif) apartment, was the former wife of Abe Hammerstein, son of the late Oscar Hammerstein.

Bookings are made in the booking office of Publix (Famous Players) for picture house attractions (stage) usually by the one in the office most familiar with the type of act under consideration. In this way the qualifications of the turn, also its previous salary (vaudeville or production) are under expert treatment. Producers of Publix presentations unless making the production on their own, do not fix salary when

engaging turns; recommending only what they want for their units with the booking completed in the booking office.

When Harry K. Thaw publishes his proposed book of memoirs, which, it is announced will deal chiefly with the events leading up to the slaying of Stanford White, one of the interesting chapters will be devoted to a screen writer and titlist, now in Hollywood, who, it is claimed, was the last girl for whom the architect expressed admiration on the night of his death.

This girl, then a fledgling of 16, fresh from the country, and quite demure and unsophisticated, was making her stage debut in "Mlle. Champagne," on the Madison Square Roof Garden the night of the killing.

White, it is alleged, became infatuated with "the new girl," and sent her a note, requesting a supper date for after the show. The girl, unused to the White Way life, spurned the message, likewise a second note; this despite the protestations of other members of the company.

During the intermission, the story goes, White approached the stage manager of the production and insisted he had to meet "the new kid." Before the second act was over White lay stark in death.

Thaw knew of the facts, and recently sent an emissary out to the coast to "dig up" the woman. She spoke freely but persists she never met White. These facts were borne out at the investigation following White's death.

Tubby Garron, ex-vaudevillian, ex-song "exploiter," is now a member of the Republican Party—by profession. Tubby, after hanging around the lobby of the City Hall Square Hotel, Chicago, for a long while discovered that the City Hall just across the street was better place to locate.

Just what Tubby's "in" is no one knows but it's whispered he's pretty big, so big that the boys on the street want him to incorporate. Whatever power he gets Tubby promises to use for the advancement of good government.

Shortly before a new musical recently opened on Broadway it is said a ranking vaudeville woman offered to appear in the show for two weeks without salary if necessary, as she wanted to be in the production for a special reason. Everyone seemed to know of the special reason, including the producer of the show, who sent back word that even nothing would be too much. It's a question, however, if the producer's exact reply as quoted here was conveyed to the disappointed single, who but shortly before had refused \$5,000 weekly in the picture houses.

About four years ago Wilmer & Vincent secured a most desirable location in Flushing, L. I. for a new theatre. Keith's got in on it with nothing started. The location is still there but without a theatre on the plot. Since there have been three theatres built in Flushing with the town now considered over-theated, while a new Schwartz house is to open in about six weeks.

On the billing for "Bunk," it read that N. T. Granlund was the author. NTG wrote a new book for the revue with nearly all new people in it headed by Jack Wilson, the blackface comedian.

Charles Judels has not left the employ of the Shuberts, as reported some weeks back. He is staging the sketches for the Shubert revues, having taken up that work as head of the department for the coming season.

MARRIAGES

Mario Di Polo, co-producer (with Emil Boreo) of "Mirage de Paris Revue," on Orpheum circuit, to Muriel Patricia Patterson, danseuse in the act, at St. Louis, June 12.

Joe Schuster, songwriter, to Mae Schwartz, non-professional, June 6 in New York.

Mlle. Paule Rolle, daughter of Mme. Rolle, owner of the Theatre Dejaset, Paris, and sister of George Rolle, general manager of Casino de Paris, was married last week to Edouard Reynaud, engineer.

Flore George, singer at the Opera Comique, Paris, has married Charles Yrondy, sculptor.

Carew Chaffin, authoress and playwright, to W. S. Cavendish, San Francisco architect, at Santa Ana, Cal., June 19.

ENGAGEMENTS

Allen Kearns by F. Ziegfeld. Garry Owen in "Square Crooks." Oscar Raglan as George Washington in "Freedom," spectacle by R. H. Burnside at the Philadelphia Sesqui.

Leona Beutelle for "Laff That Off."

Mae Janese as soubrette next season with Minsky Brothers stock at the Apollo, New York.

Sam Harris has completed his roster for the new version of "Step Along" which he will project over the Mutual Circuit next season. It includes Harry Jackson, Agnes Nichols, Hal Kitter, Nichols Sisters, Raynor and Kitty, Frank Dufrane, Elsie Divan and May Lorraine.

Houses Opening

Jack Linder has added four new stands for summer vaudeville, replacing others on his books which have discontinued vaudeville for summer or closed. With the additional houses it gives Linder 40 houses, including one-night stands, currently playing vaudeville and booked out of the Linder office, which the independent booker claims is the largest number operating he has held in several seasons at this time of the year.

The recent acquisitions are the Palace, Keyport, N. J., playing four acts Wednesdays and Saturdays; West End and Ronson, Newark, N. J., playing four acts Saturdays and Sundays, and Lido, Brooklyn, playing the same number of acts Wednesdays and Saturdays.

The Elmwood, Penn Yarn, Pa., reopened for summer this week, playing four acts of vaudeville on Fridays and Saturdays, booked by Jack Linder.

The Cohen houses, Newburgh and Poughkeepsie, reverted to its former vaude policy this week after three weeks' trial of alternating stock as a summer policy. The two companies rotating on a twice-weekly change business were operated by Al Luttringer. Both houses are now playing six acts on a split week booked by A. & B. Dow, who held them before the summer stock policy went in.

The Roosevelt, New York, booking direct previously, has switched over to the Jack Linder Agency. It plays a four-change weekly policy, with shows of four acts on Mondays, Wednesdays, Fridays and Saturdays booked by Frank Belmont.

The Douglas, New York, operating with colored vaudeville, is also being booked by Belmont. It plays four acts on a split week.

Joe Dealy, who has been operating a chain of upstate vaudeville stands on a one-night-stand basis, has added two new ones for summer, giving the circuit seven houses in all in Sullivan county.

Michigan Vaudeville Managers Association Ltd.

CHARLIE MACK, Gen. Manager
223 John R St.
DETROIT, MICH.
Booking Acts Direct

NEW ACTS

Freddie Johnson and Sammy Van Hurst ("Broadway to Dixie"), singing and dancing colored act. Johnson was formerly of Frankie and Johnnie.

Tudor Cameron and Ruth Davis, new "in one" act of comedy talk and bits.

Richard Burton with company of three people.

ACKERMAN & HARRIS

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MARKET, GRANT and O'FARRELL STREETS SAN FRANCISCO

ELLA HERBERT WESTON, Booking Manager

LOS ANGELES—426 CONSOLIDATED BLDG.

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OF VAUDEVILLE THEATRES

New York 226 W. 47th St.	Chicago Woods Bldg.	Detroit Barham Bldg.	Seattle Empress Bldg.	Los Angeles Lincoln Bldg.	Denver Tabor O. H. Bldg.	Main Office San Francisco Alcazar Theatre Bldg.	Dallas Mehta Bldg.
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A VAUDEVILLE AGENCY WHICH PRODUCES MORE THAN IT PROMISES. CONSISTENT, EFFICIENT SERVICE SINCE 1913

The Fally Markus Vaudeville Agency

1579 Broadway Lackawanna 7876 New York City

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General Executive Offices

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BRYANT 9850-NEW YORK CITY

J. H. LUBIN

GENERAL MANAGER

MARVIN H. SCHENCK

BOOKING MANAGER

CHICAGO OFFICE

604 WOODS THEATRE B'LD'G

JOHNNY JONES

IN CHARGE

WILLIE CREAGER

AND HIS ENTERTAINERS

LOEW'S STATE, NEW YORK

THIS WEEK (JUNE 21) AFTER A SUCCESSFUL TOUR

Thanks to MR. J. H. LUBIN and MARVIN SCHENCK

Personal Representative, MANDEL & ROSE

STRICT CONTRACT RULES FOR ACTS IN CALIFORNIA STATE

Labor Dept. Holds Meeting with Circuit Representatives—New Regulations in Effect Aug. 1—Contract Must Conform with Rules Promulgated

Los Angeles, June 22. Booking agencies and circuits bringing acts into California and giving them employment within the State must, in the future, insert a clause in their contract which will specify the exact time acts are to work within the state. Also, it must set the aggregate amount of money the acts will receive during that working period, as well as providing the route that the act will play while it is in California.

This is according to an agreement reached between Deputy Labor Commissioner Barker, and Lowy, representing the State Labor Department and half a dozen representatives of booking offices, who attended the conference last week, in the bureau here.

The plan agreed upon between the officials and the bookers is that a special provision be placed in the contract, or a special contract be made between the booker and the artist, which will provide all engagements in California comply with the employment agency laws of this state.

Such contracts will also provide that sufficient information and full routing directions be given the actor before any work is begun by the performer in the state. The contract must state there is to be no cancellation that the booker is liable and must provide other bookings if a cancellation is agreed upon or reimburse the actor regardless whether or not they perform the work.

Deputy Commissioner Lowy told the bookers that they would be responsible for any lapse of time under the contract which would prevent the actors from earning the amount specified and that if they wanted the other contracts accepted by the State Labor Bureau, which has arbitrary power to pass upon labor employment contracts, they must fulfill every obligation they make to the actor at the time of booking.

Details in Contract

All contracts must also specify the length of time in which the work will be performed, meaning in how many weeks the actual contract of the artist will be fulfilled to prevent loss of his time so that the actor can earn sufficient money for living purposes and transportation to the starting point. The Labor Bureau also wants the bookers to route acts so that they will not become burdens on the state, and that their route return them to the original point of booking.

In case that the contract of any performer is terminated, suitable provisions must be made for the transportation of the person to the place where they were booked from. It is also required that the contract given by the booking offices contain provision to call the attention of the artist to the Cal-

ifornia Labor laws regarding the employment of children under the age of 18 within the state. As a permit must be issued by the proper authorities before minors can be employed in theatres, the Labor Bureau has arbitrary power to issue these permits and in many instances where it has found theatres did not have the proper environment for the minor actors, it has refused to issue working permits. Summer vacation time is excepted.

Commissioner Lowy stated the present contracts issued by majority of the booking offices for theatres in this state are loosely drawn and have many loop holes which give both sides an opportunity to break them. He said the contracts must be so drawn to be used as to insure the artist specified engagements agreed upon at the time so-called "blanket" contracts are given them and that the work in this state must be given immediately upon their arrival so it can be completed within a short time.

He stated that the present form of contract which includes the V. Ass'n. (Orpheum) form would not be approved by his office.

Open Time

In case an act has no open time and is under contract to an agency that the agent give it permission to work for another agent or circuit during this lay off period with the amount of earnings to be the aggregate amount of the contract earnings which are guaranteed by the original agent, through whom they are booked.

Those who attended the meeting and agreed to meet with the provisions asked for by the State Bureau were Ackerman & Harris circuit, represented by E. H. Keate; Carl Walker, representing Pantages Circuit; Sidney Schallman, representing Bert Levy Circuit; William P. Byrne and Harry Miller, representing Ass'n.; Jean Melkielehn, representing Melkielehn & Dunn; M. D. Howe and W. H. Lollier representing West Coast Theatres, Inc.

According to the plans of Commissioner Lowy, it is expected the contracts with the new provisions in them will be used on and after Aug. 1. Following prosecution will take place on the part of the Labor Bureau against any circuit refusing to comply with the contract.

All circuits booking vaudeville which refuses to issue contracts not approved by the Labor department will be barred from doing business in the state.

Gersdorf Band Act Off

The Gersdorf Sisters and band act disbanded Saturday after playing the State-Lake, Chicago.

The three sisters, Ray, Elvira and Irene, will do a three-act next season.

INCORPORATIONS

Albany, June 22.

Nevins Amusement Corporation, motion pictures and operate theatres, New York city; 1,000 shares no par value; directors, Archie Weltman, Jay M. Eisenberg, Beatrice Zelenko; attorney, L. Friedman, all of 1540 Broadway, New York city.

Berford Amusement Corp. Same as above.

Eldor Theatre Corp., New York city; motion pictures; \$1,000; directors, Harry Joelson, 1175 Boston road, New York city; A. A. Costa, 1175 Boston road, New York city; attorney and director, Julius Joelson, 1650 Broadway, New York city.

Bischoff Levine Productions, New York city; motion pictures; \$10,000; directors, F. J. Goldberg, 1854 Seventh avenue; Samuel Bischoff, Nat Levine, 1650 Broadway; attorney, Oscar Lawrence, 285 Madison avenue, all of New York city.

Kayen Music Corporation, New York city; music publishers and general theatrical; \$10,000; directors, Joseph Nussbaum, 1475 Grand Concourse; Joseph Perlestein, 2015 University avenue; attorney and director, Charles C. Schwartz, 19 West 44th street, all of New York city.

East Rockaway Arcade, East Rockaway; public amusement place; 500 shares at \$100 each, 500 common shares no par value; directors, Edward and P. F. Bermingham, A. Eustace, all of East Rockaway; attorney, S. A. Darrow, Lynbrook.

Edwards Theatre, East Hampton; real estate, theatres, motion pictures; 60 common shares no par value; directors, Leonard A. and LeRoy Edwards, East Hampton; Charles Korn, 270 West 11th street, New York city; attorney, A. Loeb Salkin, 52 Broadway, New York city.

Leipzig Trade Fair, New York city; conducts fairs, bazaars and exhibitions; 200 common shares no par value; directors, Ernest A. Boettcher, 180 Loring place, Ellwood Colahan, 28 Grand place, both of Brooklyn; C. S. Stanley, 83 North Walnut street, East Orange, N. J.; attorneys, Colahan, Stanley, Foster & Knollenberg, 27 William street, New York city.

Mart Productions, New York city; theatrical enterprises; 100 common shares no par value; directors, Edward C. Raferty, Cecil Keller, Mae M. Lepp, all of 152 West 42d street; attorneys, O'Brien, Malevinsky & Driscoll, Times Square, all of New York city.

Bellport Corporation, Bellport, Suffolk county; amusement and bathing resort; 1,000 shares common no par value; directors, George H. Pierman, Everett M. Price, Arthur G. Lucas, all of Bellport; attorney, Ralph J. Hawkins, Patchogue.

The Convention Bureau, New York city; information bureau and booking agents for arenas and auditoriums; 1,000 shares preferred stock at \$10 each, 100 shares common stock no par value; directors, James Jutte, Francis T. Robinson, Broadway and 42d street; Dorethea W. Robinson, 100 Morningside drive; attorney, Beverly R. Myles, 17 East 42d street, all of New York city.

Amerton Hotel Corporation, New York city; contractors, conduct hotels and theatres; 500 shares preferred stock \$100 each, 300 shares common stock no par value; directors, W. W. Skinner, 114 Morning-side drive; M. L. Peterson, Hotel Narragansett, New York city; C. M. Leidner, Richmond Hill; attorneys, Orr & Brennan, 350 Fulton street, Brooklyn.

Fain Productions, New York city; theatrical; \$20,000; directors, Aaron Elngold, Mt. Vernon; Pauline Fain, Adaline Smalback, 1112 Avenue N, Brooklyn; attorney, Louis Muraskin, 110 West 40th street, New York city.

Lobby Display Frame Corporation, New York city; make frames

for theatrical display; 100 shares common stock no par value; directors, Edward Side, 57th street, Brooklyn; Jacob Cassler, Forest avenue; M. Merovitz, Home street, Bronx; attorney, Joseph Side, 261 Broadway, Manhattan.

The Van Dee Studios, New York city; give courses of instruction in vocal music and dancing; \$5,000; directors, S. M. Wollesen, 825 Madison avenue; G. C. H. Burns, 170 Broadway, New York city; A. A. Canfield, 1114 Lorimer street, Brooklyn; attorney, Arthur Johns, 170 Broadway New York city.

Ruby-Sterling Corporation, New York city; theatres and motion pictures; \$20,000; directors, Robert Sterling, 261 West 50th street; L. Ruby, 17 West 64th street, New York city; R. Fein, 636 Georgia avenue, Brooklyn; attorney, Samuel W. Phillips, 42 Broadway, New York city.

Barbara Hope Theatres, New York city; motion pictures; 100 shares common no par value; directors, Isidor Cohen, Samuel Mindlin, 700 West 179th street; L. P. Randell, 1560 Broadway; attorneys, Goldsmith, Goldblatt & Hanower, 1560 Broadway, all of New York city.

Heller, Leon & Reingold, Fleischmanns, Delaware county; hotels, restaurants and theatres; \$20,000; directors, Louis Leon, 2050 68th street; Murray Heller, 152 South 9th street, Brooklyn; Max Reingold, 309 East Houston street, New York city; attorney, Max Oelbaum, 1170 Broadway, New York city.

Amard, New York city; theatrical; 300 shares preferred \$100 each, 600 shares common no par value; directors, Gustav Blum, 556 West 140th street; Walton Butterfield, 27 West 44th street, New York city; Henry B. Forbes, 8313 21st avenue, Brooklyn; attorneys, Goldsmith, Goldblatt & Hanower, 1560 Broadway, New York city.

Authorized to Do Business in New York State

National Theatres, Wilmington, Del.; theatres and motion pictures; F. E. Nemix, president; New York city office, 1140 Broadway; 500,000 shares preferred \$10 each, 50,000 shares common no par value; attorneys, the company, Broadway and 40th street, New York city.

CONNECTICUT

Gem Theatre, Inc., Willimantic; officers: President, Samuel Camp-

ner, New Haven; secretary and treasurer, Bernard E. Hoffman, New Haven.

Directors and officers of the State theatre, at South Manchester, are the same as those of the Gem.

Arcadia Theatre and Realty Corp., New Haven; capital, \$50,000; to begin with \$5,000; incorporators, Joseph G. Abrahamson, Richard Abrahamson, Sonia Dressel, all of New York city.

Savin Rock Ride Company, Inc., West Haven; capital, \$50,000; to begin with \$5,000; incorporators, Carl Perloth, Mollie Perloth, A. A. Rice, all of West Haven.

ILL AND INJURED

Sig Fried of "Dancing Some" is seriously ill in Mt. Zion hospital, San Francisco, from the effects of an operation. He will be out of the act from eight to 10 weeks, physicians report.

L. N. Scott of St. Paul, recovering from a serious operation.

Percy Marmont, picture actor, discharged from Hollywood Hospital, following an operation for appendicitis.

Ernst Lubitsch, motion picture director for Warner Brothers, operated upon for gall stones at St. Vincent's Hospital, Los Angeles. Condition reported favorable.

Armand "Curley" Wright, picture actor, is at Sylvan Lodge Hospital, Hollywood, suffering from a fractured knee-cap.

Joe Goodwin, Chicago music plugger, was seriously injured Sunday in an automobile accident.

Harry Beaumont, booking manager for the Ascher Bros., Chicago, is confined in St. Luke's Hospital.

Lee Stafford (Stafford and Louise) is in the Cabrini Memorial Hospital, Chicago, recovering from a serious plastic surgical operation made necessary by an automobile accident. During the convalescence, Miss Louise is in New York completing arrangements for the new Stafford and Louise revue, opening about the middle of July.

Adela, theatrical milliner, was operated upon yesterday (Tuesday) at the Harbor Hospital, New York,

TIM O'MEARA

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A NEW SENSATION IN VAUDEVILLE

Direction ARTHUR J. HORWITZ

"Somebody's Lonely"

BENNY DAVIS
JOE GOLD

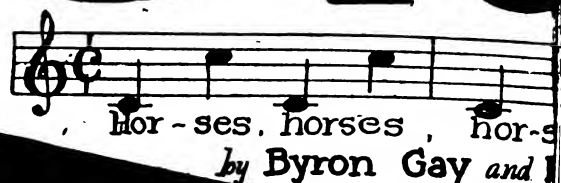
The Equi

"HORSES"

The Most Charming
Of All Waltzes!

"SYMPATHY WALTZ"

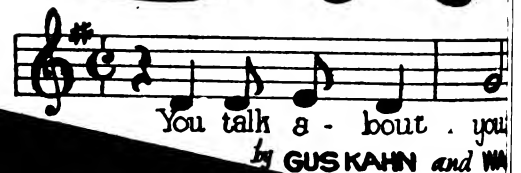
EDWARD
IRVING BIRD



Let's Talk "MY SW"

"Pretty Little Baby"

BEN BERNIE PHIL BAKER
SID SILVERS

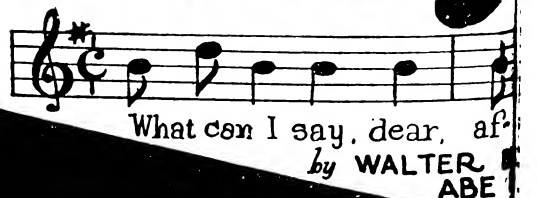


The Fox Trot "What Can I Say"

Another
"Doodle - Doo - Doo!"

"HI-DIDDLE-DIDDLE"

CARLETON A. COON and HAL KEIDEL



"You Can't Go Wrong
With Any 'FEIST' Song"

711 SEVENTH AVE.,

SAN FRANCISCO
995 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.

e Rage!

"What Good Is 'Good Morning'"

LEWIS and YOUNG
HENRY SANTLEY

SES"

Nut-ty ov-er hor-ses, hors-
chard Whiting

The Sentimental Fox Trot Ballad

"I NEVER KNEW HOW WONDERFUL YOU WERE"

JOE BURKE
DOROTHY TERRISS

About EETIE"

sweet-ie, stop talk-in
TER DONALDSON

YOU NEED "SOMEONE TO LOVE"

GEORGE OLSEN
EDDIE MILFEATHER
FRAN FREY

Ballad HIT/

I Say — I'm Sorry"

I say I'm sor-ry?
DONALDSON and
YMAN

Isham Jones's best Fox Trot

"MY CASTLE IN SPAIN"

featured in the new musical

HIST INC.

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LOS ANGELES
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PRESENTATIONS—BILLS

THIS WEEK (June 21)

NEXT WEEK (June 28)

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)
 Pathe (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 June

PARIS

Champs Elysees
 Saint-Grazer
 Rebia
 C. Smith Bros
 Alberte
 A Klein Fam
 1 Okabe
 Revue by Rip
 George
 Robert-Darthe
 Signoret
 Jane Marne
 Theres Denny
 Marion Ford
 Yvonne Legray
 Mrs Walker Gris
 Empire
 La Pia
 Jenny Golder
 O'Connor
 Margaret & Masie
 Allister
 Torinc
 Lord Alm
 Bertie Arnalins
 Chappelle
 Olympia
 Yvonne George

State (L) (28)

3 Londons

3 Abby Gris

M & A Clark

Ritz Bros

Hubert Kinney Co

(One to fill)

Victoria (L)

1st half (28-30)

Arnold & Florence

Sherman & Ryan

Will H Ward Co

Ashley & Sharp

Athens

Z & Sakonovskaya

Palace

Revue

Grock

Nina Payne

Dora Stoyva

Doris & Walker

H & Darswist

Frimas

Prezac

Maupl

Pierre Clarel

Max Berger

Fernando Jones

Louis Alary

C Fleury

Franklin

Berthe Lecomte

Napierka

Fischer Gris

Lillian Lucey

Olympie

Chester Kingston

Ray Sis

Della

3 Watsons

Bach

Althea

Raymonde Dedax

Helene Baudry

Johnie & Black

Onesime & Kid

Demine Russ B't

Les Gables

Stadium Tr

1st half (1-4)

Max & Gang

Rogers & Dorkin

Will H Ward Co

Ashley & Sharp

Allyn Mann Co

Delaney St. (L)

1st half (28-30)

Rathburns

Helen Moretti

Kramer & Breen

Brilliant & Hazel

Bison City

LaSalle Hagan & M

2d half (1-4)

Marlene Bros

Revel & Doreen

Rosale & Penny

Smith Hart Co

Harry Rose

Corradini's Animals

Grosley Sq. (L)

1st half (28-30)

Redford & Wallace

Rosale & Penny

Grosley Hamilton

Preston & Watson

Casper & Morrissey

Natalie Darnell Rev

2d half (1-4)

Reck & Rector

Mary Davis

Lloyd & Russell

Married Life

Rathburns

(One to fill)

Lincoln Sq. (L)

1st half (28-30)

3 Canadianes

Norton & Brower

4 Madcaps

MONTH OF JULY

PARIS

Empire
 La Pia
 Franco Piper
 1 Swifts
 Perchicot
 Ouyard
 Great Roulette
 Permanes Bros
 The Wines
 Les Melodys
 Windors
 Hunk the Mule

Olympie

Chester Kingston

Ray Sis

Della

3 Watsons

Bach

Althea

Raymonde Dedax

Helene Baudry

Johnie & Black

Onesime & Kid

Demine Russ B't

Les Gables

Stadium Tr

NEW YORK CITY

Capital (L) (30)
 Hilda Goodwin
 Gladys Rice
 Desha & Trisault
 Southgate & Dallet
 Wynne Reiser & L
 Joseph & Cammova
 Lovely Mary

Delaney St. (L)

1st half (28-30)

Rathburns

Helen Moretti

Kramer & Breen

Brilliant & Hazel

Bison City

LaSalle Hagan & M

2d half (1-4)

Marlene Bros

Revel & Doreen

Rosale & Penny

Smith Hart Co

Harry Rose

Corradini's Animals

Grosley Sq. (L)

1st half (28-30)

Redford & Wallace

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Preston & Watson

Casper & Morrissey

Natalie Darnell Rev

2d half (1-4)

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Mary Davis

Lloyd & Russell

Married Life

Rathburns

(One to fill)

Lincoln Sq. (L)

1st half (28-30)

3 Canadianes

Norton & Brower

4 Madcaps

1st half (28-30)

Londons

3 Abby Gris

M & A Clark

Ritz Bros

Hubert Kinney Co

(One to fill)

Victoria (L)

1st half (28-30)

Arnold & Florence

Sherman & Ryan

Will H Ward Co

Ashley & Sharp

Athens

Z & Sakonovskaya

Palace

Revue

Grock

Nina Payne

Dora Stoyva

Doris & Walker

H & Darswist

Frimas

Prezac

Maupl

Pierre Clarel

Max Berger

Fernando Jones

Louis Alary

C Fleury

Franklin

Berthe Lecomte

Napierka

Fischer Gris

Lillian Lucey

Olympie

Chester Kingston

Ray Sis

Della

3 Watsons

Bach

Althea

Raymonde Dedax

Helene Baudry

Johnie & Black

Onesime & Kid

Demine Russ B't

Les Gables

Stadium Tr

1st half (1-4)

Max & Gang

Rogers & Dorkin

Will H Ward Co

Ashley & Sharp

Allyn Mann Co

Delaney St. (L)

1st half (28-30)

Rathburns

Helen Moretti

Kramer & Breen

Brilliant & Hazel

Bison City

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Casper & Morrissey

Natalie Darnell Rev

2d half (1-4)

Reck & Rector

Mary Davis

Lloyd & Russell

Married Life

Rathburns

(One to fill)

Lincoln Sq. (L)

Gerald Griffin
Marion & Ford
(Three to fill)

HAMILTON, CAN.
Pantages (28)
V & H Falls
Emmet O'Mara
Jolly Juniors
Anthony & Rogers
4 Pashes

HARRISBURG, PA.
Majestic (K)
2d half (24-27)
Cowan & Walker
McCarthy & Moore
Keno & Green
Irene Ricardo
Ingenuess

HARTFORD, CONN.
Capital (K)
2d half (24-27)
3 Nittos
D Credo Art'ion Co
Buddy Doyle
Old Homestead
(One to fill)

HAZELTON, PA.
Foley's (K)
2d half (24-27)
Van Lane & V
Baker & Gray

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Joe Jennys 4
Oriental Fantasies
(Two to fill)

HOUSTON, TEX.
Majestic (It) (28)
Hong Kong Folies
Smith & Strong
Diehl & S. & McD
Marie Stoddard
York & King

HUNTINGTON, W. V.
Orpheum (K)
2d half (24-27)
Wilbur & Lyke
Maud Earl
Tulip Time
Furdy & Fain
Charleston Champs

INDIANAPOLIS
Lyrie (P) (28)
Martina & Martin
Potter & Gambia
Ernest Pollock
H Regal Co
(One to fill)

Palace (KW)
1st half (28-30)
Herbert Bolt 3
Armstrong & B'ndell
D'Arm'd & Hunt'n
Bender & Armist's
Whirl of Synco
2d half (1-4)
Clifford & Stafford
Bill Utah
Marietta Craig Co
G & M Moore
Stars of Tomorrow

JERSEY CITY, N. J.
Prestor's (K)
2d half (24-27)
Martins & Evans
B Sallow 3 Bits
Eddie Clark
Gray & Eldridge
(Two to fill)

State (K)
2d half (24-27)
Paul Kirkland
Norman Phillips Jr
Stanley & Birns
Sully & Thomas
(Two to fill)

JOHNSTOWN, PA.
Majestic (K)
2d half (24-27)
Bude & Blossoms
(Others to fill)

KANSAS C., MO.
Pantages (28)
Howard Sile
Grace Doro
Ravis & V K'tman
Nancy Fair

BILLY GLASON
Keith-Albee Circuit

Trovato
5 Maxellins

LINCOLN, NEB.
Lyrie (Pe) (21)
Cogert & Mottio

L. ROCK, ARK.
Majestic (It)
1st half (28-30)
3 Junetros
Stutz & Bingham
Lionel Ames
Saranoft & Co

2d half (1-4)
Dallas Walker 3
Will & Robyns
Eddie Hef Co
Allen 2

LOOKPORT, N. Y.
Palace
2d half (24-27)
Neator & Vincent
Kenny & Tate
Foxy Williams
Joe Delier
Alabama Land

LONDON, CAN.
Leew's
1st half (28-30)
LaRue & Dupre
Chas Morati Co
Dance Mad

2d half (1-4)
Bradus Erie Co
Roth & Slater
Folies Bergere Rev

Comopolitan Rev
Davey Jamison
Happy Harrison
Orpheum (21)
Clifford & Marion
Bob La Salle
LeMaire & Phillips
The Osteopath
Blossom Seelye
Theo Bekoff

Mary Wales has eaten 3,000 stalks of celery during three years consecutive work and still going strong.

HARRY MARY CARDIFF and WALES
Per. Add., 545 W. 164th St., N. Y. C.

MONTREAL, CAN.
Leew's (28)
Francis & Wilson
Jada 3
Gordon & Healy
Hosana & Grace
Carson & Willard
50 Miles Fr Bway

Imperial (K)
2d half (24-27)
M & B Marlow
Rice & Warner
Oakes Delour Rev
Monty & Carmo
Faber & Margie

MORSTOWN, N. J.
Lyons Pk. (K)
2d half (24-27)
Manuel
Jokers & Foster
Brooks Philson & D
J Kilpatrick Co
(One to fill)

MT. VERNON, N. Y.
Prestor's (K)
2d half (24-27)
Camille Birds
Joe Marks
Shirley Roth & R
John Hyman
(Two to fill)

NASHVILLE, TENN.
Knickerbocker (Pe)
(21)
L Barton Evans

NEWARK, N. J.
Bransford (Pe) (19)
Dixie Singers
Edith Clasper Co
Old Loves for New

Mosque (Pe) (19)
Caroline Andrews
Bernice Schalkner
Stella Dallas

State (L) (28)
Gaines Bros
4 Pepper Shakers
Billy Kelly Co
Prisco
Rosemont Troubad

Pantages (28)
Breakaway Barrios
White & Cline

THEATRE and SHOPPING DISTRICT
Moderate Rates
WIRE FOR RESERVATIONS

EMPIRE (K)
2d half (24-27)
J Miller & Boys
Ahearn & Lawrence
W Manthey Co
Winchill & Erlacoe
Myrt Herbert 3

NORWICH, CONN.
Strand (K)
2d half (24-27)
Gordon Bros
Louise Mayo
Lyle & Emerson
Nora Jane & Karl
(One to fill)

OAKLAND, CAL.
Orpheum (21)
Olsen & Johnson
Demarest & Collette
Harrington Sile
Maxine & Bobby
Webb's Entertain'rs
Surprise Party

OGDEN, UTAH
Orpheum (P) (28)
Seymour & Cunard
Wanda & Seal
Fleurette Jeffrie
Shannons Band

HERMINE SHONE
INCORPORATED
BOOKING EVERYWHERE

Picture Houses. — Productions
1560 BROADWAY, NEW YORK
Suite 906 Bryant 3995

Ray Wiley Co
Emperors of Song
Josepherson

Prestor's (K)
2d half (24-27)
Nible Spencer
Trodo 2
Hurst & Vogt
Grace Elder Girls
Healy & Cline
Sherwin Kelly
(28)

Al Tucker Bd
J B Stanley Co
Koklin & Gollette
Dixie 4
Genaro Girls

N. B'SWICK, N.J.
State (K)
2d half (24-27)
Day & Maxine
Ward & Diamond
Jack Manning
Ivy Rev
(One to fill)

NEWBURGH, N. Y.
Prestor's (K)
2d half (24-27)
Gardner Barne
Kempner Bay'd & J
Jack Golde
(Two to fill)

N. HAVEN, CONN.
Palace (K)
2d half (24-27)
Francis & Frank
Al P M
T & D Ward
Amalia Molina

NEW LOND'N, CT.
Capitol (K)
2d half (24-27)
Dias & Powers
Laurie Donner
Gifford & Holmes
Senna & Dean
Eddie Connors Rev

NEW ORLEANS
Orchestra (L) (28)
Dallas 3
Ross & Edwards
Louis Giam Co
F & T Sabini
Carson & Kane Rev

Majestic (It) (28)
Martinet & Crow
Sheridan Van & H
Laurie & Myra
Jones & Rhea
Ed Janis & Girls

NIAGARA FALLS
Strand (P)
1st half (28-30)
Dancing Franks
Tad Leslie
Dainty Marie
Welsh & Norton

OTTAWA, CAN.
Keith's
2d half (24-27)
Cahill & Wells
Betty Marlie & J
Hilton & Cheigh
N Schiller N Dancer
Bordner & Boyen

P'SADES PK., N. J.
(28)
3 Herman Bros
Powers & LeBuff
Pasadena, CAL.
Bard (P) (28)
Murand & Leo
Al Bernivici
Glee Club
Mahon & Cholet
Cyclone Rev

PATERSON, N. J.
Regent (K)
2d half (24-27)
Sully & Thomas
Paul Kirkland
All Wrong
Cunningham & B'nett
Al Tucker
Amelia

PHILADELPHIA
Fay's (P) (21)
Leonora's Jewels
Goed Straight
Howard & Ward
Jack Ryan Co
B & G Taylor
Shamrock Handicap

Fox (Pe) (21)
Frances White

Collins & Hart
Silver Treasure

Broadway (K)
2d half (24-27)
Ted Shaw & Sile
Demarest & Doll
H Faye & Co
Marrone LaCosta R
(Two to fill)

Cross Keys (K)
2d half (24-27)
Mack & LaRue
Raines & Avery
Earl Hall Co
Juva Maroni Co
(Two to fill)

Earle (K)
(21)
Great Santell
Francis & Wally
Earl Hampton Co
Spangler Hill
Robbins B'm's
Louis Mann
Dance Revels

Keith's (21)
Gabby Bros
Roger Williams
Kola Sylvia
Fulton & Parker
Douglas Charles
Ann Suter

RACINE, WIS.
State (Pe)
2d half (24-27)
Abbey Sile

READING, PA.
Rajah (K)
2d half (24-27)
Cowan & Walker
McCarthy & Moore
Keno & Green
Irene Ricardo
Ingenuess

RICHMOND, VA.
Lyrie (K)

HOTEL McALPIN
Tenth and Chestnut Streets
PHILADELPHIA, PA.

Modern — 10 Story — Fireproof
In the HEART of the
THEATRE and SHOPPING DISTRICT
Moderate Rates
WIRE FOR RESERVATIONS

Maker & Redford
The Sherwoods
Kramer & Boyle
A & E Prabelle

Alma Neilson
Boyd Senter
(Others to fill)

Nixon (K)
2d half (24-27)
Edith & Doris
H Downing Co
Werner & M Ann
A Gypsy Camp

PITTSBURGH, PA.
Aldine (Pe) (20)
Elsie & Paulsen
Charles Trampeters
Kendall Capps
Hemstreet Singers
The Penalty

Grand (Pe) (20)
Art Landry Orch
Ranson's Folly

Davis (K) (21)
Gibson & Price
Morris & Knoid
Flo Lavers
Bert Fitzgerald
Amateur W. L. Long
Goode & Leighton
(Two to fill)

Davis & Pell
Margit Hegedus
Coyne & French
(Others to fill)

Harris (K) (21)
F Wilbur & Gille
Francis & Hume
Lloyd Nevada Co
Caranas Barker Bd
Lester & Stuart
Nile & Mansfield

Sheridan Sq. (K)
2d half (24-27)
H & H Seebach
Barr & Lamar
Ann Clifton
Kendall & Martin
Herbert Sanderson

PLAINFIELD, N.J.
Oxford (K)
2d half (24-27)
Ivy Rev
Frank Farron
Gingher & Co
Day & Maxine
(One to fill)

PLATTSBURG, N.Y.
Keith's
2d half (24-27)
Irmanette
Emmonson Grant
(Two to fill)

SAINT LAKE CITY
Pantages (28)
Evans & Pures
Marcus & Booth
Stepanoff Dancers
Tom Kelly
Berlie Girls

S. ANTONIO, TEX.
Majestic (It) (28)
Alphonse
Empire Comedy 4
Homer Lind Co
V & E Stanton
Keller Sile & L

SAN DIEGO, CAL.
Pantages (28)
Camille 3
Frank Peggy Jones
Dancing Dorans
Harry Gribbon
Chappelle Gilda Co

SAN FRANCISCO
Pantages (28)
H & M Scranton
Angel City 4

CALM and GALE
Direction ROSE & CURTIS

PORTLAND, ME.
Keith's (21)
Dixie Hamilton
Morgan & Sheldon
Fisher & Hurst
Osaka Boys
Tom Smith

Burt & Rosedale
Hilton & Cheigh
Harry Thurston
Cahill & Wells
Bordner & Boyer
Paramount 5

PORTLAND, ORE.
Pantages (28)
Florence Seelye
O'Donnell & McK
Russell & Grier
Lander Stevens
Sidney Stein
Uyeno Japs

PORTSMOUTH, O.
Le Boy (K)
2d half (24-27)
Novelty Perettos
James Thornton
Karter & Komedians
Broadway Whirl
(One to fill)

P'GHETSE, N. Y.
Avon (K)
2d half (24-27)
Janton Sile
Lang & Holet
Burns Bros
Melissa L Eyck

Barber Sims
PROVIDENCE, R.I.
Faye (Pe) (21)
Michael Partl
Libby & Sparrow
Coughlin & Holmes
Cuarino & Cooper
Lawrence & M'nder
Fighting Buckaroo

Empire (K)
2d half (24-27)
Nin & Kabin
Hunter & Bailey
Walters & Howl'nd
Harry Lester & M
Crusoe Isle

RACINE, WIS.
State (Pe)
2d half (24-27)
Abbey Sile

READING, PA.
Rajah (K)
2d half (24-27)
Cowan & Walker
McCarthy & Moore
Keno & Green
Irene Ricardo
Ingenuess

RICHMOND, VA.
Lyrie (K)

HOTEL McALPIN
Tenth and Chestnut Streets
PHILADELPHIA, PA.

Modern — 10 Story — Fireproof
In the HEART of the
THEATRE and SHOPPING DISTRICT
Moderate Rates
WIRE FOR RESERVATIONS

2d half (24-27)
Jimmy Savo
Power's Elephants
Nevis & Gordon
Garrison Sile
Wilson Aubrey 3
1st half (28-30)
(Norfolk split)
Jack Norworth
Fraser & Putnam
Pasquall Bros
Keyhole Kameos
(One to fill)

ST. LOUIS, MO.
Gd. Cent. (Pe) (19)
Gene Rodemich Bd
Wells & Brady
Raines & Cady
Harry Harris
Chas Peters
Sweet Daddies

Miscouri (Pe) (19)
Bridal Veil Rev
Miss Nobody

State (Pe) (21)
Coon Sanders Bd
Penalty

St. Louis (O) (21)
Nervo & Knox
Colby Murphy Co
Regan & Carlin
McKay & Charlotte
Robert & Valle

ST. PAUL
Orpheum
2d half (24-27)
Sailor Boy
Foster & Peggy
Walford & Newton
Shapiro & O'Malley

SAINT LAKE CITY
Pantages (28)
Evans & Pures
Marcus & Booth
Stepanoff Dancers
Tom Kelly
Berlie Girls

S. ANTONIO, TEX.
Majestic (It) (28)
Alphonse
Empire Comedy 4
Homer Lind Co
V & E Stanton
Keller Sile & L

SAN DIEGO, CAL.
Pantages (28)
Camille 3
Frank Peggy Jones
Dancing Dorans
Harry Gribbon
Chappelle Gilda Co

SAN FRANCISCO
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H & M Scranton
Angel City 4

CALM and GALE
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Burt & Rosedale
Hilton & Cheigh
Harry Thurston
Cahill & Wells
Bordner & Boyer
Paramount 5

PORTLAND, ORE.
Pantages (28)
Florence Seelye
O'Donnell & McK
Russell & Grier
Lander Stevens
Sidney Stein
Uyeno Japs

PORTSMOUTH, O.
Le Boy (K)
2d half (24-27)
Novelty Perettos
James Thornton
Karter & Komedians
Broadway Whirl
(One to fill)

P'GHETSE, N. Y.
Avon (K)
2d half (24-27)
Janton Sile
Lang & Holet
Burns Bros
Melissa L Eyck

SELZNICK'S COMEBACK

(Continued from page 4)
is going to make good at all hazards. Inside, the crowd undoubtedly will welcome him back for L. J. was always a picturesque figure and generally pretty sure to start something when something needed starting.

No Telling
Just what is going to be done with the present product that A. E. has for release is a question, but L. J. will undoubtedly find a way to pull a large part of the chestnuts out of the fire. If he manages to do that there is no length that he cannot go with the banks already in the barrel, and if they do get their confidence established in Selznick as a "go-getter," there is no telling where he may land in the business.

In this particular case the banking group is one of the biggest in the land and they hate to have the mark on them of having been caught. The picture business looks like a lot of soft money to them, because a couple of big banking houses in The Street have been able to operate in the industry at a tremendous profit. They want to get a slice also and are ready to go after it any way that seems most likely to get them in the running. Selznick it is reported is already planning on issuing at least 13 Select pictures a year, reviving the old brand name (Select) that he had before.

It's L. J.'s one chance for a come back and the bet is that he'll make the most of it.

PUBLIX USING NAMES

(Continued from page 5)
super-houses controlled by the organization. The first series of revues produced under the direction of John Murray Anderson were successful at the box office, but as soon as the novelty of the revues wore off the houses began to slip back to former business. The reason none of the units was headed by "names" that carried box office personality.

Older showmen connected with the Publix were free in asserting the lack of "names" was hurting the box office. One of the most insistent that this was the case was Mike Shea of Buffalo, who stated that unless he got names from Publix he was going out and get them wherever he could, to make certain his beautiful new house in Buffalo was getting the crowds.

Franklin Certain
Harold B. Franklin one of the vice-presidents of Publix negotiated the deal whereby Gilda Gray was brought back into the fold and played the Rialto with her picture. The showing she made on Broadway at the box office seemingly was the convincer needed to prove that "names" were a necessity. Franklin always has been steadfast in the contention that it was "names" that would build box office stability. Katz seems to have been won over to this viewpoint and the present closing of two contracts with names and the carrying on of negotiations with several others would tend to show that the circuit is going after names from now on.

Two possibilities are mentioned as joining with Publix as presentation production directors. They are R. H. Burnside and Joseph Santley although contracts have not been closed with either. Anderson is to return on the job with a few weeks and will start on his first unit for the new season. Ned Wayburn will have at least one unit working for Publix next season.

The general idea will be to build up units around a name in the future and it is possible that some of the Anderson units may be headed by a box office attraction that can pull them in.

CHAPLIN-MELLER

(Continued from page 1)
will launch on her screen career here early in February. Chaplin is to write the story but has as yet not decided whether he will co-star with the Spanish artist. However, he will handle the megaphone. It is understood that a clause in the contract which Chaplin made with Meller will permit United Artists or Chaplin to exercise an option for similar money in case they want her further services. It is stated this clause was inserted at the instigation of Samuel Goldwyn who wants Meller to appear in one picture for him.

EDDIE HILL
TOURING PANTAGES CIRCUIT
Material: Ben Ross Riley Bros. Rep.

Geo Broadhurst
(Three to fill)
2d half (1-4)
Oliver & Grande
Rice & Warner
Reeves & Wells
(Three to fill)

TACOMA, WASH.
Pantages (28)
Aussie & Csech
Melva Sile
Ben Smith
Mazette Lewis Co
Love Bungalow

TOLEDO, O.
Evoli (P) (28)
Emma Raymond
Enna & Sigworth
Jay Kay & Girls
Emers'n & Baldwin
H Crowley Co

Keith's
2d half (24-27)
Lottie Atherton
Mary Cook Coward
Skelly & Heit Rev
Reeves & Wells
Walsh & Ellis
Crandall Circus

1st half (28-30)
Yokohama Boys
Zornain Farrar Co
Gerald Griffin
H & G Ellsworth
Marion & Ford
(Two to fill)

2d half (1-4)
Billy Puri Co
Elliott & LaTour
Freeman W'lace
Jinks & Anna
Robettas & Deagon

TORONTO, CAN.
Yonge St. (L) (28)
Royal Sidneys
Roland & Hopkins
Carr & Lloyd
Alla & Pullman
Roscoe Allis & Bd

Pantages (28)
Manning & Glass
Foley & Welton
McClure & W'lace
Morley & Anger
Sea Nymphs Rev

TRENTON, N. J.
Capital (K)
2d half (24-27)
Marvel & Fay
H Tebbine
Carle & Inez
Bernard & Marcella
Studio Scandals

Warren Doane, general manager of Hal Roach studios, returned to work after being in bed for several weeks from an injury to one of his feet.

STRONG OPPOSITION AGAINST CHELSEA LICENSE RENEWAL

Hearing Before License Commissioner—Decision Reserved—Priest and Civic Societies Protest—Vaude. Agents Testify for House

Civic organizations of the Chelsea district flanked by Father Thornton, pastor of the local Catholic Church, appeared before Commissioner of Licenses Quigley to protest against renewal of license of the Chelsea theatre, stock burlesque house occupying the site of the former Miner's Eighth Avenue, New York, which has been a veritable storm center since the several raids.

After hearing testimony on both sides for the application for renewal of license, shortly to expire, decision was reserved with expectations that a decision will be delivered the latter part of this week.

Father Thornton was chief opposer, claiming the performances of the stock were premeditatedly concocted to appeal to "the lower carnal and sex appetites of men."

Father Thornton's testimony was rebutted by Fally Markus, independent vaude booker, and Arthur Hunter, cabaret producer, with both claiming that shows at the Chelsea were within confines of regulation burlesque entertainment, and no more offensive than the average burlesque show.

Witnesses from the Police Department were also aligned on the opposition side, placing in evidence the previous conviction of 11 members of the company who were fined \$100 on conviction of having participated in an indecent performance. This case is being appealed.

Evidence Against
Although no inkling could be gained of the possible decision of the Commissioner of Licenses in the case, those attending the hearing claim opposing evidence against the burlesque stock, and particularly the conviction, would in itself be sufficient cause for the License Commission to refuse to renew licenses.

The Chelsea, which operated as a picture house until embracing the current policy, was taken over last autumn by Sigmund Solomon, who had been previously general manager of the Small-Strausberg Circuit, Brooklyn. The house was reconditioned and renovated for its present policy at a reported cost of \$40,000.

The burlesque stock had been successful until brooking police interference some months ago. Since then, the shows have been toned down and with business about average.

Prior to the hearing on renewal of license, several indignation meetings were held in the district with Father Thornton a prominent factor in all, which is said to have precipitated open hearing on application for renewal of license.

"UNCLE TOM" COMPLETE

Slim Williams has completed his cast for "Uncle Tom's Cabin" which he will operate on the Columbia Circuit next season.

The roster includes Ercell Sisters, Jack Ball, George Burton, Roy Cowan, Hal Merritt, Violet Mackey, Louise Byron Langdon, Chas. Newson, Cliff Ross, Bob Bramlett, Jubilee Four, Plantation Trio, Dixie Flyers, Charleston Strutters, Reid's Jazz Orchestra of 15 and a mixed chorus of white and colored.

The executive staff includes Harry Williams, press agent; Mike Morris, advance agent; Billy Barker, musical director; Frank Lockwood, carpenter; and Jack Parker, assistant electrician.

The book is by Joe Howard; music and lyrics by William Barker; with dances and ensembles staged by Jack Manning; scenery by Clirker and Robbins.

SEMON WITH FOSTER

Marty Semon left Niblo and Spencer Sunday and opened Monday with Billy Foster, the burlesque comic.

A disagreement concerning billing and salary is reported to have prompted Semon's withdrawal from the Niblo and Spencer turn.

"8 BELLS," IF REVIVED, MAY HAVE ORIGINALS

Reported that Byrne Brothers' "Eight Bells" would be a Columbia circuit show next season, John F. Byrne, the oldest of the original eight brothers, now living at Coney Island, says no sale had been made of the old Byrne show and that it remained his sole property.

There was an effort by Gus Hill to secure the comedy effusion for the stage but Mr. Byrne turned down his offers.

"Eight Bells" was operated and headed by the Byrne Brothers for 20 consecutive years. Of the original five Byrne brothers, three survive. Mike Byrne, the oldest, who died about five years ago, at one time served as chaplain of the Federal prison in Atlanta, Mike becoming a priest when quitting the stage.

Next comes John F., now living in New York; Andrew attached to a theatre in Greenwich, Conn. James, who lives on the White Horse Pike between Atlantic City and New York, and Matthew, who died in 1900.

A producing revival of the piece may see three of the original Byrnes in the show as John, Andrew and James are not against returning to the stage in a revival of the piece which made them famous.

"8 Bells" has been pictured, an independent proposition being accepted by the Byrnes and released in 1909.

Under no consideration, says John Byrne, would he agree to an out-and-out sale of the stage rights.

Mutual Lands Montreal, Dropped by Columbia

The Mutual shows will play the Gayety, Montreal, this season, the house having been leased by the Mutual after the owners had settled with the Columbia Circuit.

The Gayety last season played the Columbia shows, returning to the circuit after the Columbia had experimented with the stock burlesque. The house, due to railroad fares and the percentage, was a poor stand on the Columbia.

The Mutual shows play the Gayety after the Savoy, Syracuse, another new stand for the Mutual.

New Mutual Show

Rube Bernstein and Emmet Callahan have been awarded a franchise on the Mutual Burlesque circuit and will operate an attraction next season.

Bernstein has a solo franchise for a Mutual "Bathing Beauties," and will produce another one in association with the Mutual assistant general manager.

Bernstein is a former Columbia producer having had his own show "Bathing Beauties" on the Columbia for years.

FRIARS HONOR HERK

I. H. Herk, president, Mutual Circuit, was elected Prior of the Friars' Club Tuesday. The office is a newly created one.

The Prior in the absence of the Abbott or Dean functions as the business head of the club with equal powers.

Herk has been unusually active in the affairs of the club during the past two years.

Wardrobe Woman Seeks Divorce

Chicago, June 22. Attorney William F. Ader has filed suit here on behalf of Florence Dorris, wardrobe mistress last season with Joe Wilton's "Girl Club," who wishes a divorce from Elmer Dorris, orchestra leader with the same show.

Elmer was cruel she says, and jealous. He read amorous motives into her every innocent glance and she is not going to stand it any longer.

PETTY GRAFT FILM CRITICS

(Continued from page 1)

the conversation. Seemingly the old one of Bill Shakespeare about "protesting too much" even that far in advance might have been quoted to the girls.

On the other hand none of the men reviewers seem to take particular interest in the discussion. Perhaps they were too wise to let it be known that they had any qualms.

At any rate they were all there to beat the barrier, getting a look at the picture in advance, just another one of their little schemes. It gives them Sunday, the day on which the pictures usually open off. But even that is unfair to the public as well as the picture producer and the players in the production. None of these reviewers is competent alone to judge a picture in a cold projection room without music and an audience to guide. Possibly the reviewers do like it and when they do the chances are that the public won't and vice versa.

50-50 on Mentality

To give a general impression as to how the average managing editors of the various papers on which the flapper type of reviewers work weigh up their critics, one managing editor of a tab when asked is stated to have replied that their particular type of paper appealed to the average strap-hanging-gum-chewing flapper working in an office or shop and not possessed of any too great a mentality. "Because of this," he stated, "we have to have some one with about an equal lack of mentality to write for those minds. In these flapper writers we have just that."

"Of course, they take themselves seriously and assume that they are a power, but the angle that we have is that they are just about half-baked as the majority of our readers are."

Now that there is a reason for the flapper reviewer, let's to their mode of petty grafting.

A vicious circle among these youngsters is quite as flagrant in its operations as was the famed 'round table of dramatic critics that held forth at the Algonquin some years ago. Strange to say, some of these flaps also make that their headquarters.

It is the headquarters of a host of screen players and it is a spot where the writers have easy access to the celebs and near-celebs and thus gather news and manage to round up publicity clients for themselves.

That is one of their pet forms of petty coin, doing publicity on the side. Each one seems to have an understanding with the others that her clients are to be "taken care of" and in return each one washes the dirty little hands of the other. Thus they have an endless chain within their own ranks.

Screen actress or actor once approached who does not "come across" heavy is their cross for the circle is "on" them. There are two ways of coming across, one the hiring outright to do publicity or otherwise to make presents. If neither is done the designation is "hi-hat" this or that. One well known vamp of the screen as well as also one of the biggest woman drawing cards the silent drama has been treated to that appellation at the hands of one of the flaps who seems to be the prime mover and high priestess of he cult.

Critic Liked Wrong

This particular reviewer tried it on with a rough and ready director from the coast not so long ago and the result was that she was treated rough. He put her just where she wanted to be put, and how! He is a good looking two-fisted guy and wouldn't stand for nonsense. Result was that his cave man tactics won a friend for him, if not an admirer.

Another of the flaps was on the scene to "do a story" when a certain ingenious lead who is starred was brought from the coast. The publicity department had arranged for a tieup with a cloak and suit house and the star was to pose in a series of gowns. That is what she was doing when the flapper reviewer appeared on the scene and immediately began to admire the dresses the star was trying on before the camera. One gown in particular she mentioned and so insistently that finally the press agent sought out the head of the wholesale house, buying it and giving it to the young woman with the com-

pliments of the firm for which he was working.

Result—corking interview for the star and the chances are a little good will created for the organization with the flap.

Giving Old Clothes

There is one rather mature reviewer on one of the big dailies of whom it is known that the direct way to a good notice is to line up the middle-aged girl that like to appear young, and dash about with young men on the staff of her paper, and stake her to a few of the star's castoffs.

One star sends all of her evening gowns to this writer and is always sure of a break. Incidentally, this reviewer manages to have some of the youngsters in the office where she works do picture stuff on the side. Right now she seems to be managing one of them who is doubling.

Reviewers on Payroll

One producing and distributing organization keeps a regular payroll for newspaper reviewers. This is one of the companies that turns out a popular-priced-type of film that usually plays what is termed as "the Shot-gun houses." All over the country its payroll is said to extend and the average price of "buying" a movie critic is from \$5 to \$15 a week.

In this particular case it means that it is building up some box office value for the exhibitor, as well as good will for product, and possibly it isn't so bad when the producer wants to send it along to some of the boys and girls in the small towns. But when the hold-up is practiced right in New York on the big Metropolitan dailies things are getting rough and tough.

One of the men on a fairly high-brow paper in New York takes himself seriously as a prospective title writer for the screen. He is in earnest about his ability to grind out the stuff that the fans would like to read. One company "got him" as a title writer and he was slipped \$500 for the job. Three of his titles were used and they only so that the producer didn't want to appear as though he was "buying" the reviewer outright.

Not so long ago a movie critic who fancies himself a picker of future stars, ran a rave in his department over a novel by an American author, stating what a great picture it would make. The novel had been turned down by one of the companies but a far-seeing executive who happened to be on the coast at the time, got hold of the rave of the reviewer, ordered the novel bought and then had a letter written to the reviewer congratulating him on his foresight in picking screen material, and asking him if he wouldn't oblige by preparing a treatment of the story.

Asked Too Much

Would he oblige! Negotiations were started. But this reviewer was smart. He wasn't going to sell out cheaply. He was offered \$20,000 to do the treatment if accepted, but he said "nothing doing." His price was an advance with the acceptance of the commission. The offer made him was \$5,000, but he held out for an advance of 50 per cent. of the price to be paid for the accepted story and was left out in the cold.

He told friends that he knew what he was about and while he would have taken the \$5,000 he felt that he was important enough to get \$10,000, because he knew that the first payment was all that he would ever get, as he knew himself he was incapable of ever handling a treatment for any picture. Yet he is known as one of the most consistent non-pickers of hits and failures when they are shown on the screen.

There is one angle the petty grafting reviewer has that affects the exhibitor of the country at large; that is when notices are swayed for coin or some little gift those notices are played up in the subsidized trade papers as the opinions of the "Great New York Reviewers," and the exhibitor is expected to be swayed by the comment they make on a picture.

Different If a "Client"

Another angle and this is a most vicious one as far as the screen players are concerned, and in particular applies only to the flapper ring of reviewers, and that is if they do not like the way a leading man has his hair cut or wears his necktie, or a leading lady does not wear the kind of slippers and lingerie that they think she ought to have,

DANE'S LIBERTY STOCK MAY BECOME CIRCUIT

St. Louis Organization Passes 100th Week—Increased Capacity to 2,300

St. Louis, June 22.

Oscar Dane's Liberty Music Hall stock (burlesque) may become the apex of a stock burlesque circuit. Mr. Dane is reported working on that line with financial support and contemplates an eastern invasion, it is said.

Dane's Liberty stock has passed its 100th consecutive week. The house has a present capacity of 2,100 and intends adding 240 more seats. A new lease of the house for 20 years has been taken by Dane, who claims a highly increased rent, from \$13,000 to \$39,000 annually.

Dane makes an odd assertion in the face of so many claims of innovations, originations, etc. He says the Liberty brings nothing new to amusements but merely goes back 30 years in its policy. Another claim by Dane is that the Liberty is playing to one-third women.

Mutual's New Houses; 36 Full Week Stands

New stands on the Mutual Burlesque route for next season will include the Gayety, Montreal; Empire, Chicago; Berwood, Omaha; Grand, Akron; a house in Paterson, N. J., and the Savoy, Syracuse.

The circuit will consist of 36 weeks, all full week stands except routes numbers one and two, which are two weeks of one-nighters.

they are apt to pounce on he or she and "fry them to a crisp" except, of course, if they happen to be a "client" of one of those in the ring.

The petty grafting of those who are indulging in it should be wiped out by the papers themselves so that the self-respecting, on the square reviewers of films (and there are some even in wicked old New York), is able to look his fellow-man and even picture producers in the eye and be able to say, "Go to —" but they won't be able to as long as the petty grafters are permitted to ply their trade.

And to the grafters themselves there should be a lesson in the fate that befell one of their own when he fell from grace and permitted a press agent to write his notice for him, while he was "stewed" in the back of the theatre. In this instance his payroll checks from a couple of the Broadway picture houses continued to come in after he had gotten the gate and the heads of his paper had it over him like a tent. Not so long ago he was wandering up and down the line looking for a job.

John J. Daly's comment

In speaking of motion picture reviewers in general John J. Daly in his column in last Sunday's issue of the Washington "Post," said:

"Speaking of reviewers, the motion-picture houses are those that fare worst at the hands of the press. Yet the people call the newspaper offices every now and then to learn if this or that picture is worth while; if it has been reviewed by the experts and found wanting, or if, as the public may believe, a press agent reviewed the film or, mayhap, the office boy."

"The trouble with reviewing motion pictures is that, as yet, there has been no standard set; as in straight dramatic criticism. Or, if there has been a standard attained, professional reviewers have carefully hidden their secret, letting no one but themselves have benefit of comparison. What is meat for one man in the movie hall is poison or anathema to another. What the highbrow likes, the lowbrow carefully spurns, and what the general all-round public calls for, no one with a flair for the artistic would admit liking. So it goes, mob taste predominating."

"It would seem the better part of valor for motion picture reviewers to come away from the cinema palaces with an impression of what the audiences cheer for and not what they themselves, in person, like or dislike; with a summary of what the public acclaims and not what an individual thinks the public should have; though this, necessarily, would bring about a continuation of the evil most lovers of the screen are trying to remedy."

JUST PASSING ALONG

By DOROTHY PADDACK

Tipping "Unbelievers"

Only a group of young writers and artists would have the courage to do this sort of thing. In a vegetarian place in the upper Fifties they serve in exchange for their meals. They will not accept tips. They tell the customers so. But there have been a few vegetarians who have doubted this, and have left tips anyhow, and their moneys have been framed and hung in the hall with this explanation beneath: "Donated by the Unbelievers."

In a Madison avenue shop is a woman clerk who was once in the social register. Her husband gambled away their money. The owner of the shop knows who's who. She never calls upon Mrs. Has-Been to serve her former friends. Only the out-of-townners receive her attentions.

Antique Lamps Highly Rated

Two of the largest and smartest stores on Fifth avenue are offering stained glass oil lamps for sale at \$62.50. They are exactly like the attic junk grandmother used to give the children for their playhouse, at the end of the grape arbor, with this injunction: "Don't ever let me see that old lamp again."

Combined with a parchment shade and an electric bulb, the Fifth avenue lamps may be different, and that difference may account for the price.

This sign hangs over the door of No. 1 Patchin place:
"Ring Bell; Don't Kick Door."

Lonely Ladies at the Aquarium

Two lonely ladies at the Aquarium these days and something should be done about it. The bust of Jenny Lind standing in a niche of the wall; and that quick-change artist, Queen Trigger-Fish from the West Indies, are completely discouraged.

Each has had her fling at holding an audience spell bound. Each feels neglected now. Queen Trigger-Fish admitted that there was a time in the tropics when all she had to do was to hove in sight and draw an audience. This public, interested in her remarkable talent for changing her color at will, inspired her to make several quick changes. She would begin in a vivid yellow body with deep blue rings about her gills. In the flash of an eye she would go all yellow, then all blue. Then, she would decide to have a blue body with yellow rings, and then dress all up in pink, with here and there a dash of blue. "Those," wept the Queen, "were the days!"

Jenny Lind knew this 120-year-old building before there were fish as rival attractions. At that time, it was called Castle Garden. Prior to that it was Castle Clinton, and back in 1807 it was Southwest Battery. The eyes of the Jenny Lind bust look toward the embrasures of those old guns and the thickly walled ammunition rooms as proof of a day when Big Things were staged here. The Prince of Wales was entertained in this building, and back in 1824 a grand ball was given for General Lafayette.

Of course, the real enthusiasm of the Jenny Lind memory is that glorious night, September 11, 1850, when she made her American bow under the management of P. T. Barnum. The total receipts for that premiere of the Swedish nightingale were \$26,238.

LADIES OF THE ENSEMBLE

By ROSE ADAIRE

Ethel Dale won first prize for the prettiest legs at a hosiery display. She has been engaged to do all of Dorothy Knapp's sketches in the road company of "Vanities." Bobby Meridith, "Vanities," was second and Marion Dale of "Bunk" third.

Charlotte Corday is with "Great Temptations."

Olivette Florentine has left the Silver Slipper revue and gone in for housekeeping with her recently acquired husband.

Gertrude Crouch and Peggy Shannon have left "Vanities."

Frances Norton, Marion Dowling and Renee Laurie had Madeline Killeen's sketches divided among them. Miss Killeen was ingenue and left "Vanities" to go in the "Bunk."

Lyn Dauer is doing an eccentric specialty in the Silver Slipper revue.

Rita Royce has entered into many contracts but none as serious as the one she will sign in September. She won't tell his name. Maida Palmer signs up next week. He's a broker.

Ann Ecklund is in Atlantic City at Beaux Arts in Bobby Connolly's revue.

Flora Watson has gone home to mother in Cleveland for a two months' vacation.

Marcia Bell will soon vacation at her home in Boston.

Yvonne Grey has acquired blond hair and more weight since last season.

Jane Daniels and the Cardell Twins are rehearsing with "Hello, Paris," Rufus Le Maire's new musical.

Anita Banton, "Vanities," is taking piano lessons.

Mickey Seldan has a bungalow at Coney and commutes.

Eleanor Brooks has been extremely sad this past week. Her puppy was run over.

Diana Hunt is very proud of her-

self. She has accomplished a triple buck.

Ripples Couvert is making use of her spare time at the Carroll theatre by making underwear.

Dorothy Arden has gone to Michigan, her home, for the summer.

Ester Morris, who married a wealthy Chicago doctor, is now in Germany meeting the in-laws.

Hazel Patterson is with "Cocanuts."

Six cute kids are with Gilda Gray at the Rialto theatre in the prolog. They are Zella Maynard, Shirleen Doyle, Audrey Lainiere, Doreen Pastor, Mildred Wolford and Jola Mendez. They will leave for the coast after Miss Gray returns from a vacation in South America, for which she sails in about two weeks. They will also appear in her new picture.

Maryon Dale is being replaced by Blanche O'Brien in the Silver Slipper Revue.

Batty Pascu is with "The Merry World."

Isabelle Bennet has joined the Cafe de Paris Revue.

Dolla Harkins is with "Cocanuts."

Hope Minor is vacationing and devoting her time to study. She entertains occasionally at a country club in New Jersey.

Ada Winston, who was with "Sweetheart Time," is in Atlantic City at the Beaux Arts.

Woody Lee Wilson is at the "300 Club."

Everyone is asking what has become of Betty Vane? Where in the world do these girls disappear to?

A new way for bemoaning one's fate among the chorines is to sing "Mammy" which many are doing after summer cuts and shows closing.

Flo McFadden is getting a long, doing bits in "Gay Paree" on tour.

Delores Griffin is entering vaudeville as ingenue.

Jerry Evans is understudy and has been appearing for Beryl Halley in the Silver Slipper Revue. Miss

CHANCE IN PICTURES

Zieggy together with Charles Sutherland, who is to direct "Glorifying the American Girl," and William Cohill, casting director of Paramount's Long Island studio, have a call for all of the beautiful girls in Broadway shows for the Globe Theatre, Monday, June 28, at 3 p. m.

The purpose will be to select 60 girls who are to form the background for the first of the Ziegfeld-Paramount pictures that is to be made.

Esther Ralston will have the lead in the production and the sets are being finished by Josef Urban.

Stupid Comedy Spoils "My Old Dutch" Film

Does it pay to make a gentleman out of the sons of ignorant parents is what one wonders when they see "My Old Dutch" with May McAvoy, Pat O'Malley and Cullen Landis.

Miss McAvoy first wears a hideous costume which probably didn't seem so funny many years ago. As in many roles she has done before Miss McAvoy dons the make-up of an old lady well done. Mr. O'Malley is the other half of the sympathetic couple who sacrifice an inherited fortune to educate their son.

The fiancée is played by pretty Jane Winton. She is especially lovely in a startling black velvet gown.

The son spends his money and then goes to war to make a man of himself. A hospital for the wounded in the place fate picks out for him to be reunited with his fiancée after she had been robbed of her social position through the war.

A donkey race if one can be visualized is a most entertaining situation.

Too long and too many stupid comedy situations spoil what might have been a good picture. Laurence Trimble directed.

Madge Bellamy Believes What She May Be Told

"Black Paradise," directed by R. William Nell, features Madge Bellamy who has answered the call of the bob and a sylph-like figure. She is real cute with her blond bobbed hair but lacks the distinction that her long dark curls of not so long ago gave her. Her acting has improved considerably and she now does more than stare into space to exhibit her pretty large eyes.

Some one probably told Madge she looks pretty anyhow and she agreed.

Leslie Fenton could have done better with what he had. Edward Pell, Sr., does a mean character well. Edmund Lowe is splendid and wins the love of the audience long before that of the girl.

Fights and volcanic eruptions have a tendency to cause excitement but aren't realistic enough to give anyone heart trouble.

Evans, also understudied. Miss Halley in "Bunk." Jerry is another one of those lovely creatures with a form divine. She's a blonde.

Ethel Morrison is perfectly happy in the part she took for life as Mrs. Thomas McDonald.

Elizabeth Mears has been given Sylvia Shawn's part in "The Girl Friend." Another chorine on the road to fame. Miss Shawn will not return to the cast.

It seems Gertrude Cole is suffering an attack of youth. She wants someone to roller skate with. Get in touch with Gertrude. It's an awful lot of fun.

Earl Carroll will pick 300 girls today for use in his new "Vanities," and for another production he has scheduled. He made his purpose known via the Carroll medium, the newspapers. As broadcast the girls will assembled at the Carroll theatre at 2 o'clock this afternoon on the stage, and Carroll himself will indicate the successful candidates, assisted by Dave Bennett, who is to stage the new revue.

RIGHT OFF THE DESK

By NELLIE REVELL

Amusement park press agents spend their summers writing about the thrills of the rides and the dips and the swings, but I enjoyed a sensation last Sunday that none of the summer publicists can promise their patrons. It can only be matched by someone who has a granddaughter that they can take to Coney Island for the first time and it is a feeling that can't be matched even by the Double-Dip, Death-Defying vertebrae wobbling Bob's Roller Coaster.

Incidentally, Eddie Paul, the exploitation artist at the Department Store of Amusements, also got a kick out of seeing three generations of my family bearing down upon the amusement assortment afforded by his domain. Anyway he sent someone to meet us—and then arranged to send the young folks on every whiz wagon on the grounds. While they were dipping and coasting, Eddie and I investigated the Mystic Maze, for it was on the level of the sidewalk and Eddie and I must keep our feet on the ground.

After watching the rides for a while one is forced to the conclusion that most of them had either been invented by a chiropractor or else they were stealing some chiropractor's business by giving treatments that only a very husky bone manipulator could manage. They could teach even the chiropractor that disjointed me some new tricks in jerking the spine around.

The second biggest thrill and by all means the largest laugh came when we were driving home in a friend's car, driven by one of those "just for today" chauffeurs. He was a young man who was apparently used to having his own way and a police sergeant's word of admonition didn't mean a thing to him. At one corner he got out of line and was spoken to rather harshly by a traffic officer on a horse. As I recall the chauffeur's reply it was:

"Say, I ain't no mind reader—how the heck can I tell when you're going to wave your hand. Anyway, why'n't you get that nag of yours over in the middle of the street where I can see you."

Whether the driver was right about it or the traffic cop was stunned by the rare phenomenon of a counter-attack, I don't know. But he got away with it and that to me was the real wonder of the day.

Advice to parents taking children to Coney Island: First dress Johnnie or Mae in some brilliant material and top it off with a highly colored hat. And then carry along a sample of the material and when the youngster gets lost, give the sample to the police and tell them to match it for you.

Judging by the beautifully engraved stationery bearing the name and Paris address of Mr. and Mrs. O. O. McIntyre, they intend remaining abroad for some time, since it would be nothing short of criminal waste to move before that stationery is all gone. Which is going to be hard on the readers of Odd McIntyre's widely syndicated and even more widely read daily column of New York doings. For, in interpreting New York's life to the millions of newspaper readers in New York and all points west, he has come to be as much a Manhattan landmark as the Woolworth building. In fact a visitor from Indiana the other day said to me:

"I've seen all the things McIntyre has been writing about but I'd rather have met McIntyre himself than to have seen all of them."

The Percy Williams' Home at Bernardsville, N. J., is known as the Somerset Crystal Springs Farms. There are 15 guests there at present. Among them are Billy Sloan, Benny Lodge and Clayton White. Hattie Williams and Mrs. Wm. Danforth visited there recently and report that it is a beautiful place and that the guests receive every attention.

Anyone who wants to reach me next Sunday (June 27) had better do it early in the morning for it is as hard to find a person at the Polo Grounds as it is to meet an arrival at the Pennsylvania station. And the Polo Grounds is where I'm going to be, getting my share of the joys of the theatrical field day for the benefit of the Jewish Relief Fund. For once I want to be part of a crowd and the bigger the crowd the better.

At one of Joe Leblang's dinners to the Jewish Theatrical Fund Committee, Loney Haskell enlivened the meeting by jokingly referring to Brooklyn as "the bedroom of New York." Some of the Brooklynites took exception to this.

But it was really a compliment to Brooklyn. For where the bedroom is, the home is and where the home is, the heart is, and only through the heart can we expect to reach the pocketbook for this worthy cause.

Incidentally, Brooklyn being the home, is naturally the place where the votes are cast and elections decided and thus the hand that picks the bedroom rules the world. (And so true, too.)

My friend, Sol de Vries, the treasurer of the Winter Garden, rises to call my attention to the fact that though, as I wrote last week, many people know what "Annie Oakleys" are, yet there are many, even in the profession, who don't know why they (the Oakleys not the people) have holes punched in them.

The reason is the need of the treasurer for protection in case it is necessary to refund the price of admission. There are many instances where people who have obtained free admissions have brought the seat coupons for a refund, only to be tripped up by the unnoticed fact that the tickets are as well punched as one of Berlenbach's challengers.

Speaking of refunds, I was standing in the lobby of the Henry Miller theatre, with Ollie Alger, the manager, when a man walked up to the wicket, exchanged two tickets and then asked if he might have a program of that evening's performance.

"Does that happen often," I asked.

"Every theatre gets it every day," Mr. Alger told me with an amused shrug. "Far be it from me to intimate that they buy the seats to show at home and prove they are going to be at the theatre and then borrow a program to show that they were there. All I know is that they are somewhere else when the performance goes on. Furthermore the women are the worst offenders and I'm not good enough at mathematics to figure the number of matinee programs every theatre gives away to those who never go inside the theatre."

Mrs. George Castle, the widow of our own George "Olympic" Castle, knows how to express sympathy. She says it with checks and recently when she heard that Mollie Fuller had again been drydocked in her voyage through life, she sent her one of really generous denominations.

Speaking of Mollie Fuller, I must plead guilty to a piece of very bad reporting last week when I asked people to call on her or send flowers, and then failed to put in the address of her hospital. Before I forget it this time, I'll put in—St. Elizabeth's hospital, New York City.

But at least one of my readers didn't wait for this paragraph before coming to the rescue. Vivian Dent, a newcomer to New York who dances in the revue at Huber's Museum, phoned me and asked for the name of the hospital. She told me she was not only going to send flowers to Mollie but also would go over there every day if permitted and read to her for an hour.

Tom "Mike Haggerty" Ryan has also caught that European fever and sailed last Saturday for the Continent in company with his leading lady, Miss Harrington, also his niece and nephew. It is the first time Tom has been abroad in 40 years and he is going to make up for lost time by making a long summer of it.

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

Sunday's crowd at Coney was estimated at 400,000, and it was said 50,000 went in bathing. The Rockaways had very few in bathing suits. The two personages the newspapers picked out to comment on were "Peaches" Heenan Browning and Nellie Revell.

Fred R. Moore, negro editor of the "New York Age" (colored), addressed the congregation of the First Emanuel Church in West 130th street, which had just commenced the 3 o'clock curfew idea. The editor said the community was endangered by "rent parties." It is a common occurrence for colored families in that section to give parties to make up their high rent. An admission of 25c. to \$3 is charged and bootleg liquor figures largely in these social functions. Many cases have come to the attention of the authorities where there were several similar "parties" going on nightly in the same apartment house, the hosts carrying on keen competition.

CHICAGO

Sean O'Casey's "The Plough and the Stars" had its American premiere in Chicago Sunday in the Studio Players theatre at 626 North Clark street.

Thomas Patterson Coates, 47, for nearly 30 years connected with the Hearst newspapers, disappeared mysteriously recently. Last week his body was found in the canal at Cottage Grove and 119th street. He is survived by a wife and two daughters. Coates was a veteran of the Spanish-American war.

"Twelve Miles Out," by Wm. Anthony McGuire, is booked for one of the Chicago Shubert houses in the fall.

Theodore Majorus, manager of the L'Aiglon cafe, 443 North Michigan, was freed by Judge Borrelli of a charge of violating the prohibition law after it was shown policemen had invaded the place without a search warrant June 8.

Vincent De Pascal, writer of short stories dealing with alert crooks who baffle the law, put his theories to a test recently in Evanston and was captured. He confessed to two burglaries.

He was sentenced to nine months in the bridewell and fined \$1 last week by Chief Justice Lynch of the Criminal Court.

Harold Barnard, managing Melville Reinhardt, 13, and his brother Charles, 14, was arrested for violating the child labor law on charge made by Inspector William Krueger of the department of labor.

The two boys, singers, appeared at the Capitol theatre with Al Short and his orchestra.

The Ravina Park opera season will open Saturday night, June 26.

While passing through Chicago on his way to New York, Joseph Schildkraut stated that he and his wife were through filing divorce suits. The fifth, filed two and a half years ago, is off, Schildkraut said.

LOS ANGELES

Jose Gatica, Mexican boxer, was acquitted of killing Thin Tong, 53, Chinese peddler. Tong died after being knocked down by Gatica, witnesses testified.

Alice Adams, 19, actress, swallowed poison in an attempt to end her life, according to police. Police Surgeon Sebastian treated her and declared her chances for recovery to be good.

Thelma Preston Briggs, screen actress, was given a divorce from her husband, Russell M. Briggs, on cruelty charges.

City-wide raids netted the arrest of 50 poolroom and lunch counter proprietors who operated slot machines in their establishments. All were released on \$100 bail. All of the canines were of the "bell" type, giving cash or trade checks as premiums.

Alice Adams, 19, dancer, formerly in "Patsy," local musical comedy, will recover from a self-administered dose of bichloride of mercury.

William Clover, Chris L. Withron, William Williams, Clem Devel, Pat Grogan, Richard Russell, Nicholas Carter, George Backel, John Falcone and Leland E. Davis, members

of the Mack Sennett camera expedition which left here last March to film marine life off Lower California, returned to San Pedro after the 50-ton ship, "Fortuna," which the studio chartered, burned off the shores of Los Freles, Mexico.

May Robson arrived here on the "President Harrison" from New York, to appear in pictures under her Cecil B. De Mille contract. Mr. and Mrs. Gordon Dooley, vaudeville, were on the same boat.

Allen Stowers, inventor of the "photodigraph," device for talking films, and J. J. Dannelly, his attorney, both of Laredo, Tex., are in Hollywood, demonstrating Stowers' machine which he says can be furnished to producers at \$50 apiece. Stowers was a film exhibitor at Laredo for a number of years.

Police reports say that Benie Riano, featured in the Fanchon and Marco presentation at Loew's State, lost jewelry valued at \$2,900 when a sneak thief entered her dressing room by a fire escape during a performance and took a platinum ring and a diamond-emerald bracelet. Helene Hughes, also on the bill, lost a small amount of cash.

Betty Lamar, film extra, arrested on technical charges of auto theft in Texas, gained her liberty on the fifth writ of habeas corpus filed for her. She is said to have rented a car in Dallas and drove it to Wichita Falls, Texas, wiring the owner where it was and then came here. Under the Texas state law this is technical theft, while in California it does not constitute a crime.

Mona de Verer, screen actress, reported the theft of a pearl necklace, a diamond ring and other jewelry when a robber entered her Hollywood home. The scenario describing her part in a picture is also said to have been stolen.

Association of Motion Picture Producers will entertain the National Editorial association convention July 6. Barrett Kelsling will be chairman of publicity director's committee in charge.

Richard Barthelmess will play Nathan Hale, revolutionary patriot, in the Pageant of Liberty at the Coliseum, July 5.

Woo Foy, owner of the Shanghai Cafe, neighborhood chop suey emporium, was fined \$150 when he pleaded guilty to running a dance hall without a permit.

Irene Stone, said to be an Orpheum player, sued J. C. Owens, co-composer of "Mexicali Rose" for \$50 she says she advanced him on a song he was to write her which he did not deliver. Owens says he wrote three songs for her which did not satisfy her. He says he hired a lyric writer to compose the words of the songs she did not like and lost more than the \$50.

Mrs. Grace A. Fendler, who was awarded judgment for \$1,000,000 against Richard Walton Tully over the authorship of "The Bird of Paradise," issued a statement to the press, defending her case and replying to the appeal Tully made from the decision. The statement was a resume of her evidence in the New York Supreme Court.

J. A. Donovan instituted proceedings in superior court to secure a writ of mandate compelling the Olympic Auditorium to elect a new board of directors, declaring that the affairs of the corporation are in such condition that immediate steps must be taken to liquidate their obligations. Judge A. L. Stephens signed an alternative writ, ordering the directors to either hold such a meeting or else appear in court and show cause why they should not elect new officers.

Mrs. Kathryn Spurr, on the screen Kathryn Harris, filed suit for divorce from Melbourne Spurr, Hollywood portrait photographer, charging that he deserted her May 15, 1925, after they were married a year.

Jeanette Lajeunesse, 30, dancer, was treated at the Receiving Hospital after an alleged attempt to commit suicide.

Burglars broke into the home of Alexander Oumansky, ballet master, in the Wilshire section, and stole clothing valued at \$1,412.

The district Court of Appeal sustained the verdict of a jury in Superior Court here, finding Charles Z. Stevens and Claude Arthur Holcomb guilty of conspiracy to kidnap Mary

Warners Win Their 1st Game; Trim Pathe 8-1

The Warner baseball club defeated the Pathe Rooster nine at Bennett Oval June 19 by a score of 8 to 1. The game was well played, the Warners appearing to better advantage.

Debbins, of Pathe, struck out 13 of the victors, but received rather poor support from his colleagues. The Warner hurler, La Barr, pitched steady and effectively, striking out eight men and allowing but four hits.

WARNER BROS.									
	AB.	R.	H.	O.	A.	E.			
Winkler, 2b. as.....	5	1	1	2	0	0			
Hange, 1b. 2b.....	5	1	4	1	0				
Hammel, ss. rf.....	5	1	1	0	0				
Hirsch, rf.....	1	0	0	0	0				
La Barr, p.....	2	2	2	1	0				
Burke, c.....	5	1	1	3	0				
Hopsey, ss.....	4	1	0	0	0				
Seckler, 3b.....	4	0	0	1	2				
Beckman, 3b.....	0	0	0	0	1				
McKiderney, cf.....	2	0	0	1	0				
Wharmby, cf.....	0	0	0	1	0				
MacBeth, cf.....	1	0	0	0	1				
Mason, 1b.....	3	0	1	0	1				
Totals.....	27	8	17	12	2				

PATHE EXCHANGES									
	AB.	R.	H.	O.	A.	E.			
Higgins, c.....	4	0	0	14	0				
Quinn, c.....	3	1	1	2	0				
Ragetter, 1b.....	4	0	1	0	0				
Ronan, 1b.....	4	0	0	0	0				
Hopsey, ss.....	4	0	0	0	2				
Heitman, rf.....	1	0	0	0	0				
Holzheimer, rf.....	1	0	0	0	0				
Debbins, p.....	4	0	1	1	2				
Alberts, 1b.....	0	0	0	0	0				
Caray, 2b.....	2	0	1	1	1				
Totals.....	27	1	4	27	6				

Warner Bros. 0 2 0 0 0 2 3-8
Pathe Exchanges 1 0 0 0 0 0 0-1
Two-base hits—Lange, La Barr, Quinn;
double play, Punsio to Maxons; left on bases—
Warner 7, Pathe 11; bases on balls—Off
La Barr 7, off Debbins 4; struck out—by
La Barr 8; by Debbins 13; umpire, Charles
Wallace; time of game—two hours.

OTHER RESULTS

	R.	H.	E.
Famous Players.....	7	11	2
Metro-Goldwyn.....	4	11	2
Borack and Kasper; Robertson and Casady.....			
	R.	H.	E.
Universal.....	22	17	6
First National.....	10	12	8
Menig and Owens; J. Powers, W. Powers, and Werner.....			

N.Y.M.P.B.B. League

	W.	L.	Pct.
Fox Films.....	2	0	1.000
Famous Players.....	2	0	1.000
Universal.....	2	0	1.000
Metro-Goldwyn.....	2	2	.500
Warners.....	1	3	.250
First Nat'l.....	1	3	.250
Pathe.....	0	2	.000

Treasurers Play Ball

The Boston Treasurers Club held high jinks Sunday at their second annual outing at Hooksett, N. H. Three motor busses including 15 guests from New York theatre box offices left the Copely Plaza hotel early in the morning. The Broadway contingent won the ball game by a one sided score but the Beaneaters trimmed them in all other events, except dining and drinking. Ten of the Hub box office boys won the New Hampshire spot which is called Cooke's Camp. They secured the property which consists of 60 acres, a house and barn for \$4,000.

Pickford in May, 1925. The appeal was based on alleged insufficient evidence during the trial.

L. P. Boardman, Los Angeles attorney, was named special administrator, replacing Albert Mors as executor of the estate of his late wife, Theresa Mors, for whose death Norman Selby (Kid McCoy) is serving a sentence at San Quentin. Alleged mismanagement of the estate is the cause of Mors' removal.

Ferdinand Minney Earle, artist and film director, was scheduled to appear before Judge Walter S. Gates, June 22, in alimony proceedings brought by his wife, Charlotte Kristine Earle, who wants \$300 a month, custody of their 10-year-old son, \$50 a month for the support of the boy and \$1,000 attorney's fees.

Raymond Hitchcock plans to make a series of two-reel comedies in blackface here.

Wesley Barry, screen actor, and his wife, formerly Julia Wood, vaudeville pianist, arrived here and are in their own home. Barry expects to go back into pictures.

H. C. Sinclair, projectionists at the Garrick, Broadway grind house, was burned about the hands and face when a picture film caught fire. A panic was prevented by the organist who remained at his instrument and calmed the audience.

Vada Lee Holman Oliver, screen actress, was awarded a divorce from Otis L. Oliver, whom she said deserted a dramatic stock company he was manager of, taking with him her jewels and the company's funds.

Hodges, Star Footballer, Suspension for Stick-up

Alexander Riley Hodges, 25-year-old former football star of Kansas University, who pleaded guilty a month ago to grand larceny in the second degree, was given a suspended sentence by Judge Allen in the Court of General Sessions.

Hodges was arrested on the night of April 20 after he had held up the cashier of the Fisher Food Corporation's restaurant at 30 West Fifty-ninth street, with a cigaret case in a shape of a revolver.

Cashier James Poulas had just finished counting the night's receipts amounting to \$240 and a dozen patrons were in the place when Hodges pulled the "stickup." He ran from the restaurant chased by a large crowd. After running a block he retraced his steps with the purpose of returning the money, so he claimed, when he was caught by a policeman.

According to the probation officer's report Hodges had arrived in New York from Kansas City a day previous with only a few cents in his pocket. The report stated his mind was temporarily unbalanced and he did not realize the seriousness of the crime he was committing when he held up the cashier. Many influential friends of Hodges communicated with Judge Allen in his behalf, including former Governor Hadley of Missouri, and United States Senator James Reed.

Hodges, since his plea of guilty, has obtained employment in a Wall street bank.

DAVE SULLIVAN FREED; NO TRIAL FOR MURDER

Dave Sullivan, once contender for the featherweight crown of Terry McGovern, broken in health after confinement of nearly three years in the Matteawan State Hospital for the Criminal Insane, was discharged from custody by Judge Koenig in General Sessions Friday. He had been released from the asylum as cured and brought before Judge Koenig on an old indictment charging murder. On the recommendation of the District Attorney Sullivan was freed.

Sullivan was accused of having shot and killed Michael Travers during a brawl in a "speak easy" at 238 West 50th street, March 21, 1921. Following Sullivan's indictment for murder, his counsel asked that a commission in lunacy be appointed to examine him. The commission decided he was insane. The authorities kept the former prize fighter under strict observation, and a week ago they reported to the District Attorney that Sullivan was sane. He was brought to the Tombs to stand trial on the indictment, but the District Attorney expressed doubt of his conviction by a jury owing to the fact that the evidence against him is insufficient.

PROBABLE FIGHT WINNERS AND PROPER ODDS

By Jack Conway

Madison Square Garden

THURSDAY, JUNE 24

BOUT

WINNER

ODDS

Joe Dundee vs. Mickey Walker.....	Walker	7-5
Benny Bass vs. Billy Kennedy.....	Bass	8-5
Harry Cook vs. Boots Antley.....	Cook	even

Coney Island Stadium

FRIDAY, JUNE 25

Ace Hudkins vs. Ruby Goldstein.....	Goldstein	8-5
Harry Felix vs. Dick Conlon.....	Felix	even
T. Canzoneri vs. A. Bell.....	Canzoneri	even
Joey Kaufman vs. J. Abrahams.....	Kaufman	even
Sammy Dorfman vs. W. O'Connell.....	Dorfman	even

INSIDE STUFF

ON SPORTS

Summer Gambling Places

With the return of summer comes reports of reopened gambling places, also some new and likewise some already pinched. The first group settled in Nassau county, Long Island, said to have been set locally but the county's D. A. shut up a couple right off the reel.

In Westchester county the D. A. descended according to report upon a newly opened "casino," wrecking the place on its second day. There are still two or three operating on Long Island and others along the Atlantic coast, including Long Branch and environs.

Footballers as Baseballers

It appears that the major league ball clubs are becoming more and more desirous of having their collegiate prospects lay off playing football. To what an extent one of the big league managements will go to attain this end is demonstrated in a local instance.

Information states that there is an athletic freshman enrolled in one of upper New York state's major universities who is as adept on the diamond as on the gridiron. Having heard of this boy, who will become a sophomore next fall, and scouted him besides, one of New York's major league teams made an offer to the youth to pay his way through college if he would sign a contract that stipulated he refrain from donning moleskins for the next three years. The freshman turned it down.

'EVE'S TEA ROOM' BOSS RAN INTO POLICEWOMAN

Result, Arrest on Two Charges
—Had Immoral Book Called
"Lesbian Love"

Evelyn Adams, 35, of 38 Washington square, Greenwich Village, who described herself as proprietor of "Eve's Tea Room" at 129 Macdougall street, was arraigned in the Tombs Court on two charges, disorderly conduct and possessing an immoral book. She pleaded not guilty to both and was remanded to the Jefferson Market Prison in default of \$2,500 bail for a hearing June 25.

Evelyn was arrested Thursday night by Policewoman Margaret M. Leonard after the latter claimed she gave her the book at her Washington Square home, entitled "Lesbian Love." Miss Adams claims to be the author.

The disorderly conduct charge grew out of Miss Adams' alleged actions toward the policewoman prior to her arrest. Four young men and a young woman, of the student type, all friends of Miss Adams, were in court and accompanied her to jail after the arraignment.

The defendant is under medium height and attracts attention by her mannish dress. She did not appear to take the charges seriously.

MRS. ORKOW'S FUR

Accused of having stolen a mink furpiece from Mrs. Vera Orkow, wife of Benjamin H. Orkow, author of "Millgrim's Progress," in which Louis Mann starred, and "This Way Paradise," to be produced early in September, Aline Whitney, 23, Negro maid, 314 West 143rd street, was held for the grand jury.

Orkow, who lives at 675 West End avenue, said his wife was ill during May and the Whitney woman was a day maid there. On May 15 while his wife was on the roof getting some air, the mink furpiece disappeared from a closet in the bedroom.

That night when the maid left she failed to announce that she would not be back. The following day Mrs. Orkow went to the closet for some clothing and discovered her furpiece missing. She notified Detectives McGonnan and Hampson, West 100th street station, and they went to the Whitney woman's home and arrested her.

The maid denied she had taken the furpiece and said the reason she had not returned to work was that she was sick. As the only one who had access to the place detectives decided she had exclusive opportunity to take it and arrested her.

After Magistrate Well heard all the facts he decided to let a jury pass upon the merits of the case and held the maid in \$1,000 bail for the grand jury. The fur was not found.

"FEET" ABUSIVE

Threatened Cop With "Goat" Patrol
—Suspended Sentence.

He is well known as "Feet," but they say his right name is Henry Edison. He gives his home as the Hotel Cumberland, 64th street and Broadway. He styles himself as a cabaret owner and said that he has a share of Sophie Tucker's Playground.

Monday in West Side court Magistrate "Eddie" Well almost furnished him with a new playground for becoming abusive to a motor-cycle cop. "Feet" threatened to have Officer O'Neill sent to a playground far removed from "Sophie's" when O'Neill questioned "Feet" about autos parked in front of the "Playground" and having no lights.

O'Neill testified he found a few cars in front of the cabaret without parking lights. "Feet" was quickly aroused and came to the street where he is alleged to have abused the officer and threatened to have him transferred to the "Goats." "Feet" denied the charge.

The court's ire was aroused. The latter stated that he believed the patrolman and shouted that the bluecoats must be respected. "Feet" promised he would always respect an officer. However, he was found guilty and received a suspended sentence.

JACK SHERIDAN DISMISSED

Jack Sheridan, 23, musician, stopping at the Times Square Hotel, was freed in West Side Court by Magistrate Louis Brodsky on the charge of violating the Sullivan law. Sheridan told newspapermen that he played in the band at West Point.

Sheridan accompanied by a friend stated to the court that he found a fully loaded .38-calibre revolver. With the weapon he went to St. Ambrose's R. C. church on West 54th street. At the rectory he inquired for the pastor, stating that he found a revolver and wanted to turn it over to a priest. He was informed that there were no clergymen present at that moment. He was directed to turn the gun over to the police.

As he left he met a patrolman, Edward Innes of the West 47th street station. He asked the latter where he could locate a priest. The sexton of the church informed Innes that Sheridan had a weapon. Innes was compelled to arrest Sheridan. In court the Magistrate believed Sheridan's story and he was discharged.

Frize Under Heavy Bail; Charged with Auto Theft

John Frize, 40, stage employee, 518 West 49th street, was arraigned in West Side Court charged with the theft of an auto he is alleged to have taken from in front of a theatre in West 44th street while the owner was seeing a show. Frize was held in large bail for further examination. He was unable to obtain the security.

Rose Schneider, 136 Tapscott street, Brooklyn, left her car outside the playhouse. When emerging the auto was gone. She reported the theft to the detectives of West 47th street and they sent out a general alarm for the machine.

Patrolman Irving Bloom of the West 47th street station saw Frize driving the car. Bloom halted Frize and asked him where he had gotten the auto. Frize stated that a janitor loaned him the car.

Another Auto Arrest

William Trotter, 24, 607 Madison avenue, and Charles Golden, 28, 629 Southern boulevard, were held without bail for further examination when arraigned before Magistrate Brodsky in West Side Court on charge of grand larceny.

The two were arrested by Detectives Butler and DeFarari, West 68th street station, on complaint of Charles Toner, scenic artist, 113 West 69th street. Toner left his automobile outside his home and when he came out it was gone. He reported it to the detectives.

Butler and DeFarari were passing through 53rd street near 6th avenue when they saw an automobile looking like Toner's. Seeing the two men approach and enter the machine, the detectives arrested them. Both denied they had stolen the auto.

Forgot Promise to Wed Young Movie Aspirant

Elmer Hlathy, 28, mechanical dentist, 410 West End Avenue, was held in \$3,000 bail for further examination when arraigned before Magistrate Well in West Side Court on a serious charge preferred by Rose Hegedus, 22, South Norwalk, Conn., who said she was studying to be a movie actress.

Hlathy, who said he came from a distinguished Hungarian family, was accused by the young woman of committing a criminal assault on her after promising to marry her. She said she asked him to carry out his promise.

According to the young woman's story to Detectives McGovern and McFarland, West 68th street station, she met the dentist at a social function some time ago and he became infatuated with her. After he had met her several times, she said, he assaulted her and then promised to marry her.

She met him several times since, she declared, and asked Hlathy when he was going to make good his promise to wed her and he denied making any such agreement. She then went to the detectives and related the facts to them. They accompanied her to Hlathy's home and the dentist was arrested.

Hlathy admitted having met the girl on several occasions but denied having been intimate with her or promising to marry her. He said he could not understand how she got such an idea. After his plea of not guilty the case was adjourned to enable him to get witnesses.

FILM HOUSE REVIEWS

(Continued from page 21)

follows and is perfectly executed. Another duet leads up to the Dance of the Castanets by Rosita Fontanar. La Nena and Anita going from this into the finale for which "My Spanish Rose" is utilized. Musically the latter selection is the one that scores best.

Spotted earlier in the turn directly after the Moorish dance, Rosita Fontanar slips over a couple of numbers in Spanish that are very much suggestive of Requel Meller in style. She has a personality and looks attractive and her perfect facial expressions and the use of her hands help her in getting her ideas across, although utilizing Spanish in singing the lyrics.

The feature followed. Fred.

METROPOLITAN BOSTON

Boston, June 21.
The Charleston Public unit with the New England section winner proved to be a real draw, and the show needed it, as the rest of the bill had little strength.

The Boston "Traveler," which sponsored the original Charleston eliminations for the Metropolitan, gave the unit a good publicity play, and in addition Jeff Lazarus capitalized his material for newspaper space.

The unit, except for lack of team work on the part of the eight district winners, was one of the best that Boris Petroff has yet staged for the road. The unit is weak in the same respect that made the Paramount junior star unit that supported "Fascinating Youth" so unsatisfactory to each community draw.

The size of the Metropolitan, seating 5,000, with only one balcony, makes it almost impossible for two-thirds of the house to have any conception of what the individual girls look like. Whether this is fortunate or not has nothing to do with the fact that the public that has turned out wants to give each girl the once over, either to praise or pan.

One short reel giving a close-up of each of the contestants and featuring the particular step that won for them in the local elimination contests would do the trick in the huge houses and touch of slow motion would make a sure laugh.

The balance of the Met bill included Lenora Cori, the lyric soprano, who went over big with two numbers and rather flat bit by Arthur Martell at the organ.

The feature picture was "The Wilderness Woman," saved by Chester Conklin. A single Fox News reel, short educational reel on the antics of a pet baby bear, and a James Fitzpatrick presentation based on songs of the northern states.

Orchestration, Joseph Klein brought up his elevated pit for a very short and ordinary bit that merged into the Fitzpatrick bit and then faded away. Whether this was good judgment against the farewell musical week of Philip Spitalny at Loew's State is an open question, being in the same class of showmanship as showing a picture next week that features Chester Conklin on top of a similar featuring this week. Libbey.

CAPITOL (CHICAGO)

Chicago, June 16.
The stage band idea is going

stronger all the time at the Capitol with Al Short and his Boys. Last evening at 8.30 about 200 in the lobby waiting for seats. Good showing for this theatre on the edge of Chicago's southern civilization.

The Al Short stage band, formerly in the pit, is making a "tour of the world." Each week the musicians are scotch-backed by decorations implying the locality in which they are stopping. This time the boys are in "Hades"—vaguely portrayed by red and gold striped drops and satanically outfitted clarinet player who brings forth each specialty artist from a rear platform by hocus-pocus "bomb" work.

Program opened with a fence dance by four of the Capitol-Abbott girls in devilishly scant garb to orchestral accompaniment. Another "bomb" explosion and out popped Al Short, sneezing softly from the smoke. Mr. Short continues to wear his yachting outfit while the orchestra has switched to the customary *quaxeda*.

The Santry-Norton dance team made their first appearance in a costume Bowery number, nicknamed "Dance of the Damned" for the occasion.

Two male songsters billed, Mike Harvey and Roy Dietrich, and one unknown from the other. Pop song offerings from both and equally good. A return by Santry-Norton in a whirling ballroom routine, sensational in its speed and grace. Done in formal dress with very little apparent exertion and had the audience calling for more. About 300 per cent. better than the Bowery routine.

Jay Mills, long a headliner at a north side cafe, established himself as a picture house attraction in this program. He's a young fellow with an above-average song and dance routine. (New Acts.)

One of the first vaudeville gag acts to appear with a stage band in Chicago did exceptionally well here. Moore and Shy, fat man and midget, and got by considerably on freak appearance. No exceptional merit to the comedy offerings, but the naturally funny appearances buffeted the roof with laughs. A ridiculous dance affair made a wow close. Unusual material for presentation houses.

Baby Dorothy Johnson, standing attraction at this theatre, presented two new sax solos and took a hand at directing the band. The little mite stands first-rate with the south side theatre patrons and causes lots of lobby talk.

Short had several orchestrations interspersed among the specialties, all very good. Special arrangements of the numbers along semi-classical lines made real music out of some typical pop improvisations. The director announced all numbers and introduced the artists as usual, retiring modestly during specialty routines. A very good stage band director.

"Rainmaker" as the feature, Topics of the Day, International Newsreel, and a cartoon comedy the film portion. Hal.

STRAND (NEW YORK)

New York, June 21.
"Puppets" is the First National picture this week, and it's not enough, so far away that the fair surrounding bill by Joe Plunkett can't make the whole stand up, for nothing stands out. Mr. Plunkett's "Frollic" currently

'ROUND THE SQUARE

Racing Papers' Circulation

Following the merger of the "Morning Telegraph" with "Running Horse," both racing dailies principally circulating in Times square, the "Telegraph" on a basis of 100 per cent sold about 60 per cent of a comparative newsstand on Broadway; the "Running Horse" at the same time on the stand was selling 35 per cent, while the "Racing Form" sold 90 per cent. "Racing Form" is looked upon as the leader among racing sheets at present. It is simultaneously printed in four plants, New York, Chicago, Buffalo and Cincinnati.

With the merger of the "Telegraph" and "Running Horse" the combined paper has been selling, also on the same stand, around 60 daily, showing no increase through combining, while "Racing Form" has held firm at 90 a day, sometimes reaching 100 or a sellout on this particular stand.

One gain in the merger, however, is mechanical work, since the two papers combined are naturally printed in one shop.

Joe Plunkett's Short Distance Cane

It's only three blocks from the Strand theatre to Joe Plunkett's favorite hash house but Mr. Plunkett never makes the return trip without carrying a cane.

Just why a cane for the short walks was asked Mr. Plunkett. He answered that through so many vaudeville agents stopping him to book acts at the Strand that he wears the cane as a sort of threatening gesture after he says no.

And how Joe can say NO!

Coffee Unlimited

In one of the newer eateries in the Square coffee is sold without limit. An initial payment of 10c for the first cup entitles the buyer to as much coffee as he may wish, before leaving the place. The Times square record for coffee drinking is held by a newspaper man—nine cups.

is neat, but holds two dancing turns, one a ballet, "Liebestraum" (Liszt), with Mile. Klemova and M. Daks, and the other the Caninos, the latter of the class Spanish variety. Two class dancing acts on a short bill like this is one class dancing turn too many. Both did well, though.

Liszt was in again, at the opening with his w. k. "Second Rhapsody." It seemed like the old days of the Union Square and a musical turn for that No. 2 to some near the opening of the bill. (Joe, slip Liszt as much billing as the name of his composition—in some quarters Liszt is better known than his compositions).

On the news reel Pathe had four and International two, which might lead one to almost guess that Mr. Plunkett had heard that Mr. Fox intended tying up the Roky. Best news scenes, of course, the preludes, and very good pictures of the Eucharistic group.

The show ran through swiftly, with the feature right after the Frollic. No shorts except news reel.

At 8 Monday evening not one-third of a house; at 8.30 about one-half house, and at 9 but little over a half (ground floor), so a poor picture draws a poor crowd.

"Puppets" is a poor picture and how! Sime.

CAPITOL (NEW YORK)

New York, June 20.
Every single unit of the eight at the Capitol this week in the perfectly blended show that runs just a little less than two hours stands out distinctly. It is an entertainment well worthy of the Capitol, and the entire staff from Major Bowes down should be congratulated on the show.

The William Axt arrangement of the "William Tell" overture opened the program, with the 70 men in the pit hitting like clockwork under Mendosa's direction, the rendition consuming 11 minutes. This was followed by Hilda Goodwin, a fine coloratura soprano, who made her debut in this country at the big picture house in the "Bell Song" from "Lakme," singing the number in a manner that would vie with Galli-Curci. She is a distinct find and presented as she was in a special set added to her success. The lighting here, however, was such that the stage effect was minimized because of the lighting over the musicians in the pit. Five minutes devoted to this unit.

Service film, "Mermaids of the South Seas," ran for four minutes and scored as a novelty.

The fourth unit held Gladys Rice singing "Liebestraum" in front of a scrim transparency behind which Mile. Deas and John Triesault offered a pantomimic dance that told the complete story. It was effective.

In the Capitol Magazine were seven shots, of which Fox walked off with four, Pathe with two, and International with one.

The Divertissement unit contained three ballet numbers. The first, a Spanish Dance by Ruth Southgate and Mignon Ballet, so perfectly done that it was hard to believe that the girls were not specialty dancers engaged for the occasion rather than out of the Capitol ballet ensemble. The second number was a Polka Flirtation, with Alice Wynne, Pavla Reiser and Jane Larkin. There was a try here for comedy which failed to register. The third and final number was "Tarantella," led by Georgia Joseph and John Cassanova and the entire ensemble, which scored.

The feature, "Lovey Mary," ran a little more than an hour, and then a Stern Bros. Universal comedy, "Newlywed's Neighbors," a two-reeler chopped to 15 minutes of sure fire laughs. Fred.

Continuous Stick-up Man Given Long-Rest Term

Finding guilty to one of three indictments charging robbery in the first degree, Robert L. Garrett, alias John L. McMahon, 28, of Los Angeles, was sentenced to not less than five years or more than 10 years in State's prison by Judge Levine in the Court of General Sessions.

Garrett confessed to holding up three stores within an hour on the night of May 20. He had just arrived from the West when he launched into the series of holdups. The places he invaded were within a few blocks radius in the Broadway district. The first was a restaurant at 5 Columbus circle, where he obtained \$132 from the manager of the place, Saul Steigman. That was at 10.20 p. m.

A half hour later he entered a store at 1672 Broadway and "took" the manager for \$113. The third place was entered at 11.15 p. m., a store at 1725 Broadway.

He was chased by George Base, the cashier. During the chase along Broadway, Garrett fired two shots at the cashier. They only served to attract the attention of a policeman who caught the robber.

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15 YEARS AGO

(From Variety and "Clipper")

"The Follies of 1911" had just debuted in Atlantic City. Its cast held Bessie McCoy, Lillian Lorraine, Leon Errol, Bert Williams and Brown and Blyler.

Richard Strauss was suing Oscar Hammerstein to regain full possession of the opera "Electra," claiming that Hammerstein had not given it the stipulated number of performances. Strauss had already opened negotiations with the Metropolitan Opera for its presentation the next season. (Since that time, the work has been dropped from the repertoires of most opera companies).

New York's theatrical successes were "As a Man Thinks," "Everywoman," "Excuse Me," "Get-Rich-Quick Wallingford," "Pinafore," "The Pink Lady" and "The Red Rose."

Arch Selwyn, playbroker at the time and his more famous brother Edgar, than an actor and playwright, had formed a firm to produce plays in a new theatre then projected on 46th street opposite what is now the Fulton. (That theatre never materialized, but the Selwyn firm did).

Times were troublesome for the White Rats organization. Variety had written some editorials that made the White Rat agitators angry, and because Leo Carrillo was then affiliated as cartoonist with Variety, they requested his resignation. Carrillo resigned.

Oscar J. Lynch had purchased for \$25,000 an Italian film in four reels which ran for an hour and 20 minutes. It was called "Dante's Inferno," produced in Milan, where it created a sensation. Lynch was planning to run the film for a month at a Broadway theatre.

Hammerstein's, in an "Anniversary Week," announced 23 acts as the attraction. Willie Hammerstein wasn't specifying what anniversary he was celebrating, the assumption being it might be Abie Hammerstein's divorce.

A. H. Woods was reviving "Little Nemo," the rights to which he secured from A. L. Erlanger. For the production he was importing 50 midgets from Germany.

50 YEARS AGO

(From "Clipper")

Chicago stood at the top of the baseball league with 20 games won out of 24 played so far into the season, while Cincinnati stood last with 4 won and 20 lost. It may be presumed that such a deficit attached the name of "Red" to them.

"The Black Crook" touring the west was about to book a route of the various Indian reservations, so that the red man might see the chorus girl of the day in all her black-tighted and corsetted beauty.

Taylor's new play, "Parted," in which Mrs. Chanfrau was playing, had been rapturously hailed by the critics as the "best American play yet." It was playing to profitable receipts.

The same Dr. Kundis referred to in this column last week as the man who guaranteed to play "Hamlet" three ways and suit all critics had, in a week, become a prophet. In advertising his company's tour, he called attention to the drama he was using for contrast in the program, a piece of his own authorship called "The Social War of 1900." In writing this, he was predicting ahead 24 years and subsequent events proved he predicted wrongly, for all that happened about that time was evi-

INSIDE STUFF

ON PICTURES

Somebody is out to "get" Louis B. Mayer for his speech recently in New York about pictures supplanting vaudeville as the chief amusement of the country. Ever since dramatic editors in and out of New York have received marked copies of different papers, hammering Mayer and his speech.

All of the articles are clipped and marked in blue crayon, and mailed in plain envelopes addressed from plates, making it almost certain a rival concern is going after Mayer. Editors who have received publicity sheets from the firm before are confident they have it spotted. With all of the time and work in mailing out the clippings, nobody has yet fallen for them.

Variety's estimates of picture house grosses hold much interesting information weekly. While the drawing population as given is for comparative purposes in cities of similar size, there is no universal like or dislike expressed all over the country excepting in isolated instances.

The grosses with the local comment are of interest as well to stars, featured players and directors besides exhibitors, producers and distributors. Players give personal attention through box office figures being a medium by which a partial gauge may be obtained on their value as an attraction. This obtains on the coast as well as in the east.

An instance Tom Meighan said he did not think Variety was justified in mentioning that his picture caused a low gross at the Embassy, Baltimore, and Tom was correct—it was not his picture. The Embassy was impossible. It is now closed.

Another is of Bill Fields, who wanted to know if Variety's figure, \$2,300 for the week of his "Old Army Game" at Kariton, Philadelphia could be correct? Did not it intend \$22,000 instead? asked Mr. Fields, adding that Philadelphia was his home town. On the same page was the San Francisco report with "The Old Army Game" doing \$19,000 at the Granada.

Mr. Fields was informed that \$2,200 was above the average at the Kariton, a 1,100-seater on a 50c grind in a poor location. That satisfied Bill, as he looked it up and found that the Kariton had done but \$2,000 the week before with another picture.

Yet one might imagine that the Stanley people would have placed a home town boy's picture in a larger and better house. And still, even though his home town, Bill didn't seem any too familiar with the theatres over there if not aware the Kariton is a tough one.

W. C. Fields, like Harry Langdon, are new to picture as stars of full length features. Both have yet to learn that while they are well enough known in the big (first run) houses there are any number of other theatres that have yet to discover either of them. That comes within "circulation" and must be backed up by demand. They still have salesmen in the tanks selling Harold Lloyd and he's got to be sold in those places.

Why Charlie Chaplin is so up-stage when it comes to distribution terms or combines is because he rightfully knows that his are the pictures in most demand all over this country. It needed years for Chaplin to reach that enviable position as a screen star.

"Circulation" appears to be a trade matter only thoroughly understood by the sales and accounting departments of any picture distributor.

Harry Carey, the Western star whose producer is Charles R. Rogers and whose releasing organization is now Pathe, will now renew his contract with Rogers. In addition to this, he contemplates a suit against Producers' Distributing Organization for an accounting due on a percentage contract once held with him. Carey for a long time was a big factor in the P. D. C. program, but he went over to Pathe last year. It is likely that hereafter he will be his own producer.

Lewis J. Selznick's re-entry into the picture field via Associated Exhibitors is believed to have behind it an understanding between Selznick and his money backing. There are reports of two financial sponsors for the Selznick venture, one an individual and another a banking group.

It does not appear to be known what is to become of A. E., whether it is to be continued by Selznick or if Selznick is to erect a new organization, producing and distributing.

Selznick in his former picture days was looked upon as something of a wonder as a picture man, but he could not content himself with being only a picture man—he wanted to and did become a promoter. Not only he mixed with up-state (N. Y.) bankers but started a stock selling promotion of his name and company that carried his stock pretty wide from the middle-west, east, and especially into Pennsylvania. That eventually let Selznick slide out of pictures, taking his boys with him.

Lewis' last promotion was a realty deal in Florida, in which he and his sons are said to have received 1,000 acres, that Selznick, from reports, immediately disposed of at around \$200 an acre. This is said to have disappointed his partners in the project who had been hopeful of obtaining a better price per acre.

How Pat Powers will stand in A. E. is one of the most frequently heard questions. Powers is said to be in, through advances or endorsements for around \$800,000 while banks are said to hold another \$600,000 in papers or loans.

There is no definite report up to date, either of A. E. liquidation or continuance. The only settled thing appears to be that Oscar Price is out and that Selznick is in, leaving Powers apparently just at present holding the bag, although the Selznick acquisition would seemingly include current A. E. liabilities.

It is said that Mr. Price, before resigning as A. E. president, ordered about all of the current bills on hand to be paid.

At one of the independent studios where "quickies" are made, a director was on a 15-day schedule to make a feature. He had practically finished all of the scenes but two on the final day, when he looked at his watch and saw it was after five o'clock, which naturally made over time necessary. He let out an exclamation and a casting agent who was standing close by, inquired what was wrong. The director replied, "What is wrong? Why, I am 15 minutes late, and any one that is late on this lot, has a black mark posted against him. It might be responsible for

(Continued on page 51)

dence of the increasing powers for publicity possessed by William Jennings Bryan and the continued success of that political party dominated by one Mark Hanna.

Milton Nobles, who died last year after distinguishing himself in a road company of "Lightnin'," was lessee of Hooley's theatre, Brooklyn, where he was playing with his own company in "The Phoenix."

The Hindu box trick, long a standard among magicians, was giving way to the trunk trick in 1876 performed by Professor Burghard.

Hiram Lay was advertising for a treasurer for his circus. One quali-

fication was stated in the ad—that the applicant be possessed of \$1,000 and willing to lend it.

The Emperor Dom Pedro of Brazil had become delighted with the eccentricities of the American variety artists of the day, so delighted that he announced the intention of importing some to entertain in Brazil.

The State theatre, in Munich (Germany), had issued an edict that any actor whose part called for his death on the stage would be unable to respond to curtain calls at the end of the play. This, said the order, was with a view to preserving the illusion of the drama.

INSIDE STUFF

ON LEGIT

Though the \$55 "Scandals" premiere grossed \$28,000, it was noticed few regular first nighters were on hand, indicating the gyp was too severe. George White in a speech alluded the high prices saying he didn't doubt that some patrons paid \$75 per ticket. He probably knew at the time there was much last minute price cutting in the agencies. One speculator was reported losing \$4,000 with \$1,500 the minimum, through being unable to get rid of \$55 tickets at that price.

Some tickets were sold at half the box office price. An agency which secured six tickets was unable to sell any and turned them over to a larger broker who sold under the scale. That agencies got tickets was another sign that the regular first nighters refused to stand for the high price.

The lower floor of the Apollo was most peculiarly scaled. In some rows there were three different prices. The centre section of those rows was priced at \$27.50, while the side sections were scale at \$16.50 and even \$11.

The Shuberts, through their general press agent, Claude P. Grenaker, did not like the notice on "Temptations" at the Winter Garden, printed in the Baltimore "Sun" and written by Bob Sisk of Variety's New York staff. So Grenaker wrote to the "Sun" as he had done previously on other matters, and set up that because Variety is at odds with the Shuberts, Sisk wrote the unfavorable notice in line with the "feud." But the "Sun" isn't that kind of a newspaper as Grenaker has found out.

On top of that the play jury recommended an elimination or so from "Temptations," something which pure minded Shuberts and Grenaker had overlooked.

This isn't mentioned for the benefit of the Shuberts, Grenaker, Sisk or the "Sun," but as a partial example and sample for the money interests behind the Shuberts to understand how and why the Shuberts have been able to antagonize so many newspapers and why the Shubert organization is disliked by nearly all newspaper men.

Bob Sisk was on the Baltimore "Sun" before coming on Variety. His news letters to the "Sun" are syndicated by that daily to around 30 southern newspapers.

It is costing the Clevehanna Realty Corp., of which A. L. Erlanger is president and Joseph B. Bickerton, Jr., his lawyer, secretary, over \$16,000 because a prospective loan of \$1,600,000 on the Fulton and Galety theatre properties was switched from the Title Guarantee & Trust Company to the Mutual Life Insurance Company. The Title Guarantee sued for \$16,000 representing one per cent. of the \$1,600,000 loan, as a fee for negotiating the loan which subsequently fell through. The judgment in their favor with costs and interest now totals \$17,376.60.

The Clevehanna Corp. controls the Galety and Fulton theatres as well as the Galety theatre office building. The property was to have been pledged for a \$1,600,000 loan in 1924 at five per cent. for either five or 10 years.

A series of letters passing between Burns Mantle, dramatic editor of the "Daily News" and Paul Dulzell, acting executive of Equity, over the "Bunk of 1926" injunction matter. Mantle taunted Dulzell for "permitting" Equity to backwater in its position on the citizens' play jury system. The scribe figured Equity should have kept the show closed as ordered by the jury.

Dulzell replied by such action he would have chanced offending the court, with probable contempt proceedings against Equity had he not obeyed the restraining order issued by Justice Aaron J. Levy.

Having only 72 hours to make preparations and launch publicity for the third Raquel Meller concert in Los Angeles, E. Ray Goetz made arrangements with the Duncan Sisters for the services of Charles McClintock, their agent, to handle the publicity for the Senorita's performance.

McClintock, within two hours after he was engaged, had big display advertisements in the dailies announcing the performance and within 12 hours had a local printing plant turn out one and three sheets sniped about town. His job is said to be among the fastest in the records of theatrical circles.

With the recently reported divorce of a theatrical manager in Paris a previous story that he may marry "the other woman" in a notorious triangle case of comparative recent vintage in New York is revived. "The other woman" lost out through a reconciliation of the remaining two-thirds of the triplet but that did not occur previously to the rumored attachment of the manager.

It was a quite well discussed topic in Florida this past winter, with the manager's wife reported to have been conversant but silent. The Paris divorce was not unlooked for.

Al Jolson went to Atlantic City to see "Scandals" and was accompanied by Con Conrad. Jolson had an idea—to go to the roof of the Ritz and take a nice sun bath, sans even a bathing suit. They lolled around for hours.

When evening came Conrad started to writhe and was put to bed with a severe case of sunburn. Late last week he was still there and under a doctor's care. Jolson was unaffected, having been made immune with a coat of tan gotten at Palm Beach.

"Private Jones," a one-act play written by E. R. Schayer, presented several months back at the Writers' Club, Los Angeles. After it was shown, E. M. Asher and Eddie Small promoted it into a three act piece and interested Sam H. Harris and Lewis and Gordon in it as a legit production. Now they're signed for it and Small is said to have cut himself in on the production.

Variety's box office figures were the principal item in a press story sent out last week on "Love in a Mist," at the Galety. The story was to the effect that Madge Kennedy's Chinese cook, Peter Chong, asked her if it were so that the attraction's grosses had jumped, as Variety stated. She told him it was so, and he said he was very sorry, as that meant he wouldn't get any vacation.

The Opera Players, Inc., of which Ebrica Clay Dillon is president, disclaim any responsibility for the production of "The French Model," which Alessandro Baccari produced in their theatre in Grove street. A letter to Variety states that the house was rented to Baccari and that this transaction was the only one with which the corporate group was connected.

Wahle, Gilbert and Black, attorneys for Edward W. Browning, the Cinderella man, wrote the Shuberts last week warning them that unless Jack Osterman, doubling in "The Merry World" from "A Night in Paris" ceased using the gag "that Browning must be crazy, anybody knows 15-year-old 'Peaches' are no good," they would take legal action against the Shuberts and Osterman. The gag went out like a flash.

Beatrice Hendricks, lead in "The Man From Toronto," is said to be the daughter of a one-time aide to Prince Carol, whose moribund marriage led him to renounce his claim to the throne. Miss Hendricks was brought to this country when a child.

"ZIEGFELD FOLLIES" AS TITLE MAY BE IN DISCARD FOR GOOD

Ziegfeld Follies, Inc., Dissolves—Owe \$187,000, All to Himself, Says Zieggy—Can't Use Full Name Without Ziegfeld's Personal Consent, Claimed

There may be no more Ziegfeld "Follies." The Ziegfeld Follies, Inc., was ordered dissolved at a meeting of stockholders May 28. That explains why Florenz Ziegfeld did not use the title for his new revue "No Foolin'" ("The Palm Beach Girl") due to open at the Globe Thursday (tomorrow) night.

Ziegfeld claims that the liabilities of the Follies corporation amounting to \$187,814.98, represents money due him for salaries, royalties and \$40,000 which he advanced for the last season's "Follies." The meeting was called to consider ways and means of financing the corporation or liquidate.

Unless further investment to wipe out the debts was made, notice was given that all rights to material, properties, assets including "good will, trade names, trade marks, copyrights, plays, sketches, acts, scenarios, costumes, accessories, paraphernalia, effects, furniture fixtures and all other property and rights of every name, nature and character and description," shall be disposed of.

The trade name of the revue, a pioneer of its type of production is "Ziegfeld Follies." The manager contends, however, that no other person can use his name without his permission and if the title and properties of the corporation are purchased by third parties, they will not be able to use the Ziegfeld label.

Other Follies

So far as the "Follies" is concerned that title has been used by others, an example being "Greenwich Village Follies." Ziegfeld failed in the courts to stop the use of the word "Follies." But if the Ziegfeld Follies, Inc., dissolves and a new Ziegfeld Follies is incorporated, it may bring legal action from Marc Klaw, reputed to have 25 percent interest in the "Follies." It is assumed Ziegfeld will abandon the "Follies" title, featuring his own name above all in productions of like nature.

The manager stated there was no special urge for him to use the "Follies" label to his summer shows and pointed out that he has successfully produced "Kid Boots," "Louie the 14th," and "Sally" without it.

"Follies" Handy

The "Follies" name would have come in handy for his present new show and he was prevented from using it only because of the corporation's financial affairs. Ziegfeld announced "The Palm Beach Girl" for Tuesday night, following the opening in Atlantic City last week. Friday he was advised that a picture with the same title would open at the Rivoli Sunday (last) and he immediately changed the name of his show to "No Fooling." It was first believed there was a tie-up between the picture and the revue. Zieggy requested WHN to announce the change of name by radio Saturday night. The show's song hit has the same title.

A hurry call for "names" was reported made by Ziegfeld from the shore, but the only additional player reported early this week was Andrew Tombes. The first night's performance ran until 1:30 a. m. Saturday night the curtain dropped at 12:15 and it was figured another three quarters of an hour would be cut from the running time before the premiere here.

First night delays included the difficulty of James Barton to make up in burnt cork. It is claimed Barton consumed 28 minutes, his straight man ad-libbing in the interim. A pantomime also ran the same period, and the manager's staff urged it be lopped off to a reasonable period.

The difficulties of the first days roused Ziegfeld's ire. He declared anyone in the cast who did not wish to follow his direction could tear up their contracts. That explains the call to casting agents for names.

Zieggy during the week declared there was nothing to compel him to open in New York and he would just as leave put the production in

Pooling

A theatre treasurer entered a barber shop the other day sporting a Panama hat.

Asked a friend: "Kid, where did you get the lid?"

The box office man replied: "I pooled an order from the Arrow with one from the Library."

By that was meant he had received two orders for hats from the ticket agencies named, the orders being on the same hatter.

TRYING TO DEPORT ROR MORAL TURPITUDE

Jewish Player Over Five Years Here—Proceedings Delayed by Writ on His Behalf

San Francisco, June 22. Samuel Bendel, noted Jewish actor of New York, arrived here last week in charge of immigration officials who were bent on deporting him on the "West Farallone" as a result of his conviction in 1917 of moral turpitude.

At the last moment his attorney obtained a writ of habeas corpus delaying the intended deportation. In his plea for the writ the attorney on behalf of the actor averred that more than five years had elapsed after his arrival in the United States before the crime in question was committed, and further that Bendel had not been given a fair hearing by the immigration authorities.

Morosco Co. Promoters' Sentences Affirmed

George H. Bentel, Benjamin Leven and William C. Amos, respectively sentenced to four years, and a year and a day in the Atlanta penitentiary for using the mails to defraud, arising from the Morosco Sales Co. indictments, had their penalties affirmed by the Circuit Court of Appeals. Bentel and Leven drew the longer sentences, and Amos the one-year period, as did George Derr, another stock salesman. The latter is serving his sentence, having waived appeal.

A federal jury found these officers and salesmen of the Morosco Sales Corp. guilty last February. Oliver Morosco was a witness for the government, testifying he had been fleeced by the promoters.

Maude Fulton's Version

Los Angeles, June 22.

According to reports, there is a rift in the domestic life of Maude Fulton, writer, author and actress, now titling pictures, and her husband, Robert Ober, screen actor. Miss Fulton admitted that she was living at her office and not in their Laurel Canyon home. Ober denies any break.

"All actors are temperamental and we both are actors," Miss Fulton said.

Margaret Baxter's Divorce

Chicago, June 22.

Margaret Baxter-Nielson, here recently at the Garrick with "Betty Dear," has started a divorce action against John Nielson, clerk in a wholesale grocery house.

Mrs. Nielson, known professionally as Margaret Baxter, charges cruelty and is asking for alimony through her attorney, Ben Ehrlich.

the storehouse. The basis for the show is "Palm Beach Nights" which he presented in the Montmartre cafe, Palm Beach, last winter.

"SCANDALS" INSIDE RUNS ON WITHOUT END

Automatic Lighter Bit Out—Show Overboard with Material—Hits and Misses

More "inside stuff" can be written about the "Scandals" because of its complicated production than any one single revue. The overboard material is enough to start a new show, the excess in scenes and songs being a question as to their merit, all having clicked at the Atlantic City tryout.

One scene elided was an automatic lighter bit, featuring the Dunhill lighter. It had some six or seven characters entering, each certain his would "work," with none clicking. The Dunhill people figured this a disparaging reflection on their \$10 product. The elimination of the scene accordingly may or may not have been the result. One of the best-remembered scenes that was eliminated was "what sailors dream about," voted a "wow" at the shore premiere, disclosing the nude femmes in hammocks above the "dreaming" gobs.

One elimination from the cast is Bernardo De Pace, banjoist, currently at the Strand, New York, who never started with the show, his specialty being crowded out. Arthur Gordon's case is still on the fire, the tenor being ill and also not starting, another tenor handling the one song assignment quite well. Buster West, reported "squawking," is clicking better than at the New York premiere, where he was surprisingly flat, following the consistent show-stopping performance daily which reached the stage at one time where the other principals were reported "sour" on the youngster. Young West has full opportunities, he being one of the few to enjoy an unlimited run for his routine, the explanation being via his father, Wells, who "straightens" for the comedian-dancer. Wells assisted materially in staging the scenes in the revue, hence the management's reciprocity to give Wells and West a good "break."

Everybody else, of course, suffered because of the abundance of talent.

The Fairbanks Twins reported slated for a "notice" because of the McCarthy Sisters, and two other sister teams, are staying. Fowler and Tamara, the feature dancers, generally conceded as being spotted wrong although scoring despite the tough position, are also sticking, because of George White's insistence. The dancers, at their own request, are not appearing in the finale, leaving after their opening intermission spot, this expediency being with a view for a night club doubling as is being negotiated at present.

Minnie Middleton Suing 2d Time for Freedom

Chicago, June 22.

Minnie Middleton Alvanos, dramatic actress, has started proceedings here in the Superior Court for a divorce from Christakis Alvanos, furrier of New York City.

Mrs. Alvanos is the former wife of Frank Middleton whom she married in Chicago at the time Middleton was company manager for "The Bat" at the Princess. She was a member of the company.

The divorce from Middleton was secured by William F. Ader who is handling the present action against Alvanos. The furrier and actress lived together two months.

"HONEST LIARS" AT HARRIS

"Magnolia," the all-colored show, apparently set for the Harris, New York, for June 28, isn't going into that house. The parties failed to reach an agreement.

"Honest Liars," the new George MacFarlane show, gets the Harris date, expected to open July 17.

"Magnolia" will arrange for another New York theatre for an opening around the first of the month.

Presents Mrs. Fiske

Charles Coburn will sponsor Mrs. Fiske in a revival of Ibsen's "Ghosts" next season.

Harrison Grey Fiske will stage the production.

Godowsky's Short Stay

Dagmar Godowsky had but a brief career as a road house hostess at the Castilian on the Pelham Road, New York.

Miss Godowsky's principal and most important caller while at the road place was said to have been her father, the concert artist. He was not overly pleased with his daughter's engagement, from accounts, and asked:

"What are you doing here?" Previously Miss Godowsky had been considered a dramatic actress rather than a floor entertainer.

The road house contemplated a Spanish orchestra behind the young woman during her entertaining periods. Deciding to wait to see what she would draw to the road house, the Spanish complement failed to arrive before the Godowsky departure.

Miss Godowsky received around \$400 weekly while on the floor.

STAATS, FRENCH BALLET MASTER, IN NEW YORK

Guest 10 Weeks at Anderson-Milton School—Child Prodigy, Now Ballet Genius

For the purpose of advancing interest in traditional French classic ballet dancing, M. Leo Staats, master of the ballet of the National Opera of Paris, is in New York under the official auspices of the French Ministry of Fine Arts. M. Staats has arranged a short instructional season of 10 weeks, as the guest of the Anderson-Milton School of the Theatre and Dance.

M. Staats was a child prodigy. Coming under the notice of Biletti, former Continental sensation, he was sent to the Conservatoire National de l'Opera. At the age of 16 Staats, with rehearsal, replaced Vasquez in the ballet of Vidor's "La Korrigane" and at 18 he was appointed premier danseur at the opera, a post he now holds.

The visitor's genius as a composer and instructor of the dance has made him a figure in Parisian theatrical circles. He is credited with having directed and produced several hundred ballets, revues and sketches, ranging from classic to grotesque. At 24 he assumed the position of director of the ballet at the opera and staged all the ballets during the regimes of Galliard, Messager, Broussau and now with Rouché, present Director Generale of the opera.

Staats' Ballets

In addition Staats directed various spectacles at the Theatre des Arts in association with Rouché, and at the Odeon in association with Antoine. Among the outstanding ballets devised and directed by Staats were: "La Nuit Ensorcellee," one of his most successful efforts; "Slang-Sin"; "Soir de Fete"; "Cydolise ou Le Chevre-Pieds"; "Sylvia"; "Les Abellies"; "La Peri." The latter two ballets were given recently with Mlle. Olga Spessiwizewa and M. Staats in the leading roles. Just prior to sailing he completed the dances for "Orpheus," a pantomimic ballet with incidental music by Ducas, the leading role being handled by Ida Rubenstein.

'Green Hat' Season Ends; Members Off to Europe

Boston, June 22.

"The Green Hat" will conclude its season here Saturday. The proposed coast trip is off. The average grosses were between \$16,000 and \$17,000 weekly, though easing off to between \$11,000 and \$12,000.

Seven members of the company will sail for Europe, virtually stepping out of the theatre to the boat. The "Franconia," which leaves New York Saturday, docks here Sunday to take on passengers East bound.

"EASY COME" IN LONDON

Jack Goodson, English agent, has acquired the British rights to "Easy Come, Easy Go" from Lewis & Gordon.

Goodson will mount it in London in August, but with a British cast.

LOOP STOCK IS FAILURE

Central Discontinuing—'Conscience' Follows

Chicago, June 22.

The Ascher Brothers' loop stock in the Adelphi is to be disbanded and the present policy discontinued. Saturday (April 26) Lillian Foster will begin a run in the theatre with "Conscience," already presented in New York.

For years the advisability of a stock company theatre in the loop has been discussed by managers and the public at large. About four months ago the Aschers decided to give the loop stock a try.

The policy brought the house a meagre existence for a time. Those in charge decided to submerge the stock company atmosphere. Reference to resident players was entirely eliminated in advertising and program matter, with customers given the idea that the regular casts were appearing in the productions. As a majority those plays which had a mild run in New York, yet not good enough to warrant their transportation to Chicago, were used. Regular legit prices prevailed.

Loop stock has proven a failure.

Starving as Side Show to Help Russell Scott

Chicago, June 22.

One of the most revolting side-show rackets ever heard of was attempted in the Central theatre, a loop legit house, last week.

Mrs. Russell Scott, wife of Russell Scott, claiming to have been an actor and convicted slayer of a drug store clerk whose case has received sensational publicity because of the killer's attempts to dodge the noose through insanity hearings and erroneous confessions, contracted to starve herself on the stage of the Central theatre in a glass cage to secure funds for the further defense of her husband.

After eating a hearty meal, the last she expected to have for a month or so, Mrs. Scott stepped into the glass cage. The management immediately started selling 25 and 50c tickets to those morons who might wish to see the affair.

The police put an immediate stop to the show. Lieut. James Scully of the Central station informed Ernest Sturm, manager of the theatre, that the exhibition was illegal under the law forbidding the exhibition of direct or indirect results of crime.

Attorneys for the theatre are fighting the closing.

Charles A. Mack Married

Detroit, June 22.

Charles A. Mack, local independent booker and head of the Michigan Vaudeville Managers Association, was married here last week to Ethel Grace, non-professional. Practically all the show people in town attended the wedding.

Mack states that the gross in wedding presents reached important money. Over 500 wires were received according to Mack. One came from Poland.

Mr. and Mrs. Mack will leave for an extended honeymoon in the east the first week in July and have engaged a cottage at Nipmuc Lake near Boston. After that they will do a domestic skit with home cooking.

June Castleton Comeback

June Castleton is to do a professional comeback. The former "Follies" beauty, who won considerable publicity at one time, is being offered as a night club attraction, backed by a revue.

National Attractions, Inc., may set her to a roadhouse this week.

SUMMER SUBSCRIPTION

to "VARIETY"
\$1.75—3 Months

Send remittance with name and address

SHOP TALK

By J. C. NUGENT

I have just had a month in the hinterland. A colorful, interesting, exciting five weeks to be exact, with stocks and chautauquas amid the great seething, obscure, ambitious, hopeful and happy army of American trouperers who are getting the very best of all the thrills our estatic, feverish and throbbing business affords, but who miss half its joys and pleasures in discontented urgings toward the myth of "Broadway success."

Now that I am back to the cold impersonal uneventfulness of that same blasé and dull-eyed Broadway, I miss the road and its salty life and raw vivid humanity.

It's quite a kick, after years in town, to take a train through the green country, bright towns and cities, past restful hills and rivers, into, for instance, the poised elegance of Louisville.

Cannot Down Spoken Drama

How the dramatic stock field is expanding throughout America. Two first class companies in almost every sizeable city. Somehow the spoken drama will not down. No mechanism has, or ever will, replace the magic of the human voice.

And don't think that these stock companies do not know their business. Many of them are amongst the best of the "production" actors, and the rest are better than the average of those so called.

They have a chance, which the one-part actor has not, to "find" themselves. Out of the many things they do badly, fairly and splendidly, during 40 weeks in 40 parts, they eventually strike that to which personality, voice and appearance best fit them.

One Part and Stock Actors

The smart actor sticks to that, once he has found it. From then on he polishes, refines and develops the thing he can do best, even though it is a far cry from the thing he thought he wanted most to do. Some mischief in the gods makes us think for a long time that we can do something else much better. Thus, the comedian by nature always pines to be a tragedian and the natural character actress would be the heroine of classic loveliness.

But it is fate that we must allow the audience to find the romance and the drama in us and not make the mistake of being romantic in an attempt to dramatize ourselves. Give them truly what we have and what we are, and they will supply all the mystic things we wish to be.

Stock Plays

The author who can also act has a fine chance to discover the stock value of his plays by jumping out and playing them himself with a stock company. And the stock value of a play is half its value now days. "Kempy," in its third stock year, is still playing runs in San Francisco and Los Angeles. It has had a second Chicago run. "The Poor Nut" is contracted for a long stock life although it has still a season of the restricted big cities to play, commencing in Chicago with the original cast. Delf's "Family Upstairs" is a great stock bill. "The Show Off" is everywhere.

Then there are plays which pack them in one territory but do only fairly in another. There is such a difference in communities. "The Trouper" was a pronounced hit in Grand Rapids but did only fairly in Louisville. The same may be said of "Madam X" and "Magda" in reverse order. I name these two cities because they represent the extreme of difference in taste and clientele.

As the new generation arises the old fashioned plays with their stilted language and contrived plots die away. But the classics among them survive to be much beloved, especially with the new following that has been built up by the Chautauqua circuits, guaranteed and patronized mostly by church and literary organizations. These are playing to great crowds of people who rarely attend a regular theatre. But as a taste for plays is gradually revived amongst them, they become patrons of the stock companies, and so, in one way or another, the spoken play holds its own.

Pictures in the Smaller Cities

Pictures, in the small city, are not such a menace as formerly. An important picture costs money to the local theatre owner, and the small town film audience is very critical. Full page ads must be run and elaborate outside advertising done, where the local stock company can get by with minimum ads and mouth-to-mouth advertising, inspired by seeing local favorites among the community in the social every day life. Chautauquas have the plugging of interested committees composed of the best elements of the community.

It's a lot of fun. I jumped on to a few Pennsylvania towns to see Ruth and Alan in the leads of "The Little Minister" and when a gypsy girl, with berries in her flowing hair, danced with a laugh into the torchlight, the back ground of dim tent and motley, breathless crowd, with the starry sky showing through gaps in the top, and the old time atmosphere of the Scottish legend transforming the commonplace surroundings into magic, legendary romance of another day of dreams, one knew that the breath of what the stage once meant, still breathe through the far away places of the land.

The Bank of Experience

"A good part in a successful Broadway play" is still the most worthy goal of the ambitious actor or actress. But to deliver to it the charm and fullness of fine achievement, the young actor and actress must gather up during vacation time, the life and riches of the wider experience of constant playing and constant improving and constant mastering of the psychology of all sorts of crowds and all sorts of life.

Upon that bank of experience one must draw through all the future years of the more prominent and more important but less interesting success which, with proper equipment and industry, will inevitably follow.

Don't try to get it from silly schools and foolish books of dead theory. Kids, train for the battle in the heat of the lesser battles. It's the thing. Acting is learned by acting. Not by talking about it, if you know what I mean. So is swimming. Get in, the water's fine.

STOCK NOTES

The Menard Players under canvas at 47th and San Pablo avenue on the outskirts of Oakland, Cal., opened last week, presenting stock productions. The initial bill was "Not Tonight, Dearie," with two shows a night. Wilfred Lucas is leading man. Harry Leland is directing.

Willis West is presenting stock for the summer in W. A. Reavis' Cline theatre, Santa Rosa (Cal.), putting on tabloid farce comedies in connection with the regular West Coast pictures. He is billing his organization as the Willis West Revue. Besides himself, the company includes Joe Kemper and Marvin Hammond.

Margaret Parlick Gillette was appointed assistant director of the Potboller Art Theatre, Los Angeles and is working with Ole M. Ness

on "The Pleasure of Honesty," by Luigi Pirendello, to be given for the Friday Morning Club at the Playhouse, June 25. Henry Kolker and Lionel Belmore are in the cast.

The Chicago Stock has opened its ninth annual at the Lakemont Park theatre at Altoona, Pa., with "Puppy Love."

Lillian Desmonde Players opened at the Idora Park, Youngstown, O., June 7.

NEW ALL-COLORED SHOW

After trying out in Long Branch, Asbury Park and Atlantic City, "Magnolia," the new all-colored show, will be brought into New York for an anticipated summer "run."

Recent acquisitions to the cast are Charles David, Richard Cooper, Miss Riggs and the "Lucky Sambo" quartet.

DE COSTA PAID 'K. K. K.' CLAIMS ON 50% BASIS

Show Now Closed—Played 49 Weeks Within 18 Months—Made Money

"Kosher Kitty Kelly" closed Saturday at the Majestic, Brooklyn. The Leon De Costa play had an in and out career, presented under four different managements and closing and opening as often. It played 49 weeks within a year and a half and is said to have made money.

Salary claims pending since the show suddenly closed in Chicago last winter have been adjusted except one or two instances by De Costa. The author who retained a "piece" of the show during its vicissitudes settled with five actors on the basis of 50 cents on the dollar, paying out about \$2,000.

The claims were actually filed against the late Robert Law. In return for the settlement, the actors have assigned their full claims to De Costa, who will gamble on collecting the amount from the Law estate. One claim not settled is that of Robert Leonard's, who held out for \$50 over the amount offered, and the matter will go to arbitration.

When "Kosher Kitty" first opened it was controlled by the Arch Productions, Inc. Robert Law took over the show and upon his death George Gatts sent it out. Philip Rosenwasser has had charge of late and the attraction closed under his management.

"Climax's" Extra Week

Members of the company which played "The Climax" have filed claim with Equity for a week's salary. The show was recently at the 48th Street, under Sam Wallach's direction. It lasted but one week. Originally, it was to have played special matinees, for which engagements are not required.

When the plans were changed calling for regular presentation, standard minimum contracts were issued and the two weeks' salary clause applied. Wallach could have used the try-out forms, wherein only one week could have been collected because of a short rehearsal period. Wallach told Equity's Council that if he had made a mistake, a second week's salaries would be paid. Later, however, he demanded arbitration.

JUDGE'S 2D PLAY

James P. Judge, author of "Square Crooks," will have his second play, "Ace in the Hole," produced June 28 at the Majestic, Brooklyn, N. Y. A year ago Judge was singing in "The Student Prince."

STUART WALKER IN DAYTON

Stuart Walker opened a stock yesterday at the Victory with "White Collars," with Mona Kingley of the original cast.

Others include George Allison, Regina Stanfield, George Meeker, Victor Hammond, Alexander Dean, stage manager.

NEWING-WILCOX'S 2d CLOSED

Syracuse, June 22. Newing-Wilcox have closed their second stock company this season, at Scranton, Pa. The other was the Montreal company.

FLAVIN'S 2 PLAYS

Martin Flavin will be represented with two of his plays in New York in August. "Service for Two" will be launched by A. L. Erlanger while the other, "Shucks," is to be brought out by Sam H. Harris.

M. Pratt, Jr., Erlanger's Auditor Milando Pratt, Jr., has succeeded the late Edward S. Golding, in charge of the financial department for A. L. Erlanger.

Golding died after a three days' illness. Pratt heretofore was in charge of tax matters for the Erlanger enterprises. He is a brother-in-law of George MacFarlane.

Columbia, S. C., Leased from City Columbia, S. C., June 22.

The Columbia theatre, has been leased for next season by Messrs. Brown & Propet. They will pay \$3,620 to the city for the rental of the house, municipally controlled. It is the only house here playing road shows.

Nathan Burkan's Victory

Nathan Burkan attained new rating in the legal profession by his clever defense in the Duell perjury case, the outgrowth of a suit by Duell against Lillian Gish, the picture star. When the result was announced Burkan received congratulations all around despite the jury disagreement, nine for acquittal and three for conviction. It is doubtful if the case will be again tried by the government.

Heretofore Burkan, prominent as a theatrical attorney, has been noted as an expert on contracts. He is legal adviser to a number of film stars and picture companies, also counsel for the American Society of Authors, Composers and Publishers, an assignment that requires much application in itself.

The Duell case was Burkan's first major criminal action. His skill at cross examination was a revelation, and he unfailingly brought out hidden points from witnesses for the prosecution.

Only the fact that the Duell case was originally a civil picture suit brought Burkan into the perjury defense.

That Burkan will be sought for other criminal defense actions is certain.

2 Sides After \$1,300

"Juno" Salary Deposit

H. M. Romberg, associated with Scholl & Perlman in "Juno and the Paycock," at the Mayfair, New York, has applied for some \$1,300 which he deposited with Equity as a salary guarantee. Scholl and Perlman filed claim with Equity that the impounded money is partly theirs, as Romberg was part of the firm when "Juno" was produced.

Romberg, a brother of Sig Romberg, composer, declared himself out of the show several weeks after it opened. He advised Equity at the time that his responsibility ended. Equity permitted the show to continue provided salaries were protected by cash deposited other than the sum Romberg had put up. The guarantee was made by Scholl and Perlman nightly before each performance.

The show stopped shortly after moving to the Mansfield.

Though Equity takes the position that Romberg is entitled to draw down his deposit the Scholl and Perlman attitude may force the matter into court.

AHEAD AND BACK

Robert Reud, advance of "By the Way," at the Garrick, Chicago.

Robert Reud, ahead; George Harris, back. "By the Way," Garrick, Chicago.

Dan Curry is business representative for Flo Ziegfeld in the making of the film, "Glorifying the American Girl" (F. P. Long Island studios).

"Nancy" for Chicago

San Francisco, June 22. "Nancy" opening here last week with Nancy Welford, may be sent to Chicago for the summer. It was fairly received last week.

A story here is that the Shuberts in New York are looking for a new lead.

TELLEGEN BACK IN LEGIT

Lou Tellegen, who swung from legit to pictures, will return to the former next season as star of a play from his own pen, "Wasted Love."

Tellegen has been working on the script between picture assignments on the Pacific coast.

CLAIBORNE FOSTER'S PLAY

When "The Patsy," current at the Booth, New York, takes to the road next season it will be minus Claiborne Foster.

The latter who has appeared with it in New York and Chicago will be equipped with a new vehicle, "In Blows Nancy," by Samuel Shipman, which will also be sponsored by Richard G. Herndon.

"Poor Nut" in Chicago Aug. 29. "The Poor Nut" will begin its third season Aug. 29, opening at Blackstone, Chicago.

It is booked to the Pacific coast.

EQUITY WILL RETRY TECHNICALITY AWARD

Miss Murray's Claim Allowed—Arbitrator Failed to Have Acknowledgment Taken

Elizabeth Murray appeared before Equity's Council, complaining she had been gipped out of an arbitration award in a salary claim matter against W. A. Brady. The arbitrator decided in her favor and ordered the manager to pay Miss Murray \$300, one week's salary. Through a technical error, Brady demurred, and the case has been reset for arbitration.

Miss Murray opened with "Kitty's Kisses" in Philadelphia. At the end of the first week she was paid off, the management saying they were replacing her. In lieu of a week's notice Miss Murray claimed a week's salary. Brady countered by stating she had no contract, and, though that was established, Miss Murray contended that, as she was working under Equity regulations, she was entitled to a minimum of two weeks.

S. D. Rosenbaum, vice-president of the National Cloak and Suit Co., acted as arbitrator and he upheld the actress' claim. In signing the order, Mr. Rosenbaum failed to have the signature certified by a notary, as required by law. That technically threw out the award. Brady also complained that he did not understand who was to represent him at the arbitration, another factor in the ruling to retry the case.

DANIEL CONWAY'S PLAY

Daniel Conway, former publicity man for Earl Carroll and the latter's attractions, is taking a flier with legit producing on his own. The initial venture will be "Hunger," by Lester Lonergan, with the author also drawing the direction assignment.

Conway is now casting the piece.

Harris' "Long Island Love"

"Long Island Love," comedy by Fred and Fanny Hatton, has been secured for production next season by Sam H. Harris.

LITTLE THEATRES

Potboller Art Theatre, Los Angeles, will present "Sule San," an old Chinese play with Anna May Wong starred in July.

The elite of Denver's, Colo., society stepped out in the Junior League Follies, staged at the Broadway theatre by Ned Wayburn.

The production was well received and patronized.

Gareth Hughes opens at the Potboller Art Theatre, Los Angeles, in "The Dunces Boy," June 25. This replaces "The Pleasure of Honesty," scheduled to open then, which was delayed because of film engagements of members of the cast.

KANSAS U. PLAYERS START

Kansas City, June 22. The Kansas University Players, a semi-professional dramatic group of players, has been organized at the University of Kansas and will give six plays during the next six weeks. Each production will run four nights.

The opening play will be "Expressing Willy," by Rachel Crothers. Shaw's "Candida," "The Second Mrs. Tanqueray," Shaw's "Great Catherine," four one-act plays, and "Three Live Ghosts" will follow.

The plays will be given under the direction of Allen Crafton, head of the department of speech and dramatic art at the university, assisted by Eldon Javan Linderman, of Northfield, Minn., and Jessica Royer, of Lawrence.

GROUP'S NEW PLAYHOUSE

Davenport, Ia., June 22. Three one-act plays will be presented by the Friendly House players at the formal opening of their new theatre.

"The Florist Shop," "A Hint to Brides," and "The Mandarin Coat," are to be given. The last named won second prize at the Iowa Community Play Production contest held at Iowa City last April, when presented by the Friendly House players.

Mrs. Agnes Montanus will be in charge of production.

'SCANDALS' ABNORMAL \$61,900 WITH \$55 PREMIERE—\$28,000

Regular Pace of White Show, \$39,000—"Merry World" Weakest of New Musicals—Hot Weather Will Send Out Many Shows

Continued cool weather is greatly aiding the leading attractions holding over from the main portion of the season, but the other shows are steadily dropping and will soon stop. The decline in Saturday business appears to be the final deciding factor. Fair weather on that day means denied grosses, as it did last week-end.

There are fewer summer musical attractions this summer than heretofore. All but one appear to be in for big money.

"Scandals" set a new record by grossing \$61,900 on its initial week. That was possible through the abnormal first-night scale of \$55 top, takings for that night alone reaching \$28,000. The Apollo is so scaled at \$5.50 top that the nightly performances got over \$5,400 nightly the first week; matinees at \$3.30 were around \$3,400. The figures include standees.

"Sunny" was again close to the \$43,000 mark last week. Ordinarily "Scandals" will get about \$39,000 weekly, and the same should apply to Ziegfeld's "No Foolin'" (first called "Palm Beach Girl"), due to open tomorrow (Thursday) at the Globe.

"The Merry World" appears to be the weakest of the summer shows to date. Indicated takings last week were about \$18,000, whereas the revue has a possible weekly gross figure of about \$34,000.

"Iolanthe" a Sticker

Other musicals are topped by "The Cocoanuts" which has been bettering \$25,000; "The Vagabond King" is claimed to approximate the same place; "Song of the Flame" was around \$20,000 or a bit more but the show appears to have made a profit; "Iolanthe" is a real sticker, around \$17,000; "A Night in Paris" on the Century Roof has slipped, cutting the matinees last week and getting about \$15,000 with a new edition announced; "Vantiles" is going along to about \$17,000; "The Girl Friend," \$12,000; "Kitty's Klisses," \$11,000; "Garrick Galleas" with the scale lifted to \$3.30 top about \$9,000 and profitable on a co-operative plan.

Last week's new shows were "Grand Street Follies," appearing to have missed fire downtown and "The Man From Toronto" is moderately rated at the Selwyn but should do well enough with cut rates.

Dramas

"Shanghai Gesture" at \$24,000 and "Lulu Belle" are the non-musical leaders without contender. Nearest is "Last of Mrs. Cheyney" at over \$13,000 last week; "Sex" got \$12,000 and "Cradle Snatchers" \$11,000 with the remainder all under \$10,000; "Craig's Wife" about \$9,500; "What Every Woman Knows" a bit less; "Kongo" and "The Patsy," around \$9,000; "Able" bettered that mark by a couple of hundred; "At Mrs. Beam's" approximated the same figure; "Love in a Mist" about \$8,000; "One Man's Woman" eased off to \$7,000; "Great God Brown" probably \$6,000; "One of the Family," "Laff That Off" and "The Importance of Being Earnest," \$5,000; "Square Crooks," \$4,500.

"The Wisdom Tooth" which dipped under \$6,000 will close Saturday, the Little going dark; "Bride of the Lamb" dropped under \$7,000 and the Miller will also close; "Bunk of 1926," closed Saturday at the Broadhurst, also dark.

There are no premieres carded for next week, although "No Fooling" may be postponed.

The only attraction in the outlying theatres last week, "Kosher Kitty Kelley" closed at the Majestic, Brooklyn.

"Going Home" tried out at Werba's Monday but was reported in need of much fixing.

Buy for "No Foolin'"

With the agents putting in a buy for Ziegfeld's "No Foolin'" due at the Globe this week and the passing out of the buy for "The Bride of the Lamb," the total remained at 13 buys in the agencies the same as last week. For the new show the brokers have taken 400 a night for an indefinite period figuring in advance that the attraction will be

(Continued on page 40)

That Croquet Racket

Croquet, rated a game for youth and old age, is viewed from an entirely different slant by a bunch of Algonquin hounds. Most any afternoon a group gathers in Central Park for a croquet foursome, made up of Harpo Marx, George S. Kaufman, Meysa McMein and Gregory Kelly. There are various alibis about falling for it, the principal excuse being that it does not require an hour's travel to the country, as does golf.

Harpo, who has given golf the air, owns the croquet set, carrying it about in his car.

Crosby Gage has become an addict; so, of course, has Bayard Swope, who plays it for high stakes.

'LEMAIRE'S' AFFAIRS' IS RUFUS' FINAL TITLE

"Rufus LeMaire's Affairs" is the final title for his new show, that started in Paris and finished at home, says Rufus, himself, blaming his wife for the extra advertising of his own name.

Mr. LeMaire said the Mrs., who is from Boston, walked along the main alley the other evening, greatly surprised to see how many names were in the electric, and her husband's only on the hotel register. Rufe says he doesn't care whether Flo, Jake, Lee or George doesn't like it, the full name goes up when his new show opens at the Detroit (Detroit), July 2, for one week only as "the world's premiere," then dashing into the Woods, Chicago, where there's a cooling plant and good summer terms.

"LeMaire's Affairs" are not altogether personal, even though in the form of a revue.

A complete list of the principals with additions and no subtractions holds Sophie Tucker, Ted Lewis and band, Lester Allen, Albertina Rasch Ballet, Rita Owen, Ann Greenway, Art Frank, John Price Jones, Nellie Breen, William Halligan, Bobby Arnet, Lon Hascall, Albertina Vitak, Frank J. Corbett, Dolores Ferris, Edward Basse, Sally Starr, Lester Dorr, Mary Howard, John Hamilton, Marjory Leach, Ted Shapiro, Beth Elliott, Wallace and Carpo, Cardell Twins.

2 Impersonating Stars

Karyl Norman, Creole Fashion Plate, is only accepting picture house bookings until August through Arthur Spliz because of a starring vehicle he has in mind for the fall under A. H. Woods' direction. The play is the work of the female impersonator and Jack McClellan, author of "The Half-Caste."

Woods also contemplates sending out Julian Eltinge in a new play which will mean two impersonator stars on his books.

Abie Carlos' option to star Norman in pictures has expired, hence the latter's decision to proceed with the legit proposition.

Rhea Dively Accidentally Hurt

Washington, June 22. During the whipping scene in "7th Heaven" by the Cochran stock at the National Thursday night, Leneta Lane, leading woman, accidentally struck Rhea Dively across the face and eyes with the blacksnake whip.

Miss Dively finished out the week, but was forced out of the cast, due to the injury, in the current bill, "The Show Off."

Midwest "Abie" Will Repeat

The midwest company of "Abie's Irish Rose" closes in Youngstown, O., July 2.

The company has played all routed territory and will be reorganized next season for repeat dates over the same route.

ALEX. NEIJN AND ANN AUSTIN, SUICIDES

Miss Austin Took Poison—Russian Drowned Self—Actors' Fund Gives Aid

Ann Austin, 32, who took poison Friday night in her apartment, 120 West 73rd street, New York, left a note addressed to Emil Strano, 312 Flatbush avenue, in which she wrote a last romantic appeal.

It appears that Miss Austin was in destitute circumstances, although at the time she employed a colored maid, Gertrude Flint, and gave appearances of having an income.

Miss Mason, of the Packard Theatrical Exchange, when learning of the actress' destitution and that no insurance was held, notified the Actors' Fund.

The Fund arranged for proper burial of Miss Austin's remains in the Actors' Fund plot in Kensico Cemetery, following services in the Genenrich & Son undertaking establishment, West 47th street, Monday afternoon.

Miss Austin at one time had appeared in a number of Broadway shows, among them being "Daddies," "Peg of My Heart," "Oh Boy" and "Get-Rich-Quick Wallingford."

Two of Miss Austin's relatives, uncle and aunt, came from Pennsylvania, but their financial condition did not permit taking charge of the obsequies.

Neijn Disappeared

The second suicide was Alexander Neijn, 46, Russian singer, appearing in the chorus of "The Song of the Flame," and whose body was found in the Hudson river Friday, was buried Tuesday morning at 11:30 o'clock.

Neijn had become despondent over the inability to bring his wife and two children here from Russia, although he had withdrawn a savings account and sent it to his family. Neijn, a former high officer in the Russian army, could not make the return trip there for fear of being killed by enemies, and the immigration procedure made it impossible to bring his family over here.

There was talk that Neijn had been enamored of Tessa Kosta, prima donna, with the show, but it is believed that his admiration for her was only in an artistic sense.

Neijn had a brother-in-law at 70 West Fifth street, Jacob Volkoff. He was communicated with relative to the burial. When the Russian choir of the show via its manager, Alex Fine, took up a collection there was not sufficient funds to cover the funeral expenses. Messrs. Volkoff and Fine made an appeal to the Actors' Fund which made up the necessary amount.

Neijn's funeral was conducted from the city morgue chapel. A Russian ritual was observed with the Russian chorus from "The Song of the Flame" taking part. The remains were interred in Mt. Olivet Cemetery, Brooklyn.

Macloon-Curran Plays

San Francisco, June 22.

A report last week stated that Henry Curran would produce "Twinkle Toes" and "The Cradle Snatchers" in this city, without mentioning Louis O. Macloon.

Now Mr. Curran says Macloon owns the coast rights to those New York successes but that he (Curran) will be associated with him in the production out here and the show will appear at the local Curran theatre.

\$1.50 TOP THEATRE INC.

Eva Le Gallienne's \$1.50 top theatre idea has been incorporated as the Civic Repertory Theatre, Inc., the former title of People's Playhouse not being free for usage.

Besides the actress, Mrs. Eva Callthrop, Mrs. Stewart Benson and Mrs. Lambier (National City Bank) are actively associated in this plan to found a theatre that will afford the best in native and foreign repertory to the public at a popular-priced scale.

Malevinsky at Baden-Baden

M. L. Malevinsky, of O'Brien, Malevinsky & Driscoll is at Baden-Baden taking the baths.

The attorney went abroad a month ago for the cure following a nervous breakdown induced by overwork and is getting along nicely.

'Spooks', Co-operative Show, Making Money

A co-operative gamble on the part of a group of actors appearing in the original production of "Spooks" at the 48th Street theatre, New York, last season is reported as earning them a neat income.

Robert Sherman, author of "Spooks," cut the cast in for the producer's interest when Lester Bryant, the producer, walked out of the venture "in the bag" for both salaries and royalties.

Unlike the usual common-wealth arrangement, Sherman declared the cast in for producer's profits, cutting up percentages pro rata and retaining only his author's royalty interest in the piece. Satisfactory arrangements were made with Equity when the cast agreed to take the gamble.

Since disbanding "Spooks" has developed into a stock bill, with 65 releases having been made since the original production closed, at rentals ranging from \$150 to \$200. This has been divided among the actors, minus play broker's 10 per cent. and author's royalties.

"Spooks" goes down in history as the only co-operative production that has given the actor a break.

PHILLY'S SEMI-PRO EXPERIMENTAL STOCKS

Philadelphia, June 22.

Theatrical people hereabouts are watching the experiment of the Hedgerow Company, semi-professional organization of Rose Valley (suburb) which has taken over the Broad street theatre summer stock.

The Broad has not been open during the summer in the memory of most theatre-goers. Philly hasn't had a stock company during the hot months for an equally long time, if ever. Plays to be presented by the Hedgerow players are of a rather highbrow order, some never here before.

The Hedgerow company will have a \$2 top evenings, with \$1.10 at Wednesday matinees, and \$1.65 at Saturday matinees. The advance sale which opened last Thursday at noon was quite promising, largely on the strength of the big publicity given the venture by the dramatic critics, and the advertising.

The organization has the house for three weeks, with an option. Their plans call for different leading players every week.

The first week's show, opening Monday night, is Shaw's comedy, "Captain Brassbound's Conversion." For the "leads," Mary Law and Allyn Joslyn were chosen. This particular Shaw comedy was never given in Philly before but was presented by Ellen Terry in New York. Next week's attraction will be Harry Wagstaff Gribble's comedy "March Hares," also never given here professionally. "Mr. Pim Passes By" will probably be the third week's.

It is announced that Ann Harding and a couple of other guest stars will be brought here if the plan works out successfully.

Jasper Deeter is the director and artistic and business head of the organization. It is his ambitious plans that have resulted in this theatrical innovation for Philly.

Estate of Millions to

E. C. Jones' Widow

The will of E. Clarence Jones, banker, who died recently, was made public Tuesday. The entire estate was bequeathed to his widow, who was the widow of Henry Bosson, the playwright. The estate is estimated to reach \$20,000,000. Included is one-half ownership of the Playhouse, W. A. Brady owns the other 50 per cent, also operating the house.

'BLACK VELVET' IN CHICAGO

"Black Velvet" with Frank Keenan starred on a try-out tour, will not reach New York until next season.

It is now routed for Chicago and will attempt a summer stay there.

'BUNK' IS SUNK, LOSS, NET, \$60,000

Down Town Men Called Show Off

The revue, "Bunk of 1926," buffeted around during its nine weeks of existence at the Broadhurst, went down for the third time Saturday and sunk.

During the final performance several backers, known to be wealthy Wall Streeters, were reported considering continuance. To that end they studied the weather forecast the word going out that if indications pointed to high temperature they would close, but if it remained cool the show would go on. Monday remained cool—but no matter the weather.

Among those who tired of paying the weekly losses were Russell A. Reid, scion of the wealthy family of that name; "Bach" Patch, connected with a downtown promotion company, another member of which also contributed, and Phil Payne, managing editor of the "Mirror." The latter withdrew further financial support several weeks ago, but was still interested.

Ramsey Wallace and Frank Martins, Inc., the management of "Bunk," attracted the backing principally through Wallace's friends downtown. Wallace, well rated as an actor, took on a flair for producing last winter. With Martins they first tried with "90 Horse Power," which lost about \$20,000. At that time they operated under the name of the Marwaldean Co.

"Bunk" Lost \$60,000

"Bunk" itself lost about \$60,000. Business started at a weekly pace of \$4,500, but jumped through publicity stunts, one week going over \$12,000, and the average recently around \$11,000. The show failed to have a winning week, the losses being from \$4,000 to \$5,000 per week.

"Bunk" originally started at the Hecksher, a little theatre uptown. It soon expired there, to be taken over by the downtown bunch with Wallace and Martins placed in charge. Press agents and company managers came and went rapidly. The show went onto the front pages when Beryl Halley, an added star in the cast, was arrested for indecent exposure, but the court called her posing artistic and threw the case out of court.

But the show suddenly came to a halt two weeks ago when the play jury voted it unfit. The management secured a restraining order and "Bunk" resumed after being shut two days. Last week the show girls were draped and business revived. Later in the week the drapes were removed but there was little better response at the box office. From the start "Bunk" was a cut rate.

Shut Before Decision

It was predicted the show would close before the court handed down a decision on the injunction, restraining the district attorney and Equity from interfering with the performance. That happened. The injunction proceedings were dropped and the legal status of the citizens play jury is still in doubt.

"Bunk" was completely changed two or three weeks after it opened at the Broadhurst, the floor show of the Silver Slipper cabaret being inserted boldly along with Jack Wilson. N. T. Granlund was to have received a royalty for the use of the cafe show material but claims some \$1,700 due him.

Martins withdrew all connection with "Bunk" last week under pressure from those financially concerned. He will continue with Wallace in the production of other plays next season.

'PYRAMIDS' NEW LEAD

Carol McComas has supplanted Marjorie Rambeau in the feminine lead of "Pyramids." The latter failed to make the jump from the Coast when the piece went into rehearsal last week. The production is being sponsored by Ramsey Wallace and Frank Martins.

The piece will be given a single week's try-out at Werba's Brooklyn, next week (June 28), and will then be held away until autumn.

The supporting cast includes Charles Waldron, L. L. Austin, Jane Houston, John Davidson, Albert Andrus, Guy Milhan and Robert Webb.

CHI'S LEGIT SHOWS HAVING HARD BATTLE; WORST SUNDAY IN YEARS

'Blondes' \$1,500 on Sabbath and 5 Shows Couldn't Beat \$500—'Artists and Models' a Flop at \$20,000—Eucharistic Congress Doesn't Help

Chicago, June 22.

If the latter part of this week doesn't perk up the Eucharistic Congress, bringing, as reported in the dailies, close to 1,000,000 people to this city, is going to be a vast bloomer for the legit attractions. One of the lowest Sunday nights of all times was checked this week. The town's "amash" ("Gentlemen Prefer Blondes") slipped to about \$1,500 gross, and five other attractions didn't better \$500. No favorable advance sales are reported, so it looks as if the original guess about this gathering, as far as helping the legit, was nearly correct.

For the past fortnight there has been a downward trend. Another house (the Adelphi) closes this week. The Garrick is mentioned at this writing as planning to close in two weeks.

While the figuring is being done as to how many shows will make a quick exit if trade doesn't improve, the surprise item of the late spring and early summer season is the decided flop of "Artists and Models" at the Apollo. Here's a situation that is said to have caused much inside wrangling among the executives. The attraction was considered surefire for summer trade, but business is 'way off and there's no encouragement. Bad salesmanship is reported as the chief reason, and 'tis said the Shubert offices have complained most bitterly over the inaccuracy to hit the target with this show.

"The City Chap," despite the sincere plugging friends of the Jones' offices have done, cannot seem to get going. They haven't seen real money at the Woods since the departure of "Kid Boots." The next hope will be the Rufus Le Maitre revue, which comes in July 4.

Outside of two days week before last the weather has been in favor of the legit houses. It's just a case of the folks not going to the theatre primarily because the word is out that there are only two or three things in town worth seeing. "Gentlemen Prefer Blondes" gets the direct draw, but the pace at the Selwyn is off from the early weeks. It still figures to run through the summer prior to its entrance on Broadway. And "Blondes" again proves the assertion that it is remarkable when a dramatic show holds a \$19,000 to \$20,000 average pace in Chicago for longer than six to eight weeks.

A close scrutiny of the local legit attraction finds that general trade is at a standstill, and unless the balance of this week picks up there will be a low tide record for box-office sales considering the number of visitors in town for the biggest gathering the city has had since the World's Fair.

Estimates for Last Week
"The Divorcees" (Harris, 5th week). Followed up last week's gross of \$7,100 with no better than \$450 on Sunday, illustrating how the visitors are keeping away from the legit.

"Out of the Night" (Cort, 7th week). Despite average of \$6,000 to \$7,000 will stick until July 4, when "Betsy Nobody" will take up time here.

"By the Way" (Garrick, 3d week). Not getting draw expected via help from reviews; probably will go out in another fortnight; spotty grosses; hardly stronger than \$13,000.

"Gentlemen Prefer Blondes" (Selwyn, 8th week). Easing off from sensational gait, but totalling around \$18,000; got bad slap Sunday.

"Artists and Models" (Apollo, 7th week). Must now be considered genuine flop; considerable inside mutiny over reasons for the disappointment; looked about \$20,000, if that.

"The Home Towners" (Four Cohans, 7th week). Figured \$9,000, probably leading dramatic field outside of "Blondes."

"The City Chap" (Woods, 4th week). Nothing encouraging about trade, which holds around \$12,000; mention of being moved to Harris, but this is doubtful.

"Castles in the Air" (Olympic, 31st week). Doesn't seem able to take advantage of weak musical play competition; holds at \$19,000 or little better; figures six weeks more.

"The Arabian" (Studebaker, 7th week). Tieup makes it possible \$8,000 gross is O. K.; house undecided about bookings for next season.

"Weak Sisters" (Adelphi, 6th, final week). Stock presentation idea finishes this week and little can be said in favor of its financial success; around \$5,000 last week.

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Leblang Grove St.

"French Models" as the title of the community group's show at the Grove Street theatre in downtown Greenwich Village, appears to be getting a cut rate play through its title.

Saturday night Joe Leblang held 200 of the small theatre's tickets, selling them all at the half price of \$2.50. On week nights cut rates take around 100 tickets.

L. A. GROSSES

Los Angeles, June 22.

The Duncan Sisters with "Topsy and Eva" led the town in their second week at the Mason by playing to almost capacity and \$22,200.

Irene Bordoni in her third and final week of "Naughty Cinderella" at the Biltmore, drew \$13,500, while the first week of "Mismates" got \$4,600 in the Morocco.

"Kempy" did \$4,900 in its second and final week at the Majestic, and Morrissey's Revue, in the Orange Grove, totaled \$6,500 on its eighth week. This figure included the mid-night performance.

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Co-Sharers in 'Beyond Evil' Can't Locate Author

Participants in the performance of "Beyond Evil," closed after a single performance at the Cort, New York, two weeks ago, are still attempting to locate David Thorne, author-producer to collect.

The cast was lined up on a commonwealth basis calling for from one to two per cent. of the gross. The show drew \$800 on the single performance with all but \$47 going to the theatre management as its share of incidentals and advertising expenses.

Despite this the players claim \$7 is due each according to sharing terms and figure that even this small amount would partially reimburse them for carfare during the five weeks the show was in rehearsal.

Mary Blair, featured, held an agreement of \$100 weekly minimum as did Edward Massey, who staged the piece. Neither has collected. Miss Blair has not put in an appearance since opening night and Massey has practically given up the chance of locating Thorne.

Betty Sargent, child actress, also holds an Equity contract for \$30 weekly for services in the piece also yet to be liquidated by the author-producer. Parents of the young actress have put in a claim for \$60 against Thorne with Equity.

Harry Wolcher, who took the production over from Thorne but none of the salary obligations since the piece was not revived, claims he is going to revive it next season.

"Blonde Sinners" Casting

"Blonde Sinners," comedy with music by Leon De Costa, will shortly reach production under direction of De Costa and Ray Payton.

The piece is now in process of casting.

HEAD LEAVES BELASCO

Alfred Head, press agent for David Belasco, has resigned his post with that manager. It is expected he will return to the newspaper field.

Arthur J. Levy, former company manager for Irene Bordoni, has been appointed in Head's place.

Friedlander's "Cain and Mable"

William Friedlander, branching out as an individual producer, has taken over "Cain and Mable," musical by H. C. Witwer and William Le Baron, from Lawrence Weber.

Friedlander will launch it after he has set "The Shelf" starring Frances Starr which opens in Long Branch, N. J. next week.

MELLER GROSSES \$25,300 IN THREE-DAY L. A. STAY

Los Angeles, June 22.

Raquel Meller in three performances here grossed \$25,300. The first two performances were given at the Biltmore, where the total was \$16,500, with the third performance being hurriedly arranged and taking place at the El Capitan, Hollywood, where \$8,426 was taken in. Also around \$1,000 had to be refunded for this performance, as 500 standing room tickets were sold at \$2 each, with the fire department officials ordering that the refunds be made on these tickets, as the local laws prohibit standees in theatres.

Miss Meller repeated the program for the third show of the previous two shows, with her voice audible throughout the house.

After the June 13 performance Meller left for San Francisco, where she gave two performances June 20-21 and then left for New York.

Practically every one of any consequence in picture circles attended the final performance here, with two-thirds of the audience being people who had seen Meller at the Biltmore showing. The house was scaled from \$2 to \$10.

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ABOLISH THE AUTO

(Continued from page 1)

director of the Army's Social Service, said that 45 per cent. of the unmarried mothers cared for in the last two years at fifteen Salvation Army maternity homes had been "school girls of high or elementary grades, averaging 16 years of age."

In an "exact survey" just concluded, she said, the majority of girls in the fifteen institutions "attributed their difficulties to automobile flirtations." Of 397 girls now in the homes, 169 were declared to be of "school age."

Twenty years ago, the statement proceeded, homes were filled with women of mature age.

"There, gentlemen," said Mr. Lackaye, "although that is an Associated Press wire as I know the AP symbol and it will go all over the world, what good will it do the stage?"

"Therefore, although I am in Louisville and I don't know what may happen, I am going to tell you the solution."

"You see in me the self starter of a campaign to abolish the automobile. That is to be in retaliation for the attempt of the automobile riders to abolish the stage play."

"How do we know, standing here in Louisville, how many automobile owners or riders are responsible for this very situation as so neatly explained in this despatch?"

"In New York where I usually lay off, you constantly hear an outcry against the stage and its plays, the plays on Broadway, the street where you look both ways before taking a chance."

"They cry out against the 'dirty play'; they say they are immoral."

"But, gentlemen, never on Broadway are there over six 'dirty plays' at any one time and these seldom all together go over the country, while, statistically speaking, in these U. S. are over 12,000,000 automobiles that I have personal knowledge of—and there may be others."

"The Broadway plays are educators but can we say as much for the automobile that leaves an unwed mother to be spoken about in statistics."

"And motorcycles too, those with side cars. They are No. 2 autos, gentlemen, and while we have no evidence at hand against them, certainly motorcycles must know more paths than their larger brethren or sisters."

Slamming the Stage

"Were 'Unwed Mothers' attributed to stage plays, do you think that there would only be this little newspaper account of it. No, sir. Even in Louisville the newspapers would have gotten out a special edition."

"My campaign for the abolishment of the automobile will be based upon this very account in your own and home paper."

"Are you with me?"

"When I return to New York I shall petition for permission to hold a mass meeting in Central Park against the auto. The meeting will be held on the west side of the park between 59th and 110th streets. You also are invited."

"QUEEN HIGH," \$17,500

Musical "In" During Philly's Convention Period

Philadelphia, June 22.

The feature of last week's legit business was "Queen High" in its 10th week at the Chestnut Street opera house. This musical comedy, gaining steadily of late, grossed about \$17,500, despite hot weather.

"Gay Paree" did only a fair week in its getaway at the Shubert, with about \$16,000. The first week of "They All Want Something" at the Walnut was of fair proportions, the cooler weather helping at the beginning and the Tilden tennis fans playing their expected parts in the attendance. It is not the kind of a show that the conventional crowds are likely to fall for, but with Tilden playing here in the Middle States tournament and getting in the limelight everyday, the show is getting an added "break" that should help it a lot in its three weeks here.

This week, to take the place of "Gay Paree" at the Shubert, the Broad will reopen with the initial play of the Hedgerow company's summer stock engagement. Outside of this activity the only sign of life for the next six weeks is the booking of a straight comedy, "Arlene Adair," with Grace George, at the Walnut, beginning July 5.

Estimates for Last Week
"Captain Brassbound's Conversion" (Broad, 1st week). Shaw comedy first of Hedgerow Company. Advance sale fairly good. House dark last week.

"Queen High" (Chestnut, 11th week). Gaining steadily of late. Last week, \$17,500, with summer continuance virtually assured.

"They All Want Something" (Walnut, 2d week). Comedy, with Bill Tilden as star, got fairly good play last week.

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3 SHOWS OUT

Three shows are off Broadway's list this week, one "Bunk of 1926," closing Saturday, but the final decision was not reached until Monday.

"The Wisdom Tooth," produced by John Golden, will close at the Little Saturday after 19 weeks. Last week's gross under \$6,000.

THE WISDOM TOOTH

Opened Feb. 16. Corking notices from the dailies and practically a unanimous verdict. This was Variety's lone "no decision" in the critics' box scores. The review was unsigned.

"Bunk of 1926," independently produced, shut down suddenly at the Broadhurst, after struggling for nine weeks. The show first was offered in a little theatre and was entirely changed after opening. Average business of \$11,000 meant weekly loss, the show being about \$60,000 on the wrong side of the ledger.

BUNK OF 1926

Opened April 22. Panned by those first string critics who saw it in brief reviews. Variety (Ibex) said "hasn't a chance on Broadway."

"Bride of the Lamb," produced by Robert Milton, Inc., is due to close at Henry Miller's on Saturday, when 14 weeks will have been completed. This drama opened at the Greenwich Village, drawing exceptional notices and strong business.

BRIDE OF THE LAMB

Opened March 30. Show not particularly approved, but not a dissenting vote on the personal performance of Alice Brady, who drew "raves." A couple of the 'varsity critics liked it, but most turned thumbs down with the exception of Miss Brady's work. Gabriel ("Sun") quoted, "one of the most interesting American plays in years." Variety (Bisk) predicted show would move uptown from Village theatre.

It was brought uptown, where the early pace was \$11,000 weekly. Thereafter it eased off and last week's takings were under \$4,500. It may switch into a smaller house next week.

FUTURE OPENINGS

"Shucks"

A Sam H. Harris trout listed for Atlantic City July 12. Play is by Martin Flavin, with Sam Forrest staging.

"RAIN"—EAGELS, SECOND WEEK IN FRISCO, \$31,000

'Patsy' Second with \$14,000—'Nancy,' New, Not So Hefty—Did \$8,000 First Week

San Francisco, June 22.

Jeanne Eagels in "Rain" at the Columbia continued to walk away from the field in the legit theatres last week. Second week of "Rain" but the business took on an accelerated pace that early in the week presaged practically a sell out at every performance, reaching \$31,000 on week. That this engagement was limited to two weeks brought out all those who might ordinarily lag for third or fourth week.

"Patsy" at the Curran in fifth week jumped into second place and held it safely with \$14,000. Showed slight increase over the preceding seven days.

At the Alcazar "Kempy" kept about its usual stride, the gross, \$6,500 regarded as satisfactory.

Wilkes had a new attraction in "Nancy" with Nancy Welford starred. It opened to a big house but simmered down later. Show is weak and a bit too saccharine; did \$8,000 on week. Probably won't do better than fair.

The President with "The Bat," second week, picked up a little, showing profit at \$6,000.

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"SCANDALS" ABNORMAL

(Continued from page 39)

a sure fire hit and remain through the summer and into next season.

This complete list of buys now hold "White's Scandals" (Apollo); "Lulu Belle" (Belasco); "A Night in Paris" (Casino de Paris); "The Last of Mrs. Cheyne" (Fulton); "Garrick Gaieties" (Garrick); "No Foolin'" (Globe); "The Merry World" (Imperial); "The Cocanuts" (Lyric); "Cradle Snatchers" (Music Box); "Sunny" (New Amsterdam); "Tolanthe" (Plymouth); "The Shanghai Gesture" (Shubert); and "Great Temptations" (Winter Garden).

In the cut rates there was 21 shows that could be bought for bargain prices and one motion picture in for a run. The latter is "Mare Nostrum" and it is the first time that a special film has been getting assistance of the bargain hunters. The full list of shows are "Kongo" (Biltmore); "The Patsy" (Booth); "Vantiles" (Carroll); "Sex" (Daly's); "Square Crooks" (Elliot); "One of the Family" (Ellington); "Is Zat So?" (46th St.); "One Man's Woman" (48th St.); "The House of Usher" (49th St.); "Love in a Mist" (Gaiety); "At Mrs. Beam's" (Gulld); "Allah the Deacon" (Hudson); "The Great God Brown" (Klaw); "The Wisdom Tooth" (Little); "Pomeroy's Past" (Longacre); "The Half-Naked Truth" (Mayfair); "Bride of the Lamb" (Miller's); "Kitty's Kisses" (Playhouse); "The Importance of Being Earnest" (Ritz); "The Man From Toronto" (Selwyn); "Laff That Off" (Wallack's).

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Jolson's Reopening

Preparations to reopen "Big Boy" with Al Jolson have been ordered by the Shuberts.

The first start is a call for chorus girls by Allan Foster, who will place a troupe of 32 girls, trained by him, with the Jolson show.

LITTLE THEATRE'S REVUE

Los Angeles, June 22.

The Garret Club, local little theatre organization, will produce "The Garret Revue," along the lines of the "Garrick Gaieties" in New York. All skits and music are the work of members of the club and will be staged under the direction of Charlie Moore and Clinton Jones.

Up until now the Garret theatre has always presented heavy drama. They plan to make the revue an annual.

Burton on "Royal Street"

David Burton has been assigned as director of "Royal Street," which will reach production next month via the joined managerial auspices of Sam H. Harris and Laura Wilk, play broker.

"Royal Street" is one of several productions to be brought out under this arrangement.

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 (214th week). Most attractions in list are holding on by grace of weather; Saturdays have finally eased off and if warm days come many closings will follow; "Abie" got its quota, nearly \$9,500.

"Alias the Deacon," Hudson (31st week). House and show probably pooling now and engagement should go well into July, perhaps longer; last week estimated at \$7,000.

"A Night in Paris," Casino de Paris (Century Roof) (25th week). Went on six performance basis last week, matinees being dropped; light attendance has moderated, too, as indicated by announcement of summer edition; \$15,000.

"At Mrs. Beam's," Guild (9th week). Business easing off, but with operating expense lessened through cast changes, attraction should be able to go along; \$9,000.

"Bunk of 1926," Broadhurst. Withdrawn last Saturday; backers faced weekly loss and attraction probably in the bag for \$60,000; court action publicly failed, to help last week about \$11,000.

"Cradle Snatchers," Music Box (42d week). Figures to catch good share of annual summer influx; planning to carry through until next season; last week a bit over \$11,000, but still making plenty.

"Garrick Galettes," Gaick (7th week). Theatre Guild's junior members presenting second annual revue again co-operative; scale at \$3.50 starting last week, with gross \$9,000 again.

"Craig's Wife," Morosco (37th week). Prize play will probably be summer stayer; bookings calling for show remaining here until August; over \$9,000 last week; a drop, but satisfactory at this time.

"Great God Brown," Klaw (22d week). D'Neil drama gets credit of making best Broadway run of any attraction booked up from Village; "Bride of the Lamb" runs second for that honor; "Brown" making a little; around \$6,000 last week.

"Iolanthe," Plymouth (10th week). Winthrop Ames contribution is best Gilbert and Sullivan revival in years; commanding smart audiences with plenty of repeaters and always around \$17,000.

"Is Zat So?" Chanin's 46th Street (75th week). Holdover comedy hit a sturdy attraction; depending a good deal on cut rates for some time but on summer basis still appears to make a little profit; \$7,000 claimed right along.

"Kongo," Biltmore (18th week). Business last week not quite as good as previous week, but gross of \$9,000 satisfactory both ways; unless weather becomes torrid, this one should last through summer.

"Kitty's Kisses," Playhouse (8th week). Virtually the same pace again at \$11,000; that figure means profit for intimate musical on summer basis.

"Laf That Off," Wallack's (35th week). Hooked up to operate at small money; that explains why this moderately rated laugh show has lasted so long; in addition both show and house under same management; should do well on tour; \$5,000 average.

"Love 'Em and Leave 'Em," Times Square (21st week). Claimed to have made money right along; no heavyweight either; on week to week basis and even a small profit o. k.; \$6,000 two weeks ago, and about \$5,000 last week.

"Love in the Mist," Gaity (12th week). Although house stbtp was figured at \$10,000, the theatre has been making good profit at average of \$8,000 gross; so has attraction; one act show.

"Lulu Belle," Belasco (20th week). Little variance in weekly pace here; holds at top of non-demand, in point of agency demand, with "Shanghai Gesture" close second; "Lulu" averaging over \$21,000.

"One Man's Woman," 48th Street (5th week). Looks like this one will go along for a time; trade eased off to a bit under \$7,000 for sexy piece.

"One of the Family," Eltinge (27th week). Another two weeks' tickets ordered; attraction aiming to stick as long as even break is bettered; players accepting modest stipend in light of small grosses; \$4,000 to \$6,000.

"Palm Beach Girl," Globe (1st week). Opening postponed until Thursday night because of cast changes; may be held off until next week; title changed to "No Fooling" because of E. P. picture having Palm Beach title.

"Pomeroy's Past," Longacre (10th week). Attraction management

has made rental arrangement for summer, and engagement expected to go through warm weather; over \$7,000 claimed.

"Scandals," Apollo (2d week). Abnormal top of \$55 for opening night accounts for first weeks gross of over \$61,000; highest figure yet for Broadway, excluding grand opera; leads agency call.

"Sex," Daly's 63d Street (9th week). Hooked up to make profits at small money, but risque play has been getting abnormal business; last week at approximately \$12,000 draw eased off, but both show and house made plenty.

"Song of the Flame," 44th Street (25th week). Held to about same business of \$20,000 gross last week and has chance to go well into July.

"Square Crooks," Maxine Elliott's (17th week). May jump to coast under an arrangement guaranteeing attraction profit; should do well out of town; \$4,500 average.

"Sunny," New Amsterdam (40th week). Summer shows have not hurt agency demand of season's stand-out musical comedy; business last week again nearly \$13,000, virtual capacity.

"The Cocoanuts," Lyric (28th week). Wavered for a time, but June has been excellent, attendance jumping upward, and pace is now over \$25,000; weather and visitors counting.

"The Girl Friend," Vanderbilt (16th week). Attraction expectant of lasting through summer; claimed to be making money, with average weekly draw of late around \$12,000.

"The Great Temptations," Winter Garden (6th week). Although "Scandals" got bigger gross last week, this revue has been topping list and should do so for a time; rated around \$45,000; full capacity about \$56,000.

"The House of Usher," 49th Street (6th week). Not credited with better than \$3,000, but probably operating on narrow margin with company co-operative.

"The Last of Mrs. Cheyney," Fulton (33d week). Engagement still indefinite, with a summer stay possible; business last week rated over \$13,000.

"The Man from Toronto," Selwyn (2d week). Opened Thursday last week, second night getting about \$500; is rated okay for cut rates and can operate at small gross.

"The Merry World," Imperial (3d week). Second week a disappointment; instead of improving, business slumped, with estimated gross around \$18,000; can't make money at that pace.

"The Patsy," Booth (27th week). Seat sale extends for another four weeks; can go along further because of hook-up; last week excellent at nearly \$9,000.

"The Shanghai Gesture," Shubert (21st week). Best gross-getter among dramas and easily top profit-maker of list; \$24,000 and more last two weeks.

"The Vagabond King," Casino (39th week). No reason why excellent operetta should not grab good share of summer business, and figures a good thing for the road; business claimed to hold around \$25,000, though trade is noticeably spotty.

"The Wisdom Tooth," Little (19th week). Final week; gross dropped under \$7,000 last week and notice went up.

"Vanities," Earl Carroll (51st week). Earl Carroll lining up a new "Vanities," although not due until August; present revue getting fair business, estimated at \$16,000.

"What Every Woman Knows," Bijou (11th week). Off about \$500 last week, with gross approximating \$9,500; as that is a considerable margin above an even break, Barrie revival may go through summer.

Outside Times Sq.—Little—Revivals New "Grand Street Follies" rated under standard of previous summer revues at Neighborhood Playhouse; "The Half-Naked Truth," Mayfair; "The Importance of Being Earnest" (revival) getting around \$5,000, meaning a little profit; "The French Model," Grove St. theatre. (Copyright, 1926, by Variety, Inc.)

Davidow Coming Back
Ed Davidow sailed from Cherbourg June 22. Mrs. Davidow has been vacationing in Europe for three months, accompanied by his wife.
Upon Davidow's return Irvine Sherman (Davidow and Le Maistre) will sail for Europe Aug. 1 on the "Leviathan" for a six weeks' scouting trip.

Petrova's Own New Play

Oiga Petrova will switch back from vaudeville to legit next season as star of "What Do We Know?" a play from her own pen, which she will also launch under her own management.

P. A. Sues Producers for Salary
Lew Cantor and William Brandell,

vaudeville producers who also essayed twin-reel comedy production under their own banner, engaged Perry Charles as press agent for their film enterprise.

Charles, who is also a Loew p. a. and handles the Palisades Park for the Schenck brothers, was to receive \$75 a week and has five weeks' salary due him, or \$525. Suit to recover has been started by Charles.

Mother Goddam in "Shanghai Gesture") Craig's Wife, "The Merry Widow," Texas Guyem, The Vagabond King, Irving Berlin, E. Z. Spender, a butter and egger, P. P. A., and other notables including Lorelei Lee of "Gentlemen Prefer Blondes" fame. The characters are natural meat for nifties in answering the promoter's exhortations for certain privileges. P. P. A., who is chided for doing a Samuel Pepys every Saturday, gets the columnist's concession; Berlin the songwriting rights, Tex the night club swindle privileges, etc.

"Fixed For Life" is a blah interlude that slows it up considerably. "Little Igloo For Two" sounds better as a title than a number, although Jessica Dragonette and Wesley Boynton managed rather well.

The fourth scene, the first act finale, included a show-stopper in a coking Milt Gross monolog with Mrs. Feitelbaum talking down the dumbwaiter to Craig's Wife on her interpretation of "The Dybbuk." With or without the advantage of having seen the symbolic drama, the Grossesque dialect is fool-proof and if this is a sample of how Milt's stuff sounds out loud, that new laugh play of his should be a cinch. Mae Noble is a wov of a Mrs. Feitelbaum and more than held up her material.

A production flash, with a skaters dance, a reindeer and an ice mazurka effect, topped it off prettily. The second act reopened "at the Northern Lights Art Theatre" with "Uncle Tom's Cabin" done "in a constructivist's setting; an example of the sympathetic elastic theatre." This satire on "Tom" was overdrawn and if speeded up, would be an outstanding interlude.

A favorite little theatre idea of panning themselves was introduced by Agnes Morgan and Harold Miner, the latter from a balcony box, doing straight for talk about the subscription pleas, etc., including some more raps at the Guild's Sunday lecture system to "educate up" the Guild patrons as to the interpretation of the symbolical and metaphysical drama it has been

(Continued on page 42)

PLAYS ON BROADWAY

GRAND ST. FOLLIES

Fourth edition of the "Grand Street Follies" at the Neighborhood Playhouse on Grand street, New York, opening June 15. Book and lyrics by Agnes Morgan; music by Lily Hyland, Arthur Schwartz and Randall Thompson; settings and costumes by Alice Bernstein; directed by Miss Morgan and dances by Irene Lewinsohn, Albert Carroll and Blanche Talmud.

Company includes Juliette Gauthier, George Hoag, Lois Shore, Blanche Talmud, J. Blake Scott, Lewis McMichael, George Heller, Marc Loebell, Albert Carroll, Grover Burgess, Harold Miner, Mae Noble, Dorothy Sands, Vera Allen, Ian McLaren, Julius Matthews, Edna Frankau, John F. Roche, Paula Trueman, Frances Cowles, Helen Arthur, Otto Hulticus, Tom Morgan, George Knisely, Wesley Boynton, Jessica Dragonette, Sadie Sussman, Irene Lewinsohn, William Beyer, Agnes Morgan.

devil-may-care, revue, impishly poking fun at its contemporaries, the times, the notables and what not a semblance of a "plot" is maintained with the Arctic zone as the general theme. The Florida reaty gag is transplanted to the North Pole region and everything that transpires thereafter revolves back to that.

The Northern Lights Art Theatre, the Eskimo Neighborhood Playhouse, the Arctic Night Club, etc., are much too much among other things in that train of thought.

The current show has its merits. It is bright and crisp in spots and in others dreadfully dull and uninspired. The weight is in the balance of the lethargic moments, and the sense of slowness becomes omnipresent and drearily depressing from the early innings.

The Arctic zone for the opening sketch sets the idea. Marc Loebell as Will B. Sharp is the new frigid territory reaty promoter. Albert Carroll doing a Toto in get-up, mannerisms, business and everything (he is addressed as Toto) and is the general assistant.

Having tied up the igloos and land, the promoter is back in New York addressing a group of prospective investors including "A" Smith, Mrs. Feitelbaum, "Lulu Belle" Ulric, Mother Goshdarn (nee

The Edna Leedom Opera

It is shimmering golden kidskin with brilliant heel and buckle of sparkling rhinestones and crystals.

They say she is the most beautifully dressed woman in "Ziegfeld's Palm Beach Girl", and certainly when it comes to glorifying the feminine foot no lovelier slipper can be imagined than this exquisite I. Miller creation. No wonder she chose it, for just as Edna Leedom puts over a song, by beauty and sheer artistry, so I. Miller puts over a slipper!

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at the
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(Next to Closing, 11:05)

MY EVENINGS, AS YOU MAY NOTICE, ARE FULLY OCCUPIED

PLAYS ON BROADWAY

(Continued from page 41)

purveying the past season. Among other lectures announced was a talk on "Why Heywood Brown gave up dramatic criticism," by Alexander Woolcott. In response to the subscription idea, Minjer retorted that he took a chance at subscribing to the Guild and got the "Goat Song." "Beatrice Lillie" by Dorothy Sands was another olio specialty right thereafter, with a caricature of Noel Coward, Miss Lillie's song author, at the piano. Miss Sands made much of her opportunity, evidencing a fine flare for travesty.

At the "Gilt Theatre," showing a rehearsal of "a symbolic drama," was another sarcastic "suggestion" by the Neighborhood Playhouse to the Theatre Guild. The author of "Jack and Jill" is shown going mad at the Guild director's impressionistic interpretation of a simple dramatic theme. Following the Guild's symbolic treatment, the author in desperation gags the director and puts it on as it was originally written.

A take-off on Joseph Santley and Ivy Sawyer had Albert Carroll and Frances Cowles as the leading couple with Lily Lubell as Raquel and Sadie Sussman as a cute "Peacher" (Mrs. Browning) plugging "If You Know What I Mean," the most distinctive song in the show.

A publicity mad actor and actress at the Ritz-Idole were the key-stones of a not particularly brilliant skit. The Arctic Night Club wound it up with Tex Guyem in charge of the works.

In total, the current edition is disappointing. Last season the

"Grand Street Follies" ran through the summer and rated on a par with the "Garrick Galettes," then the forerunner of the bright and brilliant intimate revues. This season, while the Garrick music is below standard, the Grand street thespians are even a few rungs below that, with a summer run accordingly unlikely.

Still, for those who have a soft spot for this progressive group, the Neighborhood Playhouse may yet bring forth a few chuckles. For the subscribers, it's just another offering and will not be extended much beyond the subscription season, if at all.

The Man from Toronto

Comedy in three acts presented at the Selwyn June 17 by Bannister and Powell in association with Miller and Goldreyer; written by Douglas Murray; directed by Albert Bannister.

Martha.....Peg Entwistle
Robert.....Gavin Muir
Mrs. Hubbard.....Beatrice Hendricks
Mrs. Hubbard.....Marion Stephenson
Minnie.....Mona Humphord
Mr. Priestly.....George Graham
Fergus Wimbush.....Curtis Cooksey
Ada.....Lola Sanders
Ruth Wimbush.....Ethel Martin

Broadway once before was offered this pleasant, light, English comedy. Nearly eight years ago, when the late Henry Miller and Ruth Chatterton played it at the Miller under the title of "Perkins." Few theatregoers saw it, for the attraction was taken off after two or three weeks. "The Man from Toronto" was current in London at the time and was this season revived over there, probably the reason it again reached the boards here.

Bannister and Powell, who produced the present show, are comparative newcomers. They first were heard of with "Square Crooks,"

which is still playing. George Lefty Miller and Mike Goldreyer are concerned with the "Crooks" piece and, too, "The Man from Toronto," done in association with them.

The story is transparent and the play at times excessively talky, the last act dragging needlessly. The play therefore depends on its writing and the manner of playing, standing up well enough in both directions.

The play's locale is Teignmouth, Devonshire. There resides Mrs. Lella Calthorpe, a widow who had met a wealthy old Canadian on a liner returning from New York. He had become quite smitten with her but she rejected his proposal of marriage. The old boy has just passed out, leaving a bequest of \$4,000,000, providing certain conditions be met. The principal item was that should Mrs. Calthorpe marry his nephew, the fortune is to be split between them, otherwise the estate was to revert to the city of Toronto.

Lella demurs at the proposition, having had one ill-starred matrimonial adventure. She finally consents to see the nephew, one Fergus Wimbush, but when he arrives she is garbed in the guise of a parlor

maid, named Perkins. The love affair between them is a foregone conclusion. He proposes, even though he tosses away the fortune, and she rejects him. But at the finale everything is set and everybody's happy.

Beatrice Hendricks, who seems new for a Broadway lead, handled the role of Mrs. Calthorpe very well indeed. It requires charm, a quality Miss Hendricks has. Curtis Cooksey is the rather awkward Winbush from Alberta, possessed of a ranch only 28 miles from the railroad. Cooksey withdrew from "One Man's Woman" to take the present engagement, explaining he disliked the "business" of tearing off a woman's dress in the other show. Gavin Muir played an amiable youth, who spoke most of the lighter lines. Some were not given the best advantage because Muir spoke in too low a pitch. He improved a bit after the first act.

"The Man from Toronto" is a one set, small cast play that can get by on moderate grosses. In its original form smart money was necessary because of the cast, including two stars. There is nothing to get excited about, for it isn't that kind of play, but it should turn a profit because of the hook-up.

original, has a theme that contains plenty of good comedy situations and a number of interesting and appealing characters. Savage appears to have made the most of his material in the dramatization. Although there is considerable sharpening to be done, not a great deal of cutting should be needed considering that the curtain fell here the opening night around 10:50.

Students of the theatre will see, at once, a parallel here with Sir James Matthew Barrie's well-known comedy, "The Admirable Crichton" where a butler became at once protector, adviser and "boss" of a family wrecked on a desert island.

There is no desert island in "They All Want Something," but it contains the situation of a man, supposed to be a tramp, taken in by a family living in the "Connecticut hills" because the mistress of the household has a penchant for reforming outcasts.

The comedy is given an opportunity for color and gaiety, as the second act takes place during the course of a fancy dress party. For this season the pictures in the lobby frames make "They All Want Something" look like a musical comedy.

Tilden is excellent as the "tramp." It fits him, as that of "Clarence" did, and his eccentricities help rather than hurt the characterization. He has a mobile and expressive face for "parlor comedy" and uses it with discretion and facility. Only his voice lacks the tones and technical perfection of an experienced professional actor.

Billy Quinn, the youngster who played with "Bill" in "The Kid Himself," again grabs many honors with his performance of the precocious younger son of the household. The audiences go crazy over his work, only marred by a none-too-clear enunciation which appears to be a mannerism. Of all stage juveniles now appearing young Quinn is one of the best.

Herman Gantvoort, who is producing this comedy, has been wise enough to select a well-balanced cast which holds up certain spots where the play itself is a little weak or sags in action interest.

Frederick Burton is admirable as the father, giving perhaps the smoothest performance of the play. Camilla Crume is excellent in the rather difficult role of the sentimentally-inclined mother, who goes in for social service work and likes to "reclaim human derelicts." Helen Spring is O. K. as the ingenue daughter, and John Gallaudet, who appeared here last summer in "When You Smile," his first stage play, has improved immeasurably since then. Edward Pawley is more than usually effective as the juvenile "heavy."

One of the best characterizations of the production is provided by Irene Shirley as a gushing, inarticulate, breathless young thing from a neighboring household who talks always in superlatives. Jack Irwin and Helen Ambrose supply two corking character bits.

The comedy has been excellently staged by Arthur Hurley. The single set (the play is in three acts and a prolog) is in good taste and looked rich but not gaudy.

"They All Want Something" belongs to the general type of high comedy, so often associated with English importations. Once in a while it descends to straight farce, and occasionally lapses into melodrama. While not a world-beater, it should get some favorable attention next fall.

PLAYS OUT OF TOWN

TWO WORLDS

Stamford, Conn., June 19.

John Golden presents "Two Worlds," new comedy in two acts and with a prolog and an epilog, by Hubert Osborne and John Gray. Scenery by Willey Pogany Associates.

A Murderer (Butch).....Joseph J. Hyland
A Pickpocket (Red).....James C. Lane
A Con Man (Slim).....William H. Post
A Safe Cracker (Tug).....George Thompson
A Forth Climber (Toxy).....James Hill
A Weakling (Pierre).....Louis D'Arcy
A Shoplifter (Chrystal).....Grady Menken
Meg Huchard.....Michelette Suran
Professor Schuyler.....Charles Laite
Professor May.....Robert Romaine
Nellie Thorp.....Beverly Sitgreaves
Peterson.....Harry Forman
A Chemist.....George Spelvin
Nicholas Rozalias.....George Marion
Dr. Peter Loris.....C. Edwin Brandt
Joan Rozalias.....Anna Merrick
The Baroness (May Day Monte).....Adrienne D'Ambricourt

"Two Worlds," John Golden's latest production, by Hubert Osborne and John Gray, was given two performances on these testing grounds as a spring try-out. The comedy is a heavy production with a large cast. The quality of its break-in condition failed to live up to its size.

This piece is rather crudely put together in two acts, one of which has two scenes, and a prolog and epilog. The prolog as revealed here seemed a badly mixed cocktail before dinner, and the epilog a green postage stamp stuck on at the last minute. The body of the play is pretty substantial.

There's nothing much new or startling in the theme. The already mentioned cocktail part of it serves up a slice of the underworld in which two crooks, one the hero, set out to steal a formula from the house of an inventor, Nicholas Rozalias.

The play proper gets going when it shows the character of Rozalias and his daughter, Joan. Joan discovers the burglars and shoots the one named Pierre. Her father and his house guest, a surgeon, rush in to find the man dying. Rozalias uses his latest invention to bring him back to life. As an experiment they keep him in the house and teach him chemistry. He is supposedly suffering from amnesia, and they tell him he is the nephew of the surgeon.

Pierre and Joan fall in love, to the horror of Rozalias, who wants a man with a good family tree to be the husband of his daughter. Pierre confesses he has been fooling them all the time; that he has known who he is. So Rozalias sends him away and tries to make his daughter forget.

Joan is unable to forget. They go to find Pierre in his old haunts and bring him back.

Technically, the play is amazingly faulty, even to the degree of comment by laymen. The prolog is almost useless and the epilog wholly so. The entire play lies in between.

Half an hour and an expensive set could be saved by elimination. As it is the play gets off to a slow, almost tedious and uninteresting start.

The character of Rozalias is colorful, amusing and charming. Through his eccentricities and fervent aspirations for Joan is the suspense kept going. The daughter shows some spunk herself when it comes to getting the man she wants, while Pierre is not without interest.

George Marion does some fine character work as Rozalias. He starts as an autocrat over everybody and everything concerned and then lets his daughter ride over him. This weakens the interest in him.

Ann Merrick and Louis D'Arcy are nicely proportioned as the girl and boy. Beverly Sitgreaves and Robert Romaine do some expert support for Mr. Marion.

"Two Worlds" is somewhat different from John Golden's usual style. From what can be observed in its embryo state he will have a rather difficult time putting it over.

Pratt.

They All Want Something

Philadelphia, June 22.

If William T. ("Bill") Tilden, tennis champ, had made his Broadway debut in this comedy by Courtenay Savage's scenario based on E. J. Rath's novel, "The Dark Chapter," instead of in "The Kid Himself," the verdict would undoubtedly have been much more favorable than it was.

"They All Want Something" is no knockout, and it certainly is not the best attraction in the world for a hot Philly summer, but in the cooler weather and well located as to house it should get by for a moderate run. Whether it ever gets that far is, of course, at present a question.

Rath's novel, without being highly

NEW YORK THEATRES

New Amsterdam Thea., W. 43d St. Evs. 8:30
Mats. Wed. & Sat., 2:30

Stranger, Dunningham & Elford, M. Ds.
CHARLES DILLINGHAM presents
MARILYN MILLER
And her Star Company in
"SUNNY" Aristocrat of Musical Comedies

FULTON THEA., W. 46 St. Evs. 8:30
Mats. Wed. & Sat., 2:30

CHARLES DILLINGHAM presents
INA CLAIRE
In a Comedy by Frederick Lonedale
"The Last of Mrs. Cheyney"
with Roland Young and A. B. Matthews
Staged by Winchell Smith

NEW 4TH EDITION

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JOE COOK, FRANK TINNEY, JULIUS TANNEN
DOBOREY KNAPP, Most Beautiful Girl in World
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IRVING BERLIN'S GREATEST MUSIC & GEO. S. KAUFMAN'S Cleverest Book
LYRIC Thea., W. 42 St. Evs. at 8:30
Mats. Wed. & Sat., 2:30

MUSIC BOX Th., W. 46 St. Evs. 8:30
Mats. Wed. & Sat.

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A Sparkling, Clever, Scintillating Comedy
with **MARY BOLAND**
And a Wonderful Cast

VANDERBILT 46 St. E. of B'way, Evs. 8:30
Mats. Wed. & Sat., 2:30

NEW FIELDS' NEW MUSICAL COMEDY HIT

"THE GIRL FRIEND"

PLAYHOUSE 48 St. E. of B'way, Evs. 8:30
Mats. Wed. & Sat., 2:30

Summer Musical Delight!

KITTY'S KISSES

PLYMOUTH Thea., W. 46 St. Evs. 8:30
Mats. Thurs. Sat., 2:30

POPULAR MATINEE THURSDAY
WINTHROP AMES presents

GILBERT & SULLIVAN'S

IOLANTHE

MOBOSCO Thea., W. 46th St. Evs. 8:30
Mats. Wed. & Sat., 2:30

THE DRAMATIC HIT
Fuller Frisco Play

CRAIG'S WIFE

By GEORGE KELLY
with **CHRYSTAL HERNE**

The **WISDOM TOOTH**

LITTLE West 44th St. Evs. 8:40
Mats. Wed. & Sat., 2:35

BELASCO Thea., W. 44 St. Evs. 8:30
Mats. Thurs. & Sat., 2:30

DAVID BELASCO Presents

LENORE ULRIG

as **LULU BELLE**

Changes in "Cradle Snatchers"

Two changes were made in the cast of "The Cradle Snatchers" (Music Box) last night (Tuesday). Joseph Hollicky replaced Stanley Jessup and George Lessey took over the Willard Barton role.

REVERSED ATTITUDE ON RADIO; ETHER PLUG DEEMED WORTHY

Restricted Measures on Production Songs—"Valencia" Limited—Radio All Right for Pop Songs Generally—Grand Plugfest Practical and Efficient

Following Jerome Kern's original stand to arbitrarily restrict any and all instrumental renditions of his "Sunny" music, including "Who," the composer did an about-face and released "Who" generally with the result that the radio actually "killed" off a considerable portion of its commercial chances.

Accordingly, Harms, Inc., with its sensational "Valencia" on its hands, which the publishers aver is bigger than anything they ever had (including "Poor Butterfly") a restrictive arrangement has been entered to limiting the song to one week from each radio station. If the stations themselves do not observe this request, a complete restriction of the number, under penalty of prosecution for copyright infringement, will come to pass.

"Valencia" is the rage of the music business and looked upon as a life-saver by the contemporary publishers who appreciate the value of a reigning success as a stimulus to the trade in general.

Radio and Plugging
On the proposition of radio and its song-plugging equation, the popular music publishers are entertaining an about-face also on the previous theory anent radio's damage to songs.

It simmers down to the proposition that the music business will not know the huge sales it formerly enjoyed, hence there is no damage in a concentrated radio plug so that a demand is created immediately and immediately fulfilled. If the song holds up thereafter, well and good; otherwise, it is a quick means to test its commercial chances and absorb the market with a minimum of expense.

One of the biggest music firms does that. Every new song is cued for a grand radio plug, not with the small stations, but via the big radio bands like the Ipana, Clicquot, Hires, Silvertown and other orchestras playing through national network. It beats the old fashioned song plugging system of making the rounds of cafes to small groups of dazed dancers who don't appreciate what they hear, whereas radio's entree into the homes is the ultimate plugfest.

With production music, however, it's a different proposition because the "killing" of the song hits, means serious damage at the box-office. That is why some 50-odd songs from the following eight productions are not permitted to be broadcast: "Merry World," "Cocacola," "Tip-Toe," "Student Prince," "Love Song," "Great Temptations," "Marlita" and "Castles in the Air."

Contractual Mutuality

Bernie Foyer, band booker, accepted \$100 in settlement of his \$170 commission claim against Billy Burton whose band Foyer booked into Fenway Hall, Cleveland.

Burton's lawyer contended the exclusive representative contract for three years was without mutuality. While Judge Lauer was inclined to agree as to its invalidity, the settlement for \$100 disposed of it entirely.

STICKING TO WAVE-LENGTHS

Washington, June 22. The New York station WEA, along with WJR-WCX, at Pontiac, Mich., continued to lead the entire field of broadcasters when it comes to sticking to their own wave lengths, according to the Department of Commerce.

WCAP and WRC of Washington and WGY of Schenectady have been showing variations of one-tenth of 1 per cent, while WSB of Atlanta showed a deviation of two-tenths of 1 per cent.

SUMMER SUBSCRIPTION

to "VARIETY"
\$1.75—3 Months

Send remittance with name and address

Radio Star Accepts Legit Opportunity

Albany, June 22. Rosaline Greene, 19, known as the "girl with the golden voice" and for three years leading woman of the WGY players at Schenectady will seek a chance on Broadway, which she refused a year ago. Miss Greene, who is known to thousands of radio fans, was graduated yesterday from the New York State College for Teachers and last week completed her engagement with the broadcasting station of the General Electric Co.

A year ago Miss Greene was offered an understudy part to the leading woman in "Silence," but refused it so that she could complete her college course. She played in various roles before the microphone and soon rose to the leading part. When the WGY players broadcast "Silence," its author listened in at New York and was impressed with her voice and when the play came to Albany, he invited the WGY players to a matinee and later offered Miss Greene the understudy part.

CHICAGO'S ACE BAND

Chicago, June 22. Organization of the new Edgewater Beach Hotel orchestra has been completed.

Joseph Gallicchio, violinist, is director, while Roy Bary, pianist, is arranger and coach.

The lineup is: Louis Sarli, violinist; Harry Perkins, viola; Theodore Ratzer, cello; Al Armer, bass; Ernest D'Amico, accordion; Joseph Tommasi, harmonium; Maurice Alswang, banjo and violin; Frank Siegrist, trumpet; Frank Quartell, trumpet; Harold Maulding, sax; Emerson Roth, sax; Dave Bennett, sax; Chas. Barber, trombone; Chas. Wagner, drums; Herschell Graham, trombone. Orville Renee, tenor, is to appear with the orchestra.

It is the ace band in Chicago if individual abilities and salaries are considered.

WEAF's Summer Music

A new schedule of radio dance band music for the summer via WEA has been arranged as follows: Mondays, Park Lane restaurant at 8-8:30; B. A. Rolfe's Palais D'Or band at 11-12; Tuesdays, 11:30 to midnight, Buffalo Indians, Monte Carlo restaurant; Wednesday, 11 to 12, Lou Raderman's band from the Pelham Heath Inn; Thursday, 7:30-8, Park Lane; 11-12, Buffalo Indians. Friday, 10:30-11, Jack Albin's band from Hotel Bossert, Brooklyn, N. Y.; 11-12, Raderman; Ben Bernie on Saturdays from 10 to 11.

Traveling Orchestras as A. F. of M. Unit Rule

The American Federation of Musicians is officially informing all concerned anent the recently passed ruling concerning traveling orchestras.

A dance band that plays a week or longer outside of its own local jurisdiction is governed by the new local's scale plus a 30 per cent surcharge, in addition to transportation costs.

Orchestras which play hotel or cafes for over a week outside of their own locals are considered traveling units and also subject to above rates.

ROLFE'S LUNCH

B. A. Rolfe, the Palais D'Or orchestra leader, played host at luncheon yesterday (Tuesday) to the radio editors of the dailies and periodicals.

Rolfe is a new WEA radio artist and coming to important attention with his dance music despite the short time he is on the air.

Chas. Straight's Position

Charley Straight's refutation of a recent summary anent "Straight Bands" that he is one Chicago unit that has made good outside of his home territory. Mr. Straight with his Brunswick recording orchestra is stationed at the Hotel Muehlebach, Kansas City, and his continued success is not argued excepting that the Straight organization opened in K. C. after Variety's story was published, hence the theory that Windy City bands are more or less local favorites holds good.

As for Straight, not only is he making good outside of Chicago, and thus disproving the original summary (which did not apply to him at the time) but he is furthermore one "straight" dance band that is clicking on its musical merits, sans the need of versatility and entertainment.

Probably the outstanding example of a dance band that came to important attention because of its novelty entertainers from within the musical personnel, is Irving Aaronson and his Commanders, who were carefully omitted from the summary. This oversight was called to attention, although the story was intended to point out that the day of the straight dance orchestra is about through, with the necessity for augmented entertainment via singers and dancers being as the alternate means to maintain public prestige.

894 STATIONS

Washington, June 22.

There are now in operation in the entire world 894 broadcasting stations, with 534 of these in the United States, according to the Department of Commerce.

Sixty-one foreign countries, geographical divisions or territories are listed as possessing the 360 stations outside of the U. S., with the larger number running in the following order: Canada, 84; Australia, 24; Spain, 22; Mexico, Germany and Sweden, 20 each; United Kingdom, 19 (all owned and operated by the British Broadcasting Co., holding a monopoly); France, 19; Cuba, 13; Brazil, 16; Finland, 12 and India, 11.

Russia is unofficially reported to have several stations, none of which, however is officially listed by the department. There are 17 Russian cities in which stations are said to be in operation, these not included in the count of the department.

Joe Rea's Many Bands

Besides his own California Night-hawks, Joe Rea is booking other band units in the picture houses and cafes. The California Night-hawks are touring the film theatres.

Moe Jaffe's Collegians (8), are at the Club Madrid, Philadelphia. This Okeh recording unit is headed by the author of "Collegiate," a U. of P. outfit. Another collegiate aggregation is Carson Howard's West Virginians which opens next week at the new State ballroom, Philadelphia. This band of 10 is from the U. of West Virginia.

Rea has spotted the Winsor Terrace band at the Embassy Club, Atlantic City, the nine being under George Glick's direction. Harry Gohenn and his Tyronians (11) are also in the picture houses, this week at the Capitol, Lancaster, Pa.

NEW SYMPHONY FOR L. A.

Los Angeles, June 22.

The Long Beach Symphony Orchestra is the latest symphony to be organized in Southern California. Leonard Walker is conductor and Florence Van Dyke, soprano, is president of the association controlling the orchestra.

There are four other symphonies here. Los Angeles Philharmonic, Hollywood Bowl, Adolph Tandler's Little Symphony and the Glendale Symphony.

Earl Thurston Moves

Kansas City, June 22.

Earl Thurston, organist at the Newman, has resigned and accepted an offer of a similar position at the Rialto, Tulsa, Okla.

HERE AND THERE

Ralph Hawkes of Hawkes & Son, British music publishers, was in New York last week, for a brief stay as the last lap on a six-month world tour with his mother, sailing June 18 on the Olympic for London.

Bob Le Page is representing Foster of Chicago in New York.

The Oriole orchestra, upon completing a two-week tour of one-night stands, will open in Chicago at the Palace (vaudeville) theatre June 27. Following the 15 men will go into the Aragon, famous dance hall on the north side. They will also broadcast nightly as their own unit from WIBO.

Ray O. Carn, cornetist, formerly with the "Lucky Sambo" orchestra, has joined Charles Creath's band in St. Louis.

Russell Smith and Eugene Hunter, colored writers, have taken their new compositions and published them via their own newly formed concern.

Barney Zeeman and his Kentucky Cardinal orchestra of Philadelphia sail for Berlin next month to play abroad.

Two boys, just out of college, are songwriting professionally with S. B. Marks, plugging their first number, "Would-ja," authored by Manning Sherwin, Columbia U. alumnus, and Arthur Herzog, Jr., out of Princeton.

Ben Bernie and his original orchestra from the Hotel Roosevelt, New York, are now spotted for eight weeks at the new Berkeley-Carter hotel, Asbury Park, N. J., which is a prize plum as a band engagement, with a number of "name" bands competing for the berth. Bernie will broadcast via WOR while at the Jersey shore. The Bernie band unit at the Hotel Roosevelt is still represented on WEA, with a WEA staff announcer officiating in lieu of Bernie's own talking.

Charley Straight and his orchestra have been signed until Sept. 1 by the Hotel Muehlebach, Kansas City, originally coming in for only six weeks, with the season's contract following after the initial week.

Predicting Show's Profits

Theatrical experts will be confronted with an unusual problem, in determining from Mischa Elman's manuscript of a musical score, whether the Elman work would have become popular. The violinist is suing Florenz Ziegfeld for \$100,000 damages for breach of contract based on an agreement of 1920 and the case has since been dragging through the courts.

The latest ruling by the Appellate Division in New York this week authorizes Ziegfeld to make photostatic copies of the Elman compositions for submission to theatrical experts for their opinions whether or not the production thereof would have been financially profitable to all concerned.

Elman's complaint is that after he had composed the score to a set of lyrics submitted by Ziegfeld (with the exception of three), the covenanted time limit for production within six months was not gone through, although Elman had been given a \$10,000 advance royalty against a three per cent. interest in the boxoffice gross.

Ziegfeld contends that Elman's light opera score was lacking in commercial merit and is counter-suing for the \$10,000 advance plus another claim for similar amount on the ground the violinist virtuoso fell down on his agreement.

Denmark, Own Operator

Washington, June 22.

The Danish government is going to handle all broadcasting within the boundaries of Denmark, according to a dispatch to the Department of Commerce.

The Rigsdag has authorized the establishment of the government stations, all of which will be under the direction of the minister of traffic, assisted by a radio council of nine members.

There are 100,000 radio sets in operation in Denmark, of which 27,000 are registered, it is reported.

RADIO TEST FOR QUICK DECISION

A unique test demonstrating how a concert artist may be "made" via the radio, will be essayed June 27 from WEA in relay with nine other stations, on behalf of Irving Jackson, new baritone, sponsored by Arthur Judson, the concert manager.

Judson, appreciating that it takes from three to four seasons to "make" a platform soloist, has hit on the idea of popularizing Jackson via the ether, the national hook-up being for the purpose of quickly bringing him to proper attention throughout the country with the radio the means.

Managers will tune in on the broadcast and judge Jackson's vocal abilities in that wise, with a conclusive test being their attitude towards actually booking the newcomer.

While Judson is subjecting his "and" to a difficult test because of radio's deficiencies at times, through static, etc. to properly transmit, the manager feels that Jackson will click regardless.

SHEET MUSIC STEALERS ARE LANDED IN COURT

Alleged to have concocted a scheme by which the employees of G. Schirmer, Inc., music publishers, of East 43d street, stole music from their employers, Joseph Nelson, 25, music dealer of 78 Sumner avenue, Brooklyn, was sentenced to the workhouse for 60 days in Special Sessions Monday. He was convicted of petty larceny.

Nelson was arrested April 13 on the charge of stealing sheet music valued at \$32.50 belonging to the Schirmer firm. According to Probation Officer Jacob Lichter, Nelson had arranged with two employees of the 44d street house to deliver for him at a grocery store at Second avenue and 46th street a package of music. Nelson had previously phoned in the order to the firm for the music, but the order clerk did not place it on file.

Lichter told the court that the music house claimed the same thing had happened on five occasions and that Nelson was alleged to have paid the employees one-half of the regular listed price for the music.

The two employees involved in the scheme were discharged and placed on probation on account of their youth, they having been arrested at the same time as Nelson.

Helen Cover's Bad Checks Get Girl 2-Year Sentence

Milwaukee, June 22.

Helen Cover, radio songbird, whose uncanny ability to pass bouncing checks through the popularity attained by her voice over the "mikes," when arraigned in court here, was sentenced to two years in the House of Correction.

Miss Cover left Milwaukee about a year ago when bad checks bobbed up and warrants were issued for her arrest. Only recently was the radio songbird apprehended in Michigan City, Ind.

UNION EXPELS MUSICIAN

Los Angeles, June 22.

The trial board of the local musician's union fined Charles Chelfetz \$50 and expelled him from membership for playing at the Regent, vaudeville and pictures, which they claim is unfair to union labor.

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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.)

BRUNSWICK RECORDS

Vincent Lopez's first four recordings for Brunswick are pleasantly surprising. They evidence technical skill, painstaking scoring and general carefulness as to every detail, differing from Lopez's past performances on the Okeh with its indifferent results.

Whether a tribute to Lopez's technique or to the technique of Walter Haenschel, et al., in the Brunswick recording laboratories, the result is most flattering. "Honey Bunch" and "Adorable" coupled on No. 3148 are introduced with the familiar radio call, "Lopez speaking," and repeated in all other recordings, in itself a smart idea for disk novelty and a valuable Lopez trade-mark. A vocal quartet goes right into the "Honey Bunch" harmony, with "Adorable" also including a vocal chorus.

No. 3187 differs in that the selections are to the comedy and novelty song vein. "Could I?" and "Show That Fellow the Door," also with vocal effects, are bright and snappy dance entries.

Brunswick has a "name" in Lopez, and if he maintains the standard evidenced by his initial recordings, he will become a big recording proposition.

"Ting-a-Ling" ("The Waltz of the Bells") sounds like a waltz hit as done by the Brunswick waltz specialists, Regent Club Orchestra. "I Wish I Had My Old Girl Back Again" is the coupling on No. 3200, also a waltz.

Phil Ohman and Victor Arden,

the trick pianists, are again present with their orchestra on No. 3197 with "Blue Room" and "The Girl Friend" in piano duet, backed up by their own orchestra. Both are production songs from "The Girl Friend" and snappy dance entries.

Nick Lucas, who has been Orpheum-ing the past spring, is recording prolifically again, his latest quartet of releases being "Bundle of Love," coupled with "No Foolin'," the "Palm Beach Girl" song hit. "Bye Bye Blackbird" is on the back of "Adorable" (No. 3184).

The same precise lyric diction distinguishes "the crooning troubadours" guitar-vocalizing. The Brunswick method further enhances every tone and shading of the string instrument which was a problem to "take" on the wax under the old processes.

"Bundle of Love" is unique, in that it is a danceable singing record, being sung in straightaway tempo and very fetching for dance purposes, although not a dance recording.

Harry Archer's own compositions are represented in these four recordings by the Harry Archer Orchestra. "My Own" and "Every Little Note" from "Merry Merry" are coupled on No. 3155 and No. 3157 consists of two pop numbers, also composed by Archer.

"My Own," considered by us one of the prettiest songs in the show, is excellently done as a melodious fox trot with the more intricate "Every Little Note" as the coupling. Bugs Baer's "When I'm With

Dance Hall Crusade

Three New York dailies, the police and license departments were a unit last week in a mutual slamming of dance halls throughout the city.

Through the pressure of publicity rabid official action may follow.

A demand was made in the press to close all dance halls summarily and re-license them after investigation of place and proprietor, rather than to attempt a wholesale revocation of current licenses, which the courts might not hold valid.

It is claimed that around an average of 70,000 daily or nightly attend dance halls in New York, with an average expenditure of \$1.10 per person. It is doubtlessly high in money average.

Objection of looseness of conduct in dancing and otherwise, is the base of the newspapers' crusade, also the matter of the hostesses or instructresses, these in numbers more or less at the various dance places. Also the mixing of the colors at some of the dance halls, where males of the yellow races are permitted to entrance and dance with whites.

Dimming of lights, style of dancing, etc., likewise criticized.

It is not alleged that all New York dance places are a menace, though to date no daily has published distinguishing lists.

As usual with a crusade on in New York it is anticipated the present one on dance halls will be reflected to a greater or lesser degree throughout the country.

nicely impressed on the wax, with no "blasting" despite the volume.

EDISON RECORDS

B. A. Rolfe receives unusual billing on a phonograph record label, being parenthetically denoted as "trumpet virtuoso" under his name in large caps, with the accompanying Palais D'Or Orchestra made incidental. Rolfe is an unusual technician on the trumpet, and his silvery notes are excellently registered on the Edison wax. "Reaching for the Moon" (Benny Davis-Jesse Greer) and "What Good Is 'Good Morning'" (Lewis-Young-Akai) are natural material for Rolfe's technic.

The Florida Four are a snappy little combination featuring sax, accordion, banjo and piano, with vocal interludes. "My Kentucky Kinfolks" and "No Foolin'" are the song numbers. Despite the smallness of the instrumentation, monotony is cleverly avoided through naive arrangements.

James Doherty, tenor, has a pair of ballads in "I Had You—I Lost You—I Found You" and "Ting-a-Ling (The Waltz of the Bells)." The latter is a likely waltz, not particularly unusual in construction, but possessed of enough to make it popularly appealing.

The following three teams are representative of the vocal duet style of pop singing. The Radio Franks (Bessinger and White) handle "Middle of the Night" with Arthur Hall and John Ryan duetting "Don't Call 'Em in the Morning" on the reserve side.

Jones and Hare, the Happiness Boys, are on both sides of No. 5741 with "Spring Is Here" and "It Don't Do Nothing but Rain."

Before Earl Carroll became a Knight of the Bath he composed a rather lulling ballad, "Do You Remember?" which comes to light on No. 50870, duetted sentimentally by Helen Clark and Harvey Hindermeyer, contralto and tenor. A Carrie Jacobs-Bond ballad, "I Love You Truly," is also nicely handled by Elizabeth Spencer's soprano, with male voice accompaniment.

HARMONY RECORDS

Although a pop-priced disk, this subsidiary of the Columbia is a tribute to the recording staff for the fine product it really is. That "Valencia" as done by the WMCA Broadcasters is not what it should be in the fault of the orchestra. It has been assumed in the past that the WMCA Broadcasters was a non-de-disk for Ernie Golden's Hotel McAlpin band, but this is hardly up to standard if so, suggesting an early-morning careless recording. Firstly, "Valencia" has been switched in rhythm and the transposition has been none to skillfully accomplished.

"Katinka" on reverse is a Russian novelty fox-trot, with "Ivan Terriblesky" yodeling a vocal chorus.

"Tonight's My Night With Baby" and "Hi Hi the Merrie" are backed upon two Harmony releases. Billy West and Bob Thomas vocalize both in duet on No. 176, and the Broadway Ballroom show how it sounds for dancing on No. 177, with Irving Kaufman doing the vocal interludes.

OKEH RECORDS

Ernest Hare and Billy Jones, this time as soloists, are represented on Okeh No. 40817, with "Valencia" as a vocal solo by Hare and "Lonesome Melody o' Mine" by the latter. The Justin Ring Trio supplies the musical accompaniment excellently.

From the south come Vick Myers and orchestra with "I'd Rather Be Alone," a "hot" fox, with vocal chorus. A house band, the Okeh Syncopators, do "Jig Walk," also a torrid fox-trot, in acceptable fashion.

Richard B. Gilbert, picture house attraction, barytones a pair of pop songs to his own taro-patch uke accompaniment. Gilbert possesses a sympathetic style of sincere ballading that registers. "I Never Knew" and "I'd Rather Be Alone" are the numbers.

Another Chicago recording is "Good Night," by the original Tom Brown and his Merry Minstrel orchestra. Merritt Brunies, from the Friars' Inn, Chicago, is on the backing with "Up Jumped the Devil," an original composition.

Emerson Gill, billed with his Castle of Paris orchestra, is now back at the Bamboo Gardens, Cleveland. Gill's jazzists "canned" their stuff in

You, I'm Lonesome," a Baer wise-crack, has been tricked up into a semi-nut song with L. Wolfe Gilbert and Archer collaborating. "I'd Rather Be the Girl in Your Arms," by Harlan Thompson and Archer, who collaborate on their production works, is the back-up, both these numbers being also vocal-chorused.

Ernie Golden and his Hotel McAlpin Orchestra have a brace of waltzes in "Honolulu Moon" and "Lonesome Melody o' Mine," the latter by Magne-Nelson, and in keeping with the Frank Magne standard of unusual waltzes. Golden's instrumental delivery is tip-top per always.

Mike Markel, the society dance favorite, has a pair of smart fox trots in "Lulu Belle" from the show, and "Just a Little Dance," a novelty midwest fox trot. Markel knows how to whip out good dancipation and demonstrates it here fully.

Another "class" recording unit, the Park Lane Orchestra, clicks with "Dorothy" (Clarence Gaskill) from "Vanities" with "No Foolin'" on the backing. The latter is from Ziegfeld's "Palm Beach Nights." The Buck-Hanley will probably be sandwiched into the new "Palm Beach Girl" revue, as it is comparatively unknown in the metropolis excepting as a dance number.

COLUMBIA RECORDS

Ruth Etting runs the gamut in the pop song line with her handling of "Lonesome and Sorry" and "But I Do" on No. 544, and "Could I" and "So Is Your Old Lady" on No. 533. The Chi songstress does melody fox-trot ballads as deftly as novelty lyric songs, whipping her stuff over with distinction.

Paul Specht, although conquering new worlds in London, or more strictly, reconquering them, is well represented on the disks in America through prior dates, similar to Whiteman, who "canned" a flock of numbers from manuscript for the Victor.

Coincidentally, "Show That Fellow the Door" is an Anglo-American novelty song hit by the same writers as "Show Me the Way to Go Home," and is a feature with Specht in London, although previously recorded in America. "Static Strut," Phil Wall's rag novelty, and a big dance favorite, is strictly a Specht product. Wall being brought by Specht for his own band from Boston, whereupon Wall's dance novelty came into important attention.

The Royal Mountain Ash Male Choir, at present at the Steel Pier, Atlantic City, are now Columbia recording artists. This male choir offers "Song of the Marching Men" and "Gypsy's Chorus" as their opening numbers, under Prof. T. Glyndwr Richards' direction. The beauty of the ensemble singing is

MRS. JUELLE LOSES; NOT ENOUGH EVIDENCE

Sister and Detective Only Witnesses—Husband Orchestra Leader at Night Club

Because of the circumstances, wherein her sister and a private detective were the sole witnesses, Justice Ford did not award Margaret Juelle her divorce decree against Don Juelle, night club orchestra leader. The suit was not defended.

The bandman was charged with misconduct with an unknown woman at the Penn Post Hotel, New York, Oct. 8, 1925. The court's attitude on the circumstantial evidence was not favorable to Mrs. Juelle.

The wife alleged she was supporting herself as a manicurist, hence the waiving of the alimony and counsel fees. They were married Aug. 16, 1924. Juelle was band leader at the Everglades, New York, last winter.

Chicago, "Weary of Waiting for You" being co-composed by the bandman with Kahn-Whiting. The number is a likely entry. Pinky Hunter of the band contributes vocally. "Lo-Nah" is the other side, an Indian type of fox-trot.

VICTOR RECORDS

A smooth melody fox-trot, "Somebody's Lonely," is contrasted with the Commanders' version of "Ya Gotta Know How Love," a snappy number, on the backing of No. 20059. Roger Wolfe Kahn offers the "lonely" song (Benny Davis-Joe Gold), which was "made" through Vincent Lopez's radio plugging. Gold is of the Lopez band as pianist, hence the concentrated attention.

Irving Aaronson and his Commanders in "love" are rhythmically snappy. Aaronson, Saxe and Sallers also vocal trio a chorus. The Commanders, incidentally, for the short time they have been "canning," are selling well. With under 10 records to their credit, the "name" has proved effective, according to a special Victor sales check-up and more consistent recordings have been allotted this unit.

George Hamilton Green's twin xylophone solos, "Triplets" and "Rainbow Ripples," are the soloist's own compositions. They are tricky compositions, trickily rendered, but also satisfactory for dance purposes as fox-trots. Frank Banta is at the piano.

Aileen Stanley's current novelty song contributions are "What a Man!" and "I Wonder What's Become of Joe?" Both are of the indigo variety, with Miss Stanley injecting her familiar pathos into the "blues" and rags to distinguish the recordings.

"Hello Aloha! How Are You?" and "Let's Make Up" are both Olsen radio favorites and have been "canned" by George Olsen and His Music. The first is naturally a

(Continued on page 45)

LEADING ORCHESTRAS

JO ASTORIA

and his
HOTEL ANTILLIA ORCHESTRA
Coral Gables, Fla.

ACE BRIGADE

and His 14 Virginians

Swiss Gardens, Cincinnati

Personal Management: Joe Friedman

CHARLES DORNBERGER

ORCHESTRA

Fairland Inn,
Lookout Mountain, Tenn.
"FOR THE SUMMER"
VICTOR RECORDS

Katz & His Kittens

Are You Ready Kittens?
"Me-a-ow-ow-ow!" Let's Go
VICTOR RECORDS

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And His
Casa Lopez Orchestra
SHEA'S, BUFFALO
Direction WM. MORRIS

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HUNTER'S ISLAND INN
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Orchestra
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Director: Bernard Burke

DON BESTOR

And His Orchestra
Victor Records

Management:
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Chicago, Ill.

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FRANCIS CRAIG

and HIS ORCHESTRA
Columbia Records Nashville, Tennessee

DETROIT

JEAN GOLDKETTE

Orchestras

VICTOR RECORDS

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SOCIETY NOVELTY
ORCHESTRA
CLUB MIRADOR, NEW YORK
Spanish and American Dance Music

THE SEVEN ACES

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Columbia Recording Artists
31st Week at
HOTEL PEABODY
The South's Finest
MEMPHIS, TENN.

PAUL WHITEMAN

Concerts in Paris

Direction: WILLIAM MORRIS

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THE BACON BANJO COMPANY, INC., GROTON, CONN., U. S. A.

CABARET REVIEWS

WOODMANSTEN INN (NEW YORK)

Benny Davis has started something among the road houses on the Pelham Parkway (Bronx). There are several in that neighborhood, including City Island.

Woodmansten is the oldest roadhouse in New York. It started in the day of the horse and carriage when a racetrack was nearby. It was a long ride to Woodmansten then behind or astride a horse.

As the modern road house started on its development with the advent of the auto Woodmansten passed to the direction of Joe Pani, who still operates it. From the comfy country home it was Pani brought it to the splendid looking and spacious country restaurant it now is, second to none among road houses anywhere (if Arrowhead is to be accepted as a cliffed place).

As the nearest roadhouse to Times Square and open the year round, Pani built up an exclusive trade among a certain set he could depend upon to visit Woodmansten whenever out for a ride. With prosperity around and in front of him Pani got the downtown bug. Before losing it and a lot of money he went through vicissitudes plenty, but hung on to Woodmansten, and again he has set a pace through placing a varied entertainment on a roadhouse floor with Benny Davis at its head.

Woodmansten, with any kind of a weather break, is in for big business this summer with Davis and his entertaining bunch. Other road houses up that way are trying to hold their own with shows and bands. It looks as though the Pelham road is in for a lively summer, although that road has lost much of its transient traffic in recent years. At one time it was the most congested line out of New York, leading as it does to the Boston road and joining it at New Rochelle.

Mr. Davis is at Woodmansten on a guarantee against a cover charge percentage, with the cover a matter of \$1.50 or \$2, according to the day or the crowd. The entertainers give three or four turns nightly, starting with dinner.

Possibly the unsuspected ace of the Davis crew after Benny himself is his wife, Dorothy Davis (Gompert). Miss Davis is a personality girl, a little bundle of magnetism in her work and appearance; in fact, a miniature Sophie Tucker in style and song and a second Ann Pennington in dancing. It's almost a certainty that Miss Davis will do as well upon a stage as she does on a floor. The girl was a complete but pleasant surprise to a group of watchers at Woodmansten the other evening, then dancing with an injured knee.

A couple of fast dancers in the whirling way are Sonya and Arlen. Their fast spinning and on a slippery floor recalled the Marvellous Millers. Another attractive pair at Woodmansten are Peterson and Charlot, "sisters" team, who dance differently for girls, in the close formation fashion and with a couple of new ideas in their work. The girls look well besides.

Tot Qualters is there as a single, noted mostly for the clothes she left in the dressing room, but Tot looks good, when dressed up or naked. Another single is Rolert Rhoades, who sings as well as he looks, and the boy sure can wear his clothes. He's certain to be popular at Woodmansten.

Benny Davis, with Jesse Greer, his song-writing (composer) partner, is working all of the time, either singing or announcing, besides standing before the band. As the night grows late Benny and Jesse breeze around with the piano, Jesse playing and Benny singing any of their own songs any one may call for.

Woodmansten with its smart draw is a good place to try out numbers. Davis and Greer have one new song that sounds like a sure fire.

In this entertaining crew Davis has enough talent for a corks popping picture house act for next season if he wants to go to it. With Davis' rep, himself and the people he selects there should evolve a \$2,000 film house turn at the least, and

after the first week it should be worth \$2,500. Benny will be the more sensible if he frames the act for picture houses only and lets the vaudeville idea slide.

A good sized dance floor and a crack band, Lou Gold's, for dance music with this high-grade and plentiful entertainment, makes an evening at Woodmansten worth while as long as the Davis crew is there. It also relieves any desire to go elsewhere that evening.

A peculiar angle noticed to all of the Davis-Greer new numbers is that Jesse Greer writes everything with a dance swing or rhythm. That immediately makes the song commercial. Of course many composers write dance music, but for one to instill the dance movement into everything is unusual, for many writers turn out even hits that never sell. *Sime.*

CASTILLIAN ROYAL (NEW YORK)

Pelham, N. Y. C., June 18.

With up-Pelham road competition what it is, the advent of Roger Wolfe Kahn and his orchestra, Victor recording stars, is a significant move on the part of Al and Jack Goldman, operators of the roadhouse. It means, in brief, following a couple of bad starts, that in young Kahn the boys have an ultra attraction that is already more than evidencing its worth as a \$2,000 a week drawing card.

Literally billed as "the millionaire maestro," Roger Kahn is at the helm of a truly "million dollar orchestra," the financial simile being incorporated in relation to the band's musical worth. As a dance unit, its galaxy of individual stars within the personnel inspires the initiate to a "rave" and equally fetches enthusiasm from the casual because of the obvious merit of the Kahn brand of dance syncopation.

With "names" like Tom Gott, Arthur Schutt, Joe Raymond, Victor Berton, Harold Sturr, Alf Evans, "Miff" Mole, Arnold Brihant, et al., within the ranks, it explains why, at \$2,000 a week, the band leader is only "breaking even." He grossed \$2,500 (it was up to \$2,750 during the last few months) at the Hotel Biltmore, which meant a profit for Kahn.

Probably not the choicest "spot" for this aggregation, the roadhouse is chiefly a means to keep the organization intact until fall. Considerable "inside stuff" figures in the engagement. For one thing, for the summer the 18 year old conductor is not keen on daily personal appearances. A minimum of twice-weekly is contracted for with more at the option of young Kahn. The apparent lackadaisical interest is not strictly the case when it is explained that Kahn's other interests, such as the preparation of a new fall production of his own compositions, is one of the chief things occupying his time.

No question about \$2,000 being a nifty figure for a single attraction in a roadhouse. It means plenty of trade must be drawn to make it worth while. No one appreciates it more than Kahn or his personal representative and general business executive, George D. Lottman, hence a retroactive insistence on their part that the Goldmans commit themselves only for a fortnight with the option in the managers' hands for further continuance.

Up to present writing, with the completion of the first week, business has been unusually brisk. Besides the management admitting it, the best barometer of a cafe or roadhouse's trade, via the washroom concessionaire, has it that the Castilian Royal has never before done the business it is doing with Kahn's advent. Al Goldman for another thing announced at the Friday night formal "opening" that as far as he is concerned, Kahn is set until Sept. 15.

Regardless, Kahn is an attraction. The family name is important although, as has been recounted before, Otto Kahn's forbiddance against trading on it until the youngster made good on his own, has also found that ban removed because of the dance band's truly extraordinary rep as an ultra aggregation.

If roadhouse prosperity is predicated on the theory that they come to dance after a drive out to the country, it's a cinch for Roger Wolfe Kahn's success. The boys are generous in their dance sessions and their delivery seems to inspire an insatiable appetite for more of the Kahn brand. The leader himself, tooting a "mean" clarinet among some 18 other instruments he is capable of handling, is an attraction because of his style. As a conductor alone, the boy is a natural baton-wielder, maintaining a strict tempo that leaves nothing wanting.

Further analysis of the band is extraneous. Its progress to the front on its merits, sans the aura of the "name," is only accounted for by the proficiency of this entity.

The Castilian Royal on Pelham Parkway looks "set" for the season

No or Yes Champagne

Champagne that is not is an object of a New York "World" (morning) denunciation.

"The World" sounds wrathful over souses in night clubs paying from \$20 to \$30 for champagne that never was imported and didn't cost over \$2 a bottle to make.

It's quite evident that "The World's" investigator is getting his night club information second hand, since otherwise he would know that any chump buying champagne in a night club that those prices is never in a mental condition to differentiate on quality or price, though connoisseur or voice.

Otherwise "The World" is probably 90 percent correct. *\$120 a Case*

Night clubs have been paying all the way from \$65 to \$120 a case for champagne. Night clubs paying \$65 knew that the wine was phoney, while the night club paying \$120 a case did so to have it guaranteed direct from a boat. This particular night club has been selling all winter and on the average nightly twice as much champagne as any other two night clubs in the belt, charging \$25 a bottle, and buying \$5 cases at a time. Champagne at \$85 to \$95 is believed to be imported.

While "The World" has given facts and locations where the phoney champagne is made around New York by Italians and specially prepared within three weeks or a month, from label to contents, many night club rounders who have tasted some of the "champagne" purchased by the chumps now and then have believed the night club itself must have made it.

Some night clubs have sold plain cider, but stale, for champagne, without even an attempt to make it sparkle. The most favored light wine as a champagne subterfuge has been sauterne.

Less Drinking
"The World" is erring also in quantity of champagne consumed in night clubs. Scotch still remains the most popular with rye preferred, but the rye is "poison" while the "champagne" is sickening. "Scotch" is at least a gamble.

Besides the chumps, gamblers, particularly dice shooters, are wine buyers, therefore also placing themselves upon the "sucker list," although perhaps getting the wherewithal to buy from what they like to call "suckers" instead.

Certain Death Booze
Drinking in the cabarets and night clubs of late in Times Square has decreased and quite considerably. It does not commence to measure up with the booze buying of a year ago or earlier in the season. Also fewer are bringing booze in with them.

Provided Prohibition can hang on long enough night clubs will go dry, for two reasons—the price and poor quality, as the present brands of liquor will eventually drive every drinker of it to his grave, via kidney. Any steady drinker or semi-steady drinker of liquor made since prohibition can secure much data regarding it by consulting a physician.

and sitting pretty, judging from the opening pace. The quick response in the matter of draw indicates a genuine attraction in the Kahn outfit. Possibly a dance team or a "blues" songstress, or both, may be added to augment Kahn's orchestra, but the dance mob, and that means the majority of the covert charges, will come only because of Kahn. *Abel.*

FOUNTAIN ROOM

(Congress Hotel)

Chicago, June 22.

The Congress, which in many respects resembles the Waldorf-Astoria in New York, has always been a popular rendezvous, both for tea and dinner. While Chicago does not tea as much or dine as formally as New York, there is plenty of support for those places which put on the ritz.

The Fountain Room is at the end of Peacock Alley, a promenade similar to the famed alley in the Wal-

BONDING CO. REFUSES TO PAY BURGLARY LOSS

The Massachusetts Bonding & Insurance Co. has refused to make good on a \$5,000 burglary insurance policy issued to Leeleff, Inc., operators of the Casa Vincent Lopez, 245 West 54th street, New York, and suit to recover has been started through Kendler & Goldstein.

A burglary was committed on the premises March 15, 1926, with estimated loss of \$5,071.80, hence the claim for the full \$5,000 involved in the policy.

"HAZY" FROM DRINK, DIDN'T SMELL GAS

Chicago, June 22.

Returning from her work in a cabaret, Gladys Harvey, dancer, lighted a match as she stepped into her home and caused a gas explosion which killed her mother, Mrs. Minnie Harvey. Miss Harvey said her mother seemed to be attempting suicide, but she was uncertain and claimed that she was hazy from drink. Miss Harvey also gave the drink claim as her reason for not smelling the gas. Mrs. Harvey was said to be despondent over her recent divorce.

Finn Buys Night Club For Radioing Rights

In order to be able to obtain the privilege of broadcasting for their organization, the E. A. White organization, one of the large realty sales companies handling suburban properties, is reported to have purchased the Frivolity Club, one of the Broadway night resorts, and "take the air" two nights a week via WMCA, which is the Hotel McAlpin station.

The tieup between the Frivolity and WMCA is a commercial one, but the realty people feeling that if they took a straight contract to broadcast for themselves they would lose the entertainment features and that the public would tune out on them, they can now give the show and slip in the occasional plug for themselves.

One of the men of the sales force of the E. A. White company does the announcing.

STORK VISITING WOLFS

Los Angeles, June 22.

Reports are that the stork is expected soon in the home of Rube Wolf, orchestra director at Loew's State here.

His wife was formerly and professionally Sunny Perry.

SWITCH IN COLORED BANDS

Leo Stevens' band has supplanted the Le Roy Smith bunch at Ciro's, New York. Smith has gone to Atlantic City.

dorf. It is a large, spacious place, centered with an ornamental glass fountain. The walls have a lattice-work covering, surmounted by foliage, giving a bower-like effect of a big garden. Walters in white uniforms and blue vests take care of the food department. A 10-piece orchestra adjacent to the fountain and flanked by a small dance pavilion provides the music.

The orchestra is Bittick's, recently of the Brown Hotel, Louisville, Ky., and new to Chicago. Bittick gives allegiance to Edgar Benson and fills the first important hotel booking Benson has made in some time. The regular featured band of the Congress Hotel is the Coon-Sanders outfit, which is barnstorming for Jules Stein during the warm weather.

The Bittick band listens good and dances equally as well. It is a well-balanced aggregation with a strong foundation and a marvelous bass. The orchestrations are apparently their own. The boys play a snappy brand of harmony and more than fill the bill. In fact, this band is so good it's probably the best the Edgar Benson office has at the present time.

The Fountain Room is a notable feature of a smart hotel and is conducted on a plane in keeping with that fact. There were no discernible flaws in service and management, and the place must surely rate in the bucks. Diners were very numerous. *Hal.*

'NIGHT CLUB' NAME HURTING BUSINESS?

Some Restaurateurs Think So
—Closing Hour Set at
3 A. M.

The odium of the "night club" appellation is looked upon as damaging by some of the cabaret managers who are anxious to bring into existence a new synonym for the after-theatre restaurants without the nocturnal suggestion of "loose" revelry that some of the conservatives think is implied by the term "night club." They have their press-agents worrying about new labels, but the dailies have plugged night club too much to make it an easy task.

The fuss about the 2 a. m. curfew, which Police Commissioner McLaughlin denies was ever officially instigated, has the cafe men considerably peeved. The publicity hurt, but magnified and prolonged it further with their meeting and ratification to call on Mayor Walker for redress.

The mayor has okayed a 2 a. m. curfew.

DISK REVIEWS

(Continued from page 44)

Hawaiian motif with Fran Fry lyrically explaining the idea. Fry and Bob Berger are also present in a duet in "Let's Make Up."

Victor No. 20015 has a backing consisting of two similar song ideas in "Sitting Around," done by Coon-Sanders' Nighthawks and "Nothing Else to Do but Sit Around and Think About," by Russo-Fiorito's Oriole Orchestra. The second is the smoother dance number than the C-B offering, but both are corking for their purposes. Joe Sanders of the band composed the first with Que Kahn.

"Static Strut" and "Tampeekoe" are the Original Memphis Five's contributions. The couplet is exceedingly "hot" and "low down" and in keeping with the quintet's style of frank jazz. Despite the minimum instrumentation, their volume is sufficient as is their dance delivery.

Tad Waena and Jean Goldkette split the honors on No. 20023 with "Love Bound" and "Roses," the latter from the catalog of Frank Clark, Inc. Both are melody fox-trots, the former a mid-war favorite. Each is technically well fashioned.

BEN POLLACK AND HIS CALIFORNIANS

VENETIAN ROOM,
SOUTHMOOR HOTEL,
MAY 26, 1926.

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 eerie 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; Lgu Cohen, sax; Reggie Byeth, sax, violin; Wayne Allen, piano, arranger; Al Harris, trumpet; Harry Green, trumpet; Glen Miller, trombone, arranger; John Kirzenknabe, banjo, guitar; Harry Goodman, bass, and Ben Pollack, leader, drums. *Hal.*

BEN POLLACK AND HIS CALIFORNIANS

VENETIAN ROOM,
SOUTHMOOR HOTEL,
CHICAGO

AL LENTZ

and his Tameful Comedians are the featured dance attraction at the midtown Hofbrau-Haus, New York. This versatile entertaining organization rates as one of the fastest combinations of its calibre in the business. Al Lentz is one of our sincerest friends and pluggers and is exploiting the "Big Four."

"WHO'S WHO ARE YOU?"
"JIG WALK"
"CAMILLE"
"ONLY YOU AND LONELY ME"

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799 Seventh Ave., New York City

FIGHT ON CLOSING FOR 'DRINKING THEIR OWN'

U. S. D. A. in Chicago After 3
Cafes—Constitutionality of
Prohibition Act As Issue

Chicago, June 22.

If the attempt by U. S. District Attorney Edwin A. Olson to close by injunction Al Tearney's Town Club, Friars' Inn and Moulin Rouge on the evidence of patrons drinking their own liquor brought in by them is successful, former State's Attorney MacClay Hoyne will challenge the constitutionality of the national prohibition law from a new angle, according to a document filed by him in the Federal district court.

Mr. Hoyne, on behalf of Mr. Tearney, claims the action instituted by Olson is unconstitutional inasmuch as it deprives the proprietors of their property without due process of law. If Congress has delegated such powers to the court, Mr. Hoyne states, then the national prohibition law is invalid because the eighteenth amendment to the constitution did not delegate such powers to Congress. Hoyne is expected to carry his constitutional point to the higher courts.

ANOTHER SINGING HAUNT

Paris, June 17.

A resort where Montmartre song scribers will retail their own vocal talent, to be known as the Ara cabaret, is opening on the Rue Chaptal. The bill will include, as usual, a short drawing-room revue, "Pas sur la Douche," by Bernard Longchamp, music by Jacquinet, with Albert Martigny, Vieulle, Mmes. Schneider and Hany.

Fursey and Mauricet have closed their cabaret, Moulin de la Chanson, for the summer. Gabriel Rasini will give a season in September and October at this tiny theatre.

Elie Volterra is opening the Volterra restaurant in the building on the Champs Elysees which was formerly the Theatre de l'Etoile. The orchestra of Alfred Holt and the Argentin-Tango band conducted by Bianco Boichica will discourse the usual harmony for diners and dancers.

INSTRUCTRESS GUILTY

Mary Roland Accused of Tenement
Law Violation

Accused of violating the Tenement House Act, Mary Roland, 27, 245 West 43d street, instructed in Roseland dance hall, pleaded guilty when she was arraigned in the Women's Court and was remanded until an investigation is made.

The girl was arrested by Detectives Conifrey and O'Connor, of Inspector Lyons' staff, at the 43d street address. When the detectives entered they said they found in the room Wong Lem, 243 West 43d street, a Chinese.

The young woman is said to have made damaging admissions to the detectives and later pleaded guilty in court.

STOPPED CHECK AS PART OF FLA. DATE

A sample of real estate and cabaret finance in Tampa (Florida), the past winter, comes to light with the judgment award for \$1,129.92 in favor of Alexander Kotchetovsky, Russian singer and dancer, against Henry S. Duncan, president of the Tampa Shores Development Corp. and also of Biarritz, Inc., a Tampa night club where Kotchetovsky took a troupe of 17 Russians in December for an eight weeks' run.

The suit involves \$1,054.35, a check for which was issued by Duncan to pay for return fares from Florida to New York. The check was halted in payment, Kotchetovsky stating that Duncan said he would make it good and that there was no hurry at the time in view of the eight weeks' contract in Tampa.

The cafe venture had Samuel Geneen financially interested with Duncan. Duncan denied ever seeing Kotchetovsky, the latter stating he spoke to Duncan at least 35 times that first month.

The Russian dancer was given summary judgment for the full amount and had his motion granted to strike out the defense.

Arrowhead's Gift Car

On July 27 the winner of the gift auto at Ben Riley's Arrowhead Inn, New York, will be named.

The car is a roadster and on exhibition at the inn. It started to issue tickets in February. Up to last Saturday the top number was 2437. Each diner receives one ticket with name and address to be written upon it.

Around the restaurant it is not thought the plan has been a business getter. No direct results have been so far traced, although it is self evident women going to the restaurant do not overlook the possibility of getting something for nothing.

Dry Agent Traces Bootleg 'Interior Decorator' Card

Los Angeles, June 22.

It's all right to call a bootlegger an "interior decorator" on the stage, said B. W. Cohoon, chief dry agent, but when Joe Moore had his cards engraved with that occupation below his name, Cohoon smelled a still.

He looked up Moore at the address on the card and found a large quantity of assorted liquor. Moore was booked on violation of the Wright Act.

SUNDAY DANCING O.K.'D

Portland, Ore., June 22.

A decision by the county commissioners, legalizing Sunday dancing outside the city limits, was approved by District Attorney Meyers recently.

This decision marks an important victory for roadhouse and beach operators, who have been trying to put through the ruling the last two years.

KIT CAT MANAGER FLIES

Paris, June 18.

A. J. Clarke, of the Kit Cat Club and Pleadidly Hotel cabarets, London, made a flying visit here last week, crossing by airplane, to visit acts booked for his interests. Vicente Escudero, Spanish dancer, who made a hit at the Champs Elysees music hall, is engaged for the Kit Cat this season.

Organists Convene

Los Angeles, June 22.

Pacific Coast Organists' second convention, opened in Pasadena, June 21 and will continue until June 24. A number of eastern recitalists came for the meeting.

A theatre demonstration will be held June 24 at the Imperial, Long Beach, under the auspices of the Theatre Organists' club.

CABARET BILLS

Current Programs in Cabarets and Cities as Below Listed

NEW YORK

Avalon Club

Myrtle Gordon
Frankie Meadows
Morley & Leeder
Flo Sherman
Joe Carroll
Tony Shayne
Jack Harvey
Inter-State 5

Bert Lewis Club

Bert Lewis
Jimmy O'Brien Jr.
Rosebud Morse
Mary Shaw
Peggy Lawton
Peggyann Burt
Jane Carpenter
Bert Froham
Hazel Lee
Rena Anelle
Dina Roberts
Colette Lyon
Buff-Harmonists

Cafe de Paris

34 G Hoffman Gals
Jack C. Chippen
Guy Sis
Ben Selvin Bd
Castilian Gardens
Helen Leslie
Margie Ross
Jean Carpenter
Les Stevens Orch

Castilian Royal

Roger Kahn Bd
Dagmar Godowsky
Charm Club
Laffa of 1936 Rev
Gypsy Byrne
Virginia Margee
Peggy Timmons
Mary O'Rourke
Anna Wood
Jack Jackson
Grace LaRue
Christine Moray
Frank Bannister
The Diplomats

Chateau Royal

Will Oakland
Chateau Band
Chummy Club
Revue
Irving Bloom Bd

Club

Cecil Cunningham
Minnie Mae Moore
Noel Francis
Doris Dickman
Laurette Adams
Dorothy Stanley
Marie Salisbury
Marguerite Hellwig
Crandall Sis
Hilda Allison
Ruth Cameron
Marie Glean
Annette Beattie
LeRoy Smith Bd

Club

Abbie Mitchell
Jean Starr
Geo McClellan
Eddie Green
John Gail
"Boney" Chadwick
Ade Williams
Lennie Savoy
Lemard
Al Moore
Ethel Mosses
Lorraine Walker
Freddie Washington
Ruth Walker
Ella Webb
Alma Smith
Ethel Sheppard

Club

Hale Byers Bd
Ellenor Kvara
"Bobbie"
Drusille
Kendall Cappe
Edith Shelton

Club

Melody Mix
4 Aces
Club Lido
Chick Bader
Billy Mann
George Walsh
Tommy Farrel
Davis-Alst Orch

Club

Maudie Russell
Margaret Sims
Wheaton & Walker
Aida Ward
Alto Oakes
H. Mitchell
Connie Bd

Club

Brown Skin Vamps
May Alex
Mildred Heidings
Albertina Pickens
Mary Stafford
Pearl Burke
Eddie & Caroline
Jazz Synchronizers

Club

Connie's Inn
Maudie Russell
Margaret Sims
Wheaton & Walker
Aida Ward
Alto Oakes
H. Mitchell
Connie Bd

Club

Brown Skin Vamps
May Alex
Mildred Heidings
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Jazz Synchronizers

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Connie's Inn
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Margaret Sims
Wheaton & Walker
Aida Ward
Alto Oakes
H. Mitchell
Connie Bd

BROOKLYN, N. Y.

Vanity Club

Allen Walker Rev
Waldorf-Astoria
B & L Starbuck
H Leonard Bd
White Foodle Club
Flame Moore
Hazel Hickey
Jean Dore
Flo Bristol
Helen King

Imperial

Walt Windsor Rev
Gladys Burgette
Eugene Kera
Carmenita
Beth Pitt
Alice Rector
M Spielman Bd

Rockwell Terrace

Chas Cornell Rev
Buck & Thera
Ethel Wolfe
Artie Williamson
Mac Russell
Harry Lasso Bd
Club Brighton
(Brighton Beach)
Helen Smith Rev
Corinne
Anita Furman
Dick Humber Bd
Shelburne Hotel
(Brighton Beach)

Alame

Larry Vincent
Rick & Snyder
Aurilio Craven
Helen Fairley
Adela Walker
Al Handier Orch

Prize Inn

Wells & Brady
The Waltons
Betty Moore
Doris Robbins
Edna Lindsay
Valentine
Eddie Cox
Freda & Palcos
Babe Kase
Marilyn Mack
Julia Gerrity
Carolyn & Lo Ross
Jimmy Ray
Owls Orch

College Inn

College Inn Rev
Maurie Sherman Or
Granada Cafe
6 Spec Girls
Ed & Edna
Ernie Caldwell Orch

Knickerbocker

Anita Gay
Babe Sherman
Mary Colburn
Al Reynolds
De Quarte Orch
Jeffery Tavern
Fred Farnham
Delores Allen
B. J. Gordon
Nina Smiley
Roy Evans
Eather Whittington
Rosette's Orch

Kelly's Stables

Don
Ed Goodbar
Jimmy Parker
Clarence Babcock
Specs Keshew
Stables Bd
Light House
Cele Davis
Edna Warman
Jimmie Stieger
Buddie Whelan
Tom Johnson's Or

Lincoln Tavern

Rick & Snyder
Bob Hess
Al Downs
Edna Leonard
Low Pink
J Crawford Orch
Little C-1
B Brown Sycoe's
Dora Maughan
Low Jenkins
Moulton Range
Pearl Regay
Bubbles Shelby
McCune Sis
The Marinos
Helen Jones
Stanley & Savage
L'augette La Pierre

Parody Cafe

D & G Mason
Kid Murphy
Slim Greenleaf
Flossie Sturges
Pop Hunter
Bobbie Marcellus
Gladys Mintz
Clint Wright's Orch

Southmoor Hotel

(Venetian Room)
Alfred & Gladys
Bon Pollock Orch

Parody Cafe

D & G Mason
Kid Murphy
Slim Greenleaf
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Pop Hunter
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TAVERN

A CHOP HOUSE

OF EXCEPTIONAL MERIT

156-8 WEST 46TH STREET

East of Broadway

ATLANTIC CITY'S

EXCLUSIVE SUPPER CLUB

THE

SILVER SLIPPER

KENTUCKY AVENUE

WICHITA, KANS., POLICE DRIVE VERNON CARNIVAL OUT OF TOWN

Chief Objected to "Cooch" Dancers, Money Gambling and "Rat Eating"—Show People Depart Without Resistance—Bad for Other Carnivals

Wichita, Kans., June 22. After driving out the C. A. Vernon carnival from this town last Thursday and receiving congratulations from the local ministry, Chief-of-Police Walston announced that it will be difficult for another carnival to enter this city.

Objections to the Vernon shows were based on money gambling, "cooch" dancers, and a "rat eater." It was claimed that the show carried skills or steers in connection with the gambling games.

The carnival had opened Monday and was warned by the police. Later the chief alleged the show's management had deceived him. With that declaration the chief would not listen to remonstrances and ordered the shows out of town forthwith.

An inclination by the city attorney's office was to permit the carnival to continue if it obtained a license and deleted the objectionable portions. A local lawyer was engaged by the carnival but Chief Walston would not listen, terming the "cooch" dancers as reprehensible and disgusting in their exhibitions.

PARKS' LOW SALARIES; OVER-SUPPLY OF ACTS

Despite an oversupply of acts available for park features either as free acts or otherwise, performers are preferring a layoff rather than work some of the parks at the low salaries proffered.

Most of the acts have had a fairly good season in vaudeville and can't see their way clear to accepting dates unless the money is there.

Park men have tried to bargain with performers with the traditional stall that the season is yet young and they can't pay the regular salaries. Acts are not falling for the lingo with a great percentage preferring to rest until the fair season in autumn rather than labor for "hot dog and lemonade money" which the park men are offering.

SHOWS AND CARS

Below is a list mentioning the actual number of cars transporting the circuses or carnivals listed opposite.

Not all circuses or carnivals are included, only those where it is positively known how many cars they started the season with.

Also out of the list are the leaders in number of cars in their respective divisions, Ringling-Barnum for the circuses, and the Johnny J. Jones Exposition for the carnivals.

K. G. Barkoot Shows	20
Barlow's Big City Shows	9
S. W. Brundage Shows	25
Christy Bros. Circus	25
Fairland Circus	6
Gentry Bros. Circus	10
Greater Sheesley Shows	30
Hagenbeck-Wallace Circus	25
Heritage Bros. Circus	13
L. J. Heth Shows	12
Abner K. Kline Shows	12
Lee Bros. Circus	15
C. R. Leggett Shows	10
Levitt-Brown-Huggins Shows	25
Miller Bros. 101 Wild West	30
Morris & Castle Shows	40
Nat Reiss Shows	25
John Robinson Circus	25
Rubin & Cherry Shows	38
Sells-Floto Circus	20
Sparks Circus	20
Snapp Bros. Expo.	20
West World Wonder Shows	14
C. A. Wortham Shows	30
Wortham Shows	25
Zeidman & Pollie Shows	30

Ulmer Park Project Simmered Down and Out

The promised development of Ulmer Park, Brooklyn, N. Y., has failed to materialize this season despite several promotions projected to convert the former picnic grounds.

The project was being handled by the Acme Amusement Corp., and looked promising until the latter became enmeshed in controversy with the development company holding the land. Acme passed out of the proposition some weeks ago.

The location is ideal for a summer park, and many were interested. Lack of showman ability upon part of the realtors in charge and their reticence in taking in an outdoor showman to assist in organizing the park is credited for its not having materialized.

Aerialist Hurt in Fall

New Britain, Conn., June 22. Jean Goldberg, aerialist, Christy Brothers' circus, fell 30 feet from a trapeze bar during the night performance here June 17. She landed on her back and suffered a fractured wrist and internal injuries.

PARK TRIES VAUDEVILLE

Milford, Conn., June 22. As a means of stimulating trade in the business enterprises at Myrtle Beach amusement park, a five-act vaudeville show will be offered every Wednesday afternoon and evening. A specialty act will also be featured daily.

NEWCOMB'S \$150,000 DEAL FOR PAGEANT

City of Milwaukee Financing Water Show—Scaled at \$5 to \$25

Milwaukee, Wis., June 22. Vernon H. Newcomb, New York, has landed contracts for all attractions at the "Court of Neptune" pageant, three-day water carnival to be staged under the auspices of the city Aug. 6, 7 and 8.

The city is spending \$150,000 on attractions. About 500,000 are expected to be attracted by the show, which is being advertised through the middle west as the "Northwest Mardi Gras."

A disappearing water ballet, which is Newcomb's big punch, is the big shot of the pageant which will be held just off Milwaukee's lake front on Lake Michigan with a vaudeville show to follow on the second night at the Auditorium. The municipal building seats 10,000 and the tickets are being sold at \$5, general admission and \$10 to \$25 reserved.

SESQUI 'SUNDAY' STIRS UP PHILLY

Reformers See Open Sabbath Possibly Ahead

Philadelphia, June 22.

Theatrical men are keeping their ears to the ground these days while the argument waxes as to whether or not the Philadelphia Sesqui-Centennial will open Sunday. It is understood that most of the board of directors are all for opening the exhibition, and that the point will be decided early this week. In the meanwhile, several minister's organizations and members of the Philadelphia W. C. T. U. have given indications that they will vigorously oppose anything like an "open-Sunday."

A canvass conducted by one of the local papers among the directors of the exposition revealed the majority in favor of Sunday opening. At a meeting of the Women's Board of the Sesqui Centennial, held in the Bellevue-Stratford Hotel last Monday, a poll was taken and the Sunday opening favored by a vote of 110 to 15. Opposition was voiced by the W. C. T. U. members. Speaking against the idea was Mrs. J. Robinson Silver of Wayne, a member of the W. C. T. U., whose stand was backed by other women of that organization. Mrs. Silver, "If the Sesqui is opened on Sunday, we will never have a closed Sunday in Philadelphia again."

While this women's meeting was in progress, the Presbyterian ministers held a meeting in the Witherspoon Building and appointed a committee to call upon Mayor Kendrick to protest against any action for Sunday Sesqui.

The Rev. Dr. George Bell said "We hear much of the argument that the Exposition is similar to the park and consequently ought to be open, but I say that the parks of the city are not to be compared to 'Kendrick's Carnival' in South Philadelphia." That would be paying the way for a wide-open Sunday here in Philadelphia.

Want More Money

Meanwhile, Mayor Kendrick has petitioned City Council for an additional \$2,000,000 to complete the work of the Sesqui. The funds have become necessary because of the failure of Congress to lend sufficient financial aid to the celebration.

"We must carry on," said the Mayor.

Director Biles has received the word to "rush things" for a completed Sesqui by July 4. Two State buildings were dedicated last week. New York and Connecticut. The Palace of Liberal Arts and Manufactures and the Palace of Foreign, Civic, Fashion and Agriculture display are reported practically 100 per cent complete; the Palace of Education and Social Educational Economy is 65 per cent and the whole works is reported to be considerable over half-finished.

R. R. WILL CHECK 150 LBS. BAGGAGE FOR TENT SHOWS—NO CHARGE

Interstate Commerce Commission Decides for Tent Outfits—Carriers Tried to Change Rule—Applies Everywhere—C. O. M. A. Made Appeal

BOXING IN PARK AND GETTING MONEY

Golden City Park, Canarsie, L. I., is deriving considerable revenue through staging boxing bouts weekly in the stadium adjacent to the park. Rosenthal Brothers operate both park and stadium and have found the revenue from the boxing contests sufficiently lucrative to offset weak night losses and with the amusement park getting a heavy week-end play.

This season's opening of Golden City was somewhat disappointing to the operators in that the proposed municipal ferry service and pier had been pigeonholed for another year by the Board of Estimate. The operation of the latter would have undoubtedly brought greater volume of business to the amusement centre.

Despite handicaps the park has been getting its share of business since its opening Decoration Day with receipts somewhat ahead in comparison with last year's intake for this same period.

ST. LOUIS' BIG EXPO WITHOUT MID-WAY

St. Louis, June 12.

A quarter of a million dollars will be spent for amusement features for the Greater St. Louis Exposition, to be held in Forest Park Sept. 4-19. The expo will be a miniature "Sesqui," and spread over 45 acres.

No carnival concessions or mid-way features. All of the amusements will be staged in an arena before grandstands seating 35,000. "Exposition City" is to be a veritable pageant of progress, including automobile, radio and style shows and some 2,000 exhibits.

The amusement budget of \$250,000 has attracted offers from a score of producers, according to exposition officials. No contracts have been signed as yet, however.

Nelson Cunliff, former park commissioner of St. Louis is chairman of the amusement committee, which includes David E. Russell, general manager of the Municipal Theatre Association of St. Louis. John S. Berger is in charge of the amusement end. His address is Chamber of Commerce building, St. Louis.

GOOD WEEK-ENDS

Premature warm weather has been giving the eastern parks a good break on week-ends, although mid-week rains have kept the intake subnormal with the seven days receipts but a little over average for this time last season.

Coney Island, Palisades Park, Arcola Park and Columbia Park, the latter three in New Jersey, have been getting a better than usual early play with Luna the best of the Coney Island business.

Park men are hoping for continued warm weather and less rain, figuring that since the park crowd are interested in outdoor amusements they want to get their share of business before the novelty wears off.

Rehearsing at Hip

300 people engaged in New York for the pageant R. H. Burnside is staging for the Sesqui-Centennial at Philadelphia are rehearsing at the New York Hippodrome.

Another 300 are rehearsing in Phila., with both groups divided about one-fifth for principals and the remainder choristers. Around 2,000 persons will appear in the pageant, opening July 3.

MIXED BILL AT HERSHEY

The Hershey Park theatre, Hershey, Pa., will play four acts and a feature film during the summer. Joe Nesbitt's orchestra is the musical card at the park pavilion.

Variety Bureau,
Washington, June 22.

Tented outfits have won out in the controversy with the railroads before the Interstate Commerce Commission. In the future they will be granted the privilege of checking baggage up to the usual 150 pounds allowance without extra charge.

Carriers in the southeastern section of the country endeavored to force through a change in Rules 7 and 11 of the commission which would have placed a charge on all baggage checked.

The Car Owning Managers' Association, composed of outdoor showmen, protested to the commission with the result that first an order was issued postponing the proposed date upon which the new schedules were to become effective and then, after hearings, ordered finally that the old rules stand.

In the lengthy opinion of the commission it is stated that the schedules need clarification, particularly Rule 7, it being added that several elements enter into the request for the checking privilege by the outdoor showmen that must be given consideration.

Citing several of the various methods of handling outfits the commission states it cannot see wherein the transporting of a private car belonging to any show outfit entails any greater service than in transporting a regular Pullman car, which in every sense is a private car also.

"Respondents (the carriers) have not shown that the transportation of the private passenger car is more expensive or hazardous than is the transportation of the Pullman car," reads the decision.

Something Wrong
Many phases of the present situation are declared to be inequitable, and in many instances clear cases of discrimination.

"These situations suggest that something is wrong with the general tariff provisions for the handling of the personnel and paraphernalia of traveling tent shows."

The withholding of the checking privilege entirely from show owners, it is stated, who use special baggage cars, and the granting of it "in the full measure of 150 pounds for each of the 25 fares paid" to the owner of a combination car who hires no baggage car, although the various class of owners pay the "same basic 25 fares, presents a difference in treatment which is directly pertinent to the issue here specifically presented."

The carriers contended that schedules such as proposed were already in effect on several of the roads in different sections of the country. "We have never had any of these schedules," continues the decision, "before us for review prior to this proceeding. Their wide application is not conclusive proof of their reasonableness."

With this decision as a precedent outdoor showmen now have grounds upon which to secure the checking privilege upon carriers in other sections of the country where such is now denied.

Columbia's Diving Tower

Columbia Park, North Bergen, N. J., has turned up the biggest outdoor novelty of the new season. That is a 30-foot steel tower which can be so manipulated that dives can be made at 15, 24 and 30 feet.

The new tower was tried for the first time last week with June 17 having Thomas Hirschfeld, A. A. U. Metropolitan diving champ, and Louise Davidson, former feminine champion, giving exhibitions from the tower.

The new diving apparatus is said to have cost \$2,500, but is expected to prove the best gate card the park has ever had.

Elizabeth, Ill., Fair Sept. 22-23

Elizabeth, Ill., June 22. Elizabeth's annual community fair will be held on Sept. 22-23. It was announced by the board of directors.

DEVANNY'S 20-ACT CIRCUS ORGANIZING

Oreste Devanny is back at his former post of managing director of Dreamland Park, Newark, N. J., through his own park venture having been blocked by local opposition which will eventually be threshed out in the civil courts.

Devanny withdrew from Dreamland last season and promoted a new park for Ridgefield, N. J. The park was half way completed when it was learned that the local authorities consisting of freeholders and councilmen resented the amusement centre in their community and refused granting license.

Devanny and his associates reported in the bag for \$300,000 have instituted civil suits against the town government and its officials as individuals but filed too late to have trial reached until the next term of the Jersey Supreme Court. The aggregated amount of the suits total \$500,000.

Upon reassuming control of Dreamland's managerial destinies, Devanny immediately made plans for utilizing the stadium which has been more or less idle since Ernie Young's girl show flopped last season. Devanny is organizing a 20-act circus due to get set in a couple of weeks and which will give two shows a day at a 25c-50c. gate.

Parking Space Scarce

Los Angeles, June 22. With parking space at the beaches around here as scarce as swimming suits on the Sahara, all available vacant lots have been snapped up by parking station men, who charge around 50 cents for Sunday.

Charles W. White, 19, thought he could pull a fast one by advertising 25 cent parking plots in his Venice station. The catch came that he charged a quarter to come in and then collected an additional two bits to get out.

He was found guilty of false advertising before Municipal Judge Pope and fined \$25. The fine was suspended when the judge learned that the defendant was a widowed mother's only support.

Cossacks at Sesqui

George Michaels and Walter Keefe, of the Amalgamated Vaudeville Agency, have booked The Cossacks for the Sesqui-Centennial in Philadelphia at \$15,000 a week starting Aug. 15-28.

The Cossacks are guaranteed \$9,000 a week by C. A. Holstein, their manager, but the Philly engagement will include and addition of 14 Arabs with the Russian riders and singers.

TOM JOHNSON'S BALLROOM

(MILLER, IND.)

Chicago, June 18. Some delving into history is required in reviewing Gay Mill ballroom. Thos. J. Johnson, manager of the ballroom and husband of Frances Kennedy, owner, at one time sought to be almighty dictator of morals and conduct over outdoor showmen and carnival owners. During this period Johnson, securing no small amount of power, made a headstrong campaign to wipe out "49 camps," wheels and sure-money rackets.

Today this same Johnson is running one of the largest "49 camps" in the country, regardless of its shielding title of an outdoor ballroom.

This ballroom, about 35 miles from the heart of Chicago, is on the bank of a river several hundred yards from Lake Michigan. Outdoor advertising for the place covers Miller, in which it is located, and extends for miles around. This is foremostly a summer resort territory, so the dance hall not only draws vacationists, but takes in a goodly percentage of sheiks and shebas from Chicago, who make the jump, usually unbeknown to the parents, in said sheiks' nondescript cars.

The pavilion is run in a loose sort of way. On the night of reviewing it had a half-dozen hostesses, all in identical costumes. This being a special night with the Coon-Sanders Orchestra as a big attraction, the place wasn't working its usual routine. The tax was \$1.50 per head, with a bargain rate of 50c for the lady friend, if any. Those confidants who made the trip without feminine companionship found dance partners among a number of solo girls and the hostesses present.

One of these hostesses, upon being asked for a dance, explained that the girl weren't being rented this evening because of the special tax, but were choosing their own partners and were dancing free. Consented to dance.

The regular racket is this: In case the Chicago or Indiana Romeo desires a little side dancing he receives a card on which is printed:

Date.....

INTRODUCTION CARD

Mr. requests the privilege of dancing dance number with Hostess number

GAY MILL BALLROOM.

Head Hostess.

And on the reverse these quaint statements:

REMINDERS

Our hostesses are always ladies. Enough said.

Any improper suggestions made to any of our hostesses will be sufficient cause to request such person making same to leave the Gay Mill ballroom.

Gentlemen always place a handkerchief in their right hand to protect the lady's gown whilst dancing.

Gentlemen always escort ladies to their seat when the dance is finished.

From the advice printed on these cards it is deduced that males frequenting this place must be reminded that they may be gentlemen. The incongruity of advice of this sort in what is supposed to be a respectable ballroom was aptly shown by a wise cracker who compared it to the printing of this advice on a Palace theatre program: "Please do not throw peanuts at the performers."

When girls are "rented" for a dime to whoever wants to dance with them, with the usual split going to house and girls, the renter may reach some natural conclusions. Hence, probably, the warnings. Good crowd present. Rather warm

and the closely packed dancers were raising no small amount of heat. Consequently some of the jellies had discarded coats and ties to continue their trick dancing—mostly Charleston. Several of the more ambitious were soaked in perspiration, while trouser knees were visibly damp. Girls, even when accompanied, were quite friendly; they probably provide quite a bit of competition for the hostesses on regular nights.

Sand Dune Promenade

The ballroom is unusually large and no attempt at decoration is evident. At the front end is a soft-drink and food partition which does a rushing business, especially since no one is allowed to leave the premises and come back without paying another admission. If one desires to get fresh air and mild necking there is an open-air porch to one side of the dance hall. Noticeable amount of walking done by couples among the beautiful sand dunes which surround the hall.

Gay Mill, being on the M. C. A. ballroom orchestra circuit, gets some real bands. The Coon-Sanders outfit was playing the night of the review and was putting out hot music for a crowd which wanted to be hot. This band has a big reputation around these parts and is probably the most popular band on the M. C. A. circuit. Their regular winter stand is the Congress hotel, Chicago, in the Ballroom Room, a fashionable after-theatre dance place.

The Kennedy-Johnson team is cleaning up out in the sand dune territory. It is featuring a special affair for each night, with varying prices. Monday is "social night," with a charge of 50c for men and a dime for the ladies; Tuesday is "bargain night," featuring 20 dance tickets for \$1; Wednesday is "prize night"; Thursday, "waltz night"; Friday, "carnival night," and Saturday and Sunday, special nights with a tax of \$1.50 for gents and 50c for ladies.

Last year Johnson was running wheel rackets in conjunction with the dance hall. So far this season they have not opened the wheels, but are faring mildly with a roller back down by the lake.

Johnson, also an attorney when in Chicago, is said to own several hundred acres of ground in the immediate vicinity and is trying to put this over in a real estate way as a summer resort.

The racket has proven so successful that Frances Kennedy has given up the stage and Johnson has practically quit his law practice. He resigned last year as outdoor show dictator, the carnival men refusing to pay him. Hal.

CIRCUS ROUTES

Ringling-Barnum

June 23, Ottawa, Ont.; 24, Belleville; 25, Peterboro; 26, Hamilton; 27, London; 28, Brantford; 30, Toronto, Ont.; June 1, Niagara Falls, N. Y.; 2, Jamestown, N. Y.; 3, Youngstown, O.; 4-5, Akron; 6, Mansfield; 7, Toledo, O.; 8, Adrian, Mich.; 9-11, Detroit.

Sells-Floto

June 24, Geneva, N. Y.; 25, Elmira; 26, Hornell; 28, Olean, N. Y.; 29, Warren, Pa.; 30, Erie; July 1, New Castle, Pa.; 2, Wooster, O.; 3, Lima; 5, Muncie, Ind.; 6, Kokomo; 7, Marion; 8, Anderson; 9, Lafayette, Ind.; 10, Kankakee, Ill.

Hagenbeck-Wallace

June 24, Saginaw, Mich.; 25, Flint; 26, Ionia, Mich.

John Robinson's

June 24, Nashua, N. H.; 25, Lawrence, Mass.; 26, Portsmouth, N. H.; 28, Augusta, Me.; 29, Bangor; 30, Waterville; July 1, Lewiston, Me.; 2, Rochester, N. H.; 3, Laconia; 5, Montpelier, Vt.

MUSICIAN'S AERIAL WEDDING

Looks as though a park musician put one over at St. Mary's, O., June 16. Arch L. Cole and his sweetheart, Kathryn Clark, agreed to wed atop the Ferris wheel at Gordon State Park as a feature of the merchants' carnival.

The musician got cash and everything else with the mayor tying the nuptial knot.

Cole is trombonist with Joe Koyser's orchestra, under the direction of the M. C. A.

State to Control Fair Grounds

Bridgeport, June 22. Stockholders of the Connecticut State Agricultural Society have voted to give the state a five-year option on the real estate, equipment, franchises and charter of Charter Oak Park (fair grounds). President William J. Coltra said it was the belief of the stockholders the fair grounds should be a state institution.

ROMANCE ON THE LOT; CORONATI 'SOLD' TWICE

Married Helen McHugh After Fast Courtship—Ceremony at Greenwich, Conn.

Proving that even a carnival lot is not immune from Cupid's darts came to light this week in the speedy romance of Edwin P. Coronati, carnival manager. He hopped off to Greenwich, Conn., and took unto himself a bride who was Helen McHugh, also interested in the outdoor show business.

The romance began on the lot at Mount Holly, N. J., three weeks ago, when Miss McHugh, in charge of the Klantanqua fair, met the bridegroom for the first time. Coronati had come to submit a proposition for carnival features for the celebration. He not only clicked for business purposes, but also sold himself with Miss McHugh as a matrimonial candidate.

After the ceremony the couple left for a brief honeymoon in Atlantic City, N. J. Upon return they will make their home in New York city.

CARNIVALS

(For current week (June 21) when not otherwise indicated)

Carl H. Barlow, Scranton, Pa. Barlow's Big City, Ann Arbor, Mich.; 28, Charlotte, Mich. Bernardi, Expo., Rock Springs, Wyo.; 28, Butte, Mont. K. G. Barkoot, Toledo. Billick's Gold Medal, Moberly, Mo.; 28, Kirksville, Mo. Biotner Amus. Co., Winchester, N. H. Boyd & Linderman, Brunswick, N. J.

Brown & Dyer, Steelton, Pa. S. W. Brundage, Pekin, Ill. Capital Outdoor, Lynbrook, L. I., N. Y.

Coleman Bros., Jewett City, Conn.; 28, Danielson, Conn. Conklin & Garrett, Melville, Can.; 28, Carman, Can.

Corey Greater, Johnstown, Pa.; 28, Jerome, Pa. A. F. Crouse, Little Falls, N. Y.; 28, Carthage, N. Y.

J. L. Cronin, Middleport, O. De Kreko Bros., Milwaukee. Diamond Jubilee, Hayward, Cal. Dodson's World's Fair, Racine, Wis.

Noble C. Fairly, Atchison, Kan. Fairlyland Shows, Springfield, Ill. Harry P. Fisher, Sharon, Pa.; 28, Farrell, Pa.

Mad Cody Fleming, Bedford, Ind.; 28, Bucknell, Ind. Gerard's Greater Shows, Saratoga, N. Y.

W. A. Gibbs, Toronto, Kan. Greater Sheesley, Brantford, Can. Greenburg Am. Co., Socorro, N. M. Bill H. Hames, Duncan, Okla.; 28, Sulphur, Okla.

Harris Shows, Healdsburg, Cal. Heller's Acme, South River, N. J. Imperial Expo., Ashland, O.

Isler Greater Shows, Washington, Ia.; 28, Charlton, Ia. Johnny J. Jones, Grand Forks, N. D.; 28, Brandon, Manitoba.

Abner K. Kline, Salem, Ore. J. L. Landes, Wakeeney, Kan. Capt. Latlip's, Prentice, W. Va. Levitt-Brown-Huggins, Eugene, Ore.

Lippa Am. Co., Lake Linden, Mich. Donald McGregor, Eureka, Kan. Metro Greater, Boston.

Michigan Greater, Grand Rapids. Miller Bros., Rochester, N. Y. Morris & Castle, Minneapolis; 28, Minot, N. D.

D. D. Murphy, Pontiac, Mich.; 28, Port Huron, Mich. Frank J. Murphy, Beacon, N. Y.

New England Attractions, Athol, Mass. McGaslin's Peerless Shows, 28, Odenton, Md. (opening).

Poole & Scheck, Amarillo, Tex. Nat Reiss, Jeanette, Pa. Rice & Dorman, Siloam Springs, Ark.

Rubin & Cherry, Lansing, Mich. Rock City Shows, Prestonburg, Ky.; 28, Paintsville, Ky. Sam Spencer Shows, Houtzdale, Pa.

Schwabe Greater, Covington, Okla. Siebrand Bros., Linton, N. D. Snapp Bros., Wellston, Mo.

St. Louis Am. Co., Greenup, Ky. Wise Shows, Charleston, W. Va. Wolf Am. Co., Iowa City, Ia.

World At Home, Warren, O. Wright's United, Elmira Hts., Pa. Zeidman & Pollie, Altoona, Pa.; 28, Youngstown, O.

Smallpox Hits Carnival Man

Stamford, June 22. The first case of smallpox in Connecticut this year is reported here. The patient is a member of a traveling carnival who came from Savannah, Ga.

JULY 4 CELEBRATIONS

Sag Harbor, N. Y.—Village President.

Moorhead, Minn.—Commercial Club.

Milan, Ohio.—Community Club.

Lykens, Pa.—City.

Windber, Pa.—Fire Department.

Elion, S. Dak.—Heakon County Farm Union.

Madison, S. D.—American Legion.

Cotulla, Texas.—City.

Oconto, Wis.—American Legion.

Coal City, Ill.—City.

Galesburg, Ill.—Chamber of Commerce.

Portia, Ark.—City.

Hammond, Ind.—Park Board.

Newcastle, Ind.—American Legion.

Osceola, Ia.—American Legion.

Extra, Ia.—Commercial Club.

Vinton, Ia.—American Legion.

Rockland, Mass.—Commercial Club.

Hubbell, Mich.—City.

Norway, Mich.—Welfare Club.

Fulda, Minn.—Business Men's Assn.

Aurora, Mo.—American Legion.

Clinton, Mo.—Chamber of Commerce.

Ellsworth, Me.—Chamber of Commerce.

North Kansas City—Improvement Club.

Seneca, Mo.—City.

Scobey, Mont.—Commercial Club.

Port Jefferson, N. Y.—American Legion.

Chatfield, Minn.—City.

Livingston, Mont.—American Legion.

Milton, N. D.—Community Club.

Pembina, N. D.—City.

Prague, Okla.—City.

Glendo, Wyo.—American Legion.

Grand Marais, Mich.—St. Mary's Church.

Peekskill, N. Y.—Hose Company.

Beardstown, Ill.—Chamber of Commerce.

Pekin, Ill.—Trades and Labor Assembly.

Mount Ayr, Ia.—Community Club.

Crosswell, Mich.—Farmer's Club.

South Haven, Mich.—Chamber of Commerce.

Akron, Ohio.—Chamber of Commerce.

Harrison, Ark.—Chamber of Commerce.

Walsenburg, Colo.—Chamber of Commerce.

Phillipsburg, Kans.—Chamber of Commerce.

St. John, Kans.—City.

Black Duck, Minn.—City.

Dodge Center, Minn.—City.

Hopkins, Minn.—Veterans of Foreign Wars.

Hutchinson, Minn.—City.

Little Fork, Minn.—Commercial Club.

Perham, Minn.—Band Committee.

Owenton, Ky.—City.

Montevideo, Minn.—American Legion.

McComb City, Miss.—Illinois Central R. R.

Plattsmouth, Neb.—Ad. Club.

Steel City, Neb.—City.

Kirkville, N. Y.—City.

Hennessey, Okla.—City.

Harrisburg, Pa.—City.

Osceola, Pa.—City.

Palmyra, Pa.—City.

Niles Center, Ill.—City.

Berwyn, Ill.—Celebration Committee.

Carmi, Ill.—Booster Club.

Chrisman, Ill.—City.

La Grange, Ind.—Farmers Picnic.

Des Moines, Ia.—Center Street Business Men.

Angelica, N. Y.—American Legion.

Tarrytown, N. Y.—Engine Co.

Kingsford, Mich.—American Legion.

Newberry, Mich.—City.

North Franch, Mich.—Committee in Charge.

Malden, Mass.—American Legion.

Nyack, N. Y.—Memorial Committee.

Nevada City, Calif.—Committee.

Menno, N. D.—Chamber of Commerce.

Oak Creek, Colo.—K. of P.

Anamosa, N. D.—Commercial Club.

Grafton, N. D.—American Legion.

Grand Forks, N. D.—Community Celebration.

Hatton, N. D.—American Legion.

Clearfield, Pa.—American Legion.

Dubois, Pa.—American Legion.

Martin, Tenn.—Chamber of Commerce.

Monticello, Va.—Chamber of Commerce.

South Boston, Va.—Kiwanis Club.

Pasco, Wash.—American Legion and Kiwanis.

Millersburg, Ohio—Fire Dept.

Cuba, Mo.—Fruit Growers' Assn.

Wellston, Ohio—Elks.

Greenville, Ill.—Cemetery Assn.

Newman, Ill.—American Legion.

Detroit, Mich.—Mayor Smith.

Gaylord, Mich.—Chamber of Commerce.

De Graff, Ohio—Committee in Charge.

Racine, Wis.—Alderman Dooley.

Montgomery, W. Va.—Chamber of Commerce.

Crothersville, Ind.—Advertising Club.

Cedar Rapids, Ia.—Committee.

Toledo, Ohio—Ottawa River Yacht Club.

Fairmont, Minn.—American Legion.

Dover, N. H.—Chamber of Commerce.

Peterboro, N. H.—American Legion.

Gloversville, N. Y.—Mayor.

Lowville, N. Y.—Black River Democrat.

New Hyde Park, N. Y.—Roosevelt Flag Circle.

Ossining, N. Y.—American Legion.

Patchogue, N. Y.—Chamber of Commerce.

Amboy, Ill.—Lee County Fair.

Nashville, Ill.—Commercial Club.

Steeleville, N. Y.—American Legion.

Watseka, Ill.—American Legion.

Greenfield, Ind.—Hancock County Fair.

Dyersville, Ia.—Commercial Club.

Cresco, Ia.—Commercial Club.

Independence, Ia.—Booster Club.

Knoxville, Ia.—Farm Bureau.

Merrill, Ia.—Community Club.

Onawa, Ia.—American Legion.

Tripoli, Ia.—American Legion.

West Union, Ia.—Fair Association.

Adrian, Mich.—Chamber of Commerce.

Howell, Mich.—R. W. Woodruff.

Bryan, Ohio—American Legion.

Marietta, Ohio—American Legion.

Mt. Union, Ohio—American Legion.

Hartford, Wis.—Arnold Westphal.

Pardeeville, Wis.—Committee.

Reedsburg, Wis.—American Legion.

Winneconne, Wis.—Business Men's Association.

Sebring, Fla.—Chamber of Commerce.

Rocky Ford, Colo.—Ark. Valley Fair Association.

Cour De Lene, Idaho—Chamber of Commerce.

Galena, Kans.—American Legion.

Garden City, Kans.—Community Picnic.

Iola, Kans.—American Legion.

Smith Center, Kans.—Chamber of Commerce.

Springfield, Mass.—Albert W. Vining.

Mt. Hope, W. Va.—Merchants' Association.

Richwood, W. Va.—American Legion.

Malta, Mont.—American Legion.

Humphrey, Neb.—American Legion.

Kearney, Neb.—Chamber of Commerce.

Pander, Neb.—Chamber of Commerce.

South Omaha, Neb.—Chamber of Commerce.

Tecumseh, Neb.—Chamber of Commerce.

Reno, Nev.—Chamber of Commerce.

Cape May, N. J.—Carl W. Kokes.

Bloomfield, N. Y.—Chamber of Commerce.

Hackensack, N.

INSIDE STUFF ON THE OUTSIDE

Phila. Dailies Criticized

Efforts of the Philadelphia dailies to boost the Sesqui-Centennial have met with some opposition from readers. One Phila. newspaper made the statement that the Sesqui was 90 percent completed. This brought a reply which the daily editorially answered, mentioning "that there can be no dispute many of our citizens are hostile to the Centennial." One of the letters to a Phila. newspaper said: "How do you expect out-of-town papers to give the Centennial publicity when you don't tell them the truth?"

Charley Blue Leaves "Billboard"

Charley Blue has quit the editorial staff of the "Billboard," his two weeks' notice ending Saturday. He was with the weekly over eight years, during most of which time he served as editor of the carnival, wild west and pitchmen's department. Blue put in many years as an outdoor showman before joining the "Billboard" and is perhaps the best posted man on that field of amusement ever associated with the paper. He is widely known and well liked by outdoor show folks.

Blue's leaving is as great a loss to the "Billboard" as was the recent one of Al Hartman, who resigned the editorship after a clash with a Miss McHenry, who seemingly has come into complete control of the weekly since the death of its founder, W. H. Donaldson, about a year ago.

Blue, it is learned, has joined with Hartman in the launching of an outdoor show paper that is expected to make its appearance within a fortnight.

JOHNNY J. JONES EXPO. FOREST PARK, ILL.

Chicago, June 19.

A tough break greeted the Johnny J. Jones Exposition on its arrival last Saturday in Forest Park, Ill., from Fort Wayne, Ind. The only available lot was covered with a chain of miniature lakes and undermined with treacherous channels. Jones took one look at the grounds and postponed unloading until Monday morning. Meantime the local fire department under whose auspices the carnival was playing put all pumps at work to dry up the lot.

Monday morning the boys started to unload. When the big wagons hit the lot they sunk so far the entire outfit had to be gilled onto the grounds. Some job, considering that this is the largest carnival in existence. Ditches were dug for drainage, the roads were planked with a protective covering of straw thrown over the pathways. It took the entire gang until Thursday night to get all the attractions ready for patronage.

The reviewer hit the lot Friday night. Because of its size and the narrow space available, the shows were plainly cramped with a tall straggling off near the front. Entrance honors were shared by the cook house and a new ride by Hyla F. Maynes called the "Alligator." It's a chair ride through a caterpillar body, featured by tremendous air blasts. Entrance is through the grawsome mouth which opens to admit each chair. A good one-time attraction.

"Missouri Mule," New

Another new ride is the "Missouri Mule," a flivver with an over-size body, which rears on its hind wheels and spins around in whip fashion. Two of them in operation and creating quite a sensation.

The Scenic Railway in the Jones outfit is something that carnivals have long needed. Worked on the principle of those permanent "thrill" dip rides in the large amusement parks, it still possesses portable qualities. Plenty of speed in the ride and it was getting a heavy draw last night. Cars run on a circular wavy track with plenty of speed.

A carousel (tip-top condition), ferris wheel, whip, caterpillar, two heydeys, aerostat, and two kid rides all working and doing well enough. A merry mixup, not working, is greatly in need of revivifying from the paint angle.

Johnny Jones is to be commended for providing the kid rides. Very few carnivals care to put themselves out for the un-moneyed tots. Twenty-two rides in all if you include the two elephants.

Twelve big shows on the lot, drawing 25c. and less. The "IXL Ranch" wild west outfit with about 16 riders, was handicapped in stunt work as their grounds were mush. Still they put out a tasty dish of tricks in presenting the familiar wild west shooting affray. Probably the biggest and best wild west show in the carnival world. Drawing two bits, and plenty willing to pay it.

Made Over "Law" Show

Jones' wax law and outlaw show, another record holder is completely modernized. Ranging from the Jesse James era to the present day, the big flashes are Gerald Chapman and the Leopold-Loeb duo in prison garb. The youthful murderers are the ballyhoo dessert. About 40 figures.

Two ten-in-one shows, one much more pretentious than the other. These outfits run the gamut of tattooed specimens, frog boy, rubber skin man, cabinet trick, etc. A

freak animal show (living specimens) is probably the big fair draw. Over 45 of these animals, and all apparently enjoying themselves, from poodle dogs up to horses. The rural dates should provide big profit for this show.

Twelve Lilliputians in the midget tent; five women and seven men with one of the men in female garb to even up the score. They provide variety entertainment while being given the once-over by patrons. Should be a big money getter.

Other shows on the lot are the "Fall of Tokyo," Robbins' animals, Watkins' Motordrome, "Streets of All Nations," Nadreau's Hawaiians, ape-man and water circus, the last not working because of the chilly weather.

30 Concessions

About 30 concessions, all with big merchandise flashes. Worth special mention is the scarcity of wheel games, with some new skill affairs to draw the trade. Among the newer element is a ball-bouncing game, wherein the trick is to bounce the ball from a perpendicular picture to a washtub below. Another is a recall game, with an arrow on the bounce-back contraption denoting the prize. "Spot the spot," "spill the milk," doll racks, pitch stands and the few merchandise wheels provided plenty of prize carrying among customers. A majority of the games, it was noticed, are based on ball throwing, while practically all are skill games, mostly duplicated on each side of the lot.

A shooting gallery was doing tremendous business with this show. Customers were standing in line waiting to get hold of a rifle, surprising when the 25c. tariff is realized and no money or merchandise given away.

Most of the concessions taking quarters for chances with the small prize stands charging a dime. The corn game, right in the center of the lot, was getting a heavy play.

At this point it is well to ask carnival owners why they place the corn game right next to some big racket? All carnivals around these parts have done this trick, with the Jones outfit placing it right next to the musically inclined carousel. The customers have a tough time hearing numbers. This player did, anyway.

It's unfortunate that the Jones carnival had such a tough weather break on this date. A straight shooting outfit like this, entirely clean, probably would have netted a tidy sum for both the owner and the local auspices. As it was, the shows were forced to pull out for the next date (Grand Forks, N. D.) after only three nights of actual operation. Following the Grand Forks engagement, the shows will jump to Brandon, Manitoba, for the opening of their fair dates.

Note of sad interest to carnival men: No decent weather has been spotted around these parts so far this year.

Slow at Coast Resorts

Los Angeles, June 22.

Concessionaires at the beach resorts in Southern California have not been clicking this season in proportion to preceding summers. Business at the resorts has been spasmodic, with the concession men agreeing there is small prospect for a big summer cleanup.

Damp, misty nights have materially cut down the beach crowds, with the exception of those who patronize the dance halls at Venice, where all night dancing is permitted (although not attempted after 2 a. m.).

CLOWN CALLED JURY "A LOT OF DUBS"

Harry A. Wills Declared Mentally Unsound for Third Time

Los Angeles, June 22.

Harry A. Wills, ex-circus clown, lost his final fight to prove himself sane when a jury in Judge Van Zandt's court, after a third hearing, declared him mentally incapable.

When the verdict was announced, Wills majestically said: "Ladies and gentlemen of the jury, I thank you. But you're a lot of dubs."

One of the links in finding Wills insane was a business card he used. On it was engraved: "Prof. H. A. Wills, T. S., L. G., M. D., A. S."

According to Wills, T. S. meant tree surgeon; L. G. was life guard, M. D. stood for medical director, and A. S. for army surgeon. Other information on the card was that Wills laid claim to being a "R. A. O."—"radio oral artist" and "moving picture director."

On the back of the card was printed, "If you are in trouble or have business difficulties, write to the moving picture director for the Ford interests."

ELEPHANTS ATTACHED IN BILLING SUIT

Released in \$500 Bond—Robinson Circus Sued for Plastering Barn

Watertown, N. Y., June 22.

After being charged with plastering circus bills over the side of a barn, John Robinson's Circus management refused to pay the \$500 damages asked by Carl Phillips, local realty dealer and owner of the property.

Phillips retained Attorney Arthur L. Cohen, who prepared attachment papers, with a couple of Robinson elephants as the target for the projected seizure. While Undersheriff Martin J. Maxwell wrestled with the elephant housing problem at the jail, Attorney Howard B. Donaldson, on behalf of the circus, offered a \$20 settlement.

It was rejected, but the elephants stayed with the sawdust troupe, thanks to a \$500 bond posted by the circus management. The case will be fought out at the next term of County Court.

According to the circus people, posting of the bills on the barn was legal, consent having been secured by an advance agent from the former tenant of the property, then resident there several weeks ago.

HAYS' NEW CONTRACT

(Continued from page 1)

effect yesterday by William Fox of Fox Films and R. H. Cochrane of Universal Pictures. Hays is now on the Coast on his semi-annual visit to Hollywood and will remain there for several weeks, returning to New York about July 15.

The statement issued on behalf of the board was to the effect that they had asked Will H. Hays to extend his present term as president of the organization for a period of 10 years, or until 1936, and that Mr. Hays had consented. This was signed "For the Board" by William Fox and R. H. Cochrane.

When Hays originally resigned from the Cabinet of the late President Harding, his contract at the head of the industry was for a period of three years dating from March, 1922. After he had been in office for a year a new contract was drawn for four years. This would run out next March.

Hays' salary at the head of the association is said to have been \$100,000 annually net, with income tax paid and an additional \$15,000 allowed for living expenses.

It is understood that the new contract will show some increase over the terms of the old agreement.

OBITUARY

FLORENCE CHAPMAN

Florence Chapman, in private life Mrs. Will D. Howard, died in Buffalo on Wednesday afternoon of a heart attack. Miss Chapman who comes from a theatrical family was a member of the Garry McGarry Players this season. Her mother, Belle Chapman, appeared with Joseph Jefferson, Modjesko, Booth and Barrett.

During the Thursday matinee performance, the McGarrys stood with bowed heads for a few moments while T. Daniel Frawley, director of the company, spoke briefly of the loss. Following the speech the curtain was lowered and the orchestra played "Lead Kindly Light."

Miss Chapman made two world tours in stock and came to Buffalo to be with her son Charles Humphrey, pianist with Art Landry's orchestra. She is survived by her husband William D. Howard, who was with her at her death and by two sons, Charles and Hawley. The funeral was held Thursday morning and members of the McGarry Players acted as pall bearers.

MRS. JOHN ELLIS

Mrs. John Ellis, former actress, wife of John Ellis, director of the Broadway Players (stock), Grand Rapids, Mich., died in that city. Mrs. Ellis' health began to decline about a year ago, her demise being attributed to heart disease.

Mrs. Ellis was born in Brooklyn, N. Y., and married to Mr. Ellis 17 years ago. It was only three weeks prior to Mrs. Ellis' demise that her mother died in Brooklyn.

When Mrs. Ellis was on the stage she appeared with the Eleanor Sisters and the original "Buster Brown" Co.

The husband, two daughters and a son survive. The body has been placed in a crypt in Oak Hill cemetery, Grand Rapids, and will later be taken to the Actors' plot in New York.

AL ENGLISH

Al (Dutch) Mike English, 44, vaudeville dancer, died in Los Angeles recently from injuries received in an automobile accident. Mr. English had appeared on the stage in New York many times and when the old Portola Louvre in Los Angeles was operating, English was a popular entertainer there, his smile and dancing making him a big favorite. On the coast English was credited with originating the "turkey trot" and the "bunny hug" dances.

When in San Francisco where the accident occurred, English lived in the hotel at 144 O'Farrell street.

A widow and two daughters survive.

MRS. DUDLEY AYRES

Mrs. Dudley Ayres, 22, wife of Dudley Ayres, actor, and daughter of Tom Wilkes, producer, died at the Seaside Hospital, Long Beach, Cal., June 11, following a Caesarian operation. The baby, daughter, will live.

Known as Winona Wilkes, she played in her father's stage produc-

tions for a number of years. About a year ago Mrs. Kickson Morgan, stage director, known as Wilhelmina Wilkes, and aunt of Mrs. Ayres, died in childbirth.

MRS. CATHERINE EVANS

Mrs. Catherine Evans, 91, of the cast playing "The American Cousin" in Ford's, Washington, the night Abraham Lincoln was assassinated by Wilkes Booth, died last week at the Episcopal Home for the Aged, where she had lived for the past nine years.

The deceased was a native of Baltimore. Both she and her husband, John Evans, had roles in "The American Cousin."

W. V. ROBINSON

W. V. Robinson, 53, a Canadian vaudevillian, died June 7 following an operation at King's College Hospital, London. His playing of the mouth organ and racy patter made him a popular turn in England, where he also appeared in concerts and after-dinner entertainments. His last engagement was a broad-casting date, which he left his sick bed to fulfill.

ALFRED HOLLINGSWORTH

Alfred Hollingsworth, 53, Shakespearean actor, died June 20 in the Windsor hospital, Glendale, Cal., after a brief illness. Hollingsworth had lived in Los Angeles for the past 15 years devoting his entire time to Shakespearean work.

He is survived by his father who is living in Lewiston, Idaho.

The father, 77, of Hans Koenekamp, picture cameraman, dropped dead of heart trouble June 14 at Ocean Park, Cal. He is survived by a widow, five sons and three daughters.

James T. Wasson, veteran treasurer of the old Orpheum (vaudeville), Schenectady, N. Y., died in that city last week.

The mother of Jean Young McDonald (vaudeville) died June 18 at her home in Detroit.

The 7-year-old son, Benj. D., of Mr. and Mrs. Thomas E. Kelly (Kelly and Drake) died June 18 at their home, 5010 Kingsessing avenue, Philadelphia, Pa.

The father of Mannie Barkan, vaudeville agent, died June 12 at the French hospital, New York.

The mother, 76, of Victor Foster (Foster and Ritchie), died in Syracuse recently.

The mother, 74, of Harry Mannars, stock director, died June 11 at her home in Ocean Park, Cal.

DEATHS ABROAD

Paris, June 12.

Sig. Astorri, 43, Italian sculptor, died in Rome.

Alexandre Meunier, 40, French dramatic author, died at Arcachon, France.

Jose Thery, French lyrical artist.

Centanni Greater Shows

Nutley, N. J., June 17.

Community breaks, despite the bad weather, have carried this outfit along at a brisk pace so far this season, and it's a money maker. Mike Centanni is the proprietor.

Two rides, 30 odd concessions and Captain Hugo, who leaps from a high tower into a net. Hugo's attraction is free.

On the local lot the show was grouped nicely. Rides in the center surrounded by the concession booths with the tower at the farthest end of the oval.

Mrs. Josephine M. Centanni is credited by her husband with the ownership of the rides, merry and ferris wheel. Both the latter are new, having been purchased this season. Herman Levine is the largest concessionaire with eight booths.

Centanni knows the ropes in picking spots. That is probably the secret of his show's continued success, for the outfit itself is not unusually large, just a carnival without a show.

Mike has procured the franchise for the East Newark fire department show, Aug. 7-21. He admitted sadly that Captain Hugo is getting \$125 per when the Cap kept the crowds on the ground waiting 20 minutes for him to leap while he smoked a cigaret up in the tower. Mike and everyone else were pretty nervous.

SYRACUSE MAY JUMP CIRCUS FEE TO \$1,000

Merchants Claim Shows Hurt Business—Would Boost from Present \$100 License

Syracuse, N. Y., June 22.

If the Wonderful Club, local merchants' organization, has its way, circus license fees will be jumped from \$100 to \$1,000. Also permits for circus showings on Saturday will be taboo.

The Wonderful Club, of which Nicholas M. Peters, former head of the Chamber of Commerce, is president, was stirred into action by the Saturday business slump on the day that Barnum & Bailey-Ringling Brothers' Circus showed here. The club claims the circus failed to attract shoppers into the city, that those who came spent their time on the circus grounds instead.

A. Rancy Retiring

Paris, June 19.

It is stated Andre Rancy, circus rider here, has expressed the intention of retiring from the circus, following a bad fall he had from a horse at Narbonne (France) recently.

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HAL HALPERIN in Charge

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CHICAGO

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A year after its inaugural as the first north side Orpheum circuit theatre, the split-week Diversy stands as a moderate success, but not the bang-up clean sweep anticipated. In the first place, soon after its opening it was found that the acoustics were bad and persons seated beyond the shelf of the balcony were at a serious disadvantage. Consequently there has been a partial taboo on talking acts, with this reviewer at one time catching the house while playing a bill of five dumb acts. The last half of last week the bill was more evenly balanced between the articulate and inarticulate turns.

The Three Lords, comedy trampolines act, opened. On the first show Thursday night the apparatus suffered a collapse and one of the men

took a fall on his stomach the same time the bounding bed fell apart. This looked like carelessness on the part of some one and might easily have put the acrobat in a bad way. The girl in the act tried to keep things going by hopping into her dance. Following this she leaned against the rigging, forgetting the condition of same, and she fell over backwards in an awkward heap just as the stage manager got the idea that it was time to ring down.

Then came Dave Manley, probably the only living booking agent who is an actor on the side. Day-times Dave is peddling acts on the Association floor, but at night he is very apt to be out somewhere picking up some loose change and filling in for Samuel Kahl. Dave was seen recently at the State-Lake on a disappointment. This was pie for him. After doing his monolog he took the elevator up to the fifth floor and tried to kibbits the bookers out

got the house. Then Fenton and Fields, in kilts and blackface, with good gags and comedy stepping. Should have been spotted next to closing.

As a feature Dance Tours, a continental dance revue of six persons, is okay in material. But this same act played the Jeffery, a rival neighborhood house, a few weeks ago, so the booking looked bad. Lambert-Ojeda, Latin team, toe-stepping sisters, excellent "snake" dancer, and a passable male songster in the offering. The usual song introduction by the man tells of the "dance tour."

Miller and Mack flopped, fourth, until the last minute of play. Comic costumes and special talk and song in the male team's routine, with none of the gags clicking. But Miller and Mack, being real showmen, stuck to their act and, with their finishing knockout dance, did well. Billy House closed with his a la

tion because of the Eucharistic congress delayed Withers. George and Ethel Livingston, programmed for "No. 2," opened instead. A short and snappy routine on the rings makes this a good opening turn. Transfield Sisters, down to open, became "No. 2" instead. A musical offering with sister team harmony singing included, with a xylophone number and song for the finish.

Bob Lasalle sang and danced and left the impression that "he could do a good act." His material fails to furnish opportunities to register big. He did well notwithstanding. Then came Marjorie White and Ed Terney, who haven't been doing their present act long, judging from appearances. It's somewhat of a half-way proposition, pausing somewhere between all right and good. Both are clever.

The Judith Anderson sketch, like most sketches, bored the Palace audience, which obtained some relief through its brevity. It was long enough to permit the star to become hysterical and do a lot of high-class chest-heaving. It is really not a sketch or a playlet in the technical sense, having no climax. Just an incident that gave Miss Anderson a claim on headline honors.

Harriet Hector created the outstanding impression of the bill. Her incomparable dancing drew volleys of applause. Mr. Holbrook assisted neatly, but the act was all Miss Harriet. The old standby ventriloquist turn, Walter Walters and Co., and Harry Holmes, nut pianist, followed seven and eight, with Harry Waiman and Debutantes, a girl band, making the ninth act in place of Withers.

While appearing at the Rialto theatre here recently Charles Mason, colored, of Mason and Sudora, was attached for legal fees owing to William F. Ader. Some months ago Mr. Mason was apprehended by the police while in attendance at a large south side crap game, and Mr. Ader successfully defended him at court, getting the disorderly conduct charge dropped. After that Mr. Mason dropped Mr. Ader and forgot all about the fee.

With the signing of a 99-year lease between the Capital Realty Co., lessor, and Capitol Investment Co., lessee, on the five stores on State street, between Kessenich's and the Farness Furniture Co., one of the largest real estate transactions in Madison, Wis., was finally consummated. This lease, totaling approximately \$1,500,000, was negotiated through the Stanley C. Hanks Co. The theatre building itself, when completed, will cost approximately another \$500,000.

Trains coming into Chicago Sunday were so congested because of the Eucharistic Congress that many acts were delayed for hours and unable to make their matinee.

At the State-Lake the Frazer Brothers who were to open the first vaudeville session at 12:15 noon did not get on until 12:40 because Manager Will Singer would not start the show with only three acts in their dressing rooms.

At the Palace Charles Withers completely failed to arrive. Johnny Nash sent out an S. O. S. for an act to fill in for the day and the booking office sent over Harry Waiman and His Debutantes.

Harry Snodgrass was late in arriving and the first show at the Majestic was about a half hour behind schedule.

Douglas MacLean, whose unit has been moved from the F. B. O. lot to the Associated Studios, will begin work on "Ladies First," his third release for F. P. L., with William Beaudine directing.

M-G-M purchased "The Taxi Dancer," by Robert Perry; "The Night School," "Flying Ace," "The Cossacks," and "Captain Salvation," a novel by Frederick W. Wallace, for Reginald Barker production.

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CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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of a few dates for his acts. At the Diversy he preceded his act by an announcement that a delegate to the Eucharistic Congress was on hand and he took great pleasure in introducing, etc. Concluding his talk, Dave went into a song and recitation warning good little girls against bad little boys. It was a first-rate sermon.

Fred Ardath and Ensemble tried. Since his recent engagement at the Palace he has added new business and gags.

Hollinsworth and Crawford, man and woman, have a skit, the theme being should a wife bob her hair? The situation of a wife who has had her hair bobbed, contrary to the wishes of her husband, trying to make him see the light of reason, seemed to strike home with the ladies in the audience.

Alexander and Santos and Co., a dance revue of class dimensions, closed, followed by the feature, "The Blind Goddess." Business fair. Loop.

Beautiful surroundings evidently appeal to crickets, a galaxy of these chirping insects having established themselves for an indefinite run in the Tower theatre, a new vaudeville house owned by Lubliner & Trina and leased by the Orpheum Circuit.

The perpetual chirping of crickets may be irritating to the customers, but think of the actors! Billy House (Billy House and Co.) will tell you all about it if you ask him. Last Thursday night Billy actually got so peeved he stepped right out of character and let loose a torrent of abuse on the helpless insect world in general and crickets in particular. And the Fenton and Fields team said a few things uncomplimentary about the same crickets.

Aside from the cricket choir there were five acts on the last half bill. The Three Golfers, first-rate saw-saw acrobats, opened the show and

Jiggs musical tab. Out of character most of the time, talking to members of the audience, the orchestra and whoever else would listen to him. The crowd immediately adopted, and cheered him till he gave a certain speech: Can play a return date in the near future to advantage.

"Paris" the film feature. No shorts. Business looked good Thursday night. Loop.

For the second alternate week radio gets the feature marquisette billing at the Majestic. This time it's Harry Snodgrass, erstwhile prison and piano star who was made known through WOS, Jefferson City, Mo., assisted by J. M. Witten, former WOS announcer. Considering the scant publicity vaudeville gave Snodgrass he would do well to hop back to the air, as the name value of the act is dimming.

Although the loop was dotted with Eucharistic congress visitors, there was no increase in Sunday matinee patronage here. A lack of comedy in this week's lineup, although several acts billed themselves as such. The only team to really make the house noisy was Tabor and Greene, blackface comedians and vocalizers. They were spotted next to closing, and there was no other team on the bill that could substitute for them. The boys started as gagsters, but wound up as musical artists, presenting high-class harmony and solo work in the ballad and Negro semi-spirituals line.

The Melville and Rule mixed gag team in comic costume didn't fare so well. Most of the laughs were attempted on word-plays, and these were far from being good. A natural comedy act in the slim gent and fat lady, but the gags held them back.

The big flash was "A Night in Buenos Aires," housing a five-piece string orchestra, dance team (La Pentys) and a girl kicker. The dance team presented two numbers, a tango and an apache, assisted by Edna De Maria, the solo girl. Miss Maria also appeared alone. The orchestra filled in with several Spanish classics, well played. Feature of the act is the apache number, a rough and tumble affair drawing gasps and laughs on the brutal treatment of the girl. A good closing act for any bill.

Phil Furman, travelogue comedy song single, did well enough in fourth position. No particular merit in his specially written vocal routine, but he didn't bore. An Ellis Island playlet by Maurice Samuels and Co. proved entertaining. Four men and a girl appear, with one man doing a violin solo as a time passer.

Pritchard and Tatham, girl pop singers, drew applause with an up-to-date routine. A good act for early spotting. "Esop's Fables" on the screen. Loop.

The running order at the Palace Sunday matinee was changed because of the non-arrival of Charles Withers. Incoming railway conges-

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INSIDE STUFF ON PICTURES

(Continued from page 36)

the termination of my contract as expense is the most important thing on this lot and not pictures."

Charles S. Price, known as "the healing evangelist from Canada," has been holding meetings in Minneapolis for the past month, with the Arena (local hockey rink) crowded nightly with 10,000 people. Price has put up stiff opposition to the theatres there, the film houses in particular feeling the effect of his Minneapolis revival.

A press agent employed by one of the independent companies at their West Coast studios, who sailed this month for Europe with the head of the company to act as an ambassador to the press while his boss is visiting his native land and other continental points, has a great idea to spring on his boss when they are in mid-ocean, so that the latter cannot run out on him.

The press agent figures that unit system producing along the lines that Louis B. Mayer is operating the Metro-Goldwyn-Mayer organization, would be the proper thing for his company. He has figured out productions made by M.-G.-M. during the past year and how many hit the bulls eye. This system he will show his boss in concrete form, even to the grosses of each one of the picture released.

Then the boss is going to get the big surprise, as the young man is not unselfish. He is going to suggest that he be placed in charge of the first unit that will produce along those lines and given the right to make at least six pictures in a year. However, the young man will not tell his boss that his only experience in the picture business has been as a press agent and that he knows very little how a megaphone should be handled or what a shooting schedule is.

The Saturday opening at the Rivoli (Publix), New York, June 26 may be followed by the Strand and Capitol, also on Broadway, using Saturday for the week's start. Theory of a Saturday opening in a large town is that it guarantees two good days at least regardless of weather, merit of show or quality of picture, the opening Saturday giving one of the days and the Sunday following the other.

Lee Tover, cameraman at Paramount's Long Island studio who got his chance to shoot "first" on a production when he ground on "Fascinating Youth," after having waited seven years, is now recognized as a full fledged "first" shooter at the studio and has been assigned to Herbert Brenon to grind on "The Great Gatsby," the next Brenon production.

Tover started as camera-boy at Paramount seven years ago and shortly afterward earned a "box" but remained shooting "seconds" until assigned to the Paramount school last year. He went through with the class and was finally assigned to shoot the picture in which they appeared and was so successful that he has landed a regular assignment with the company from now on.

Screen Library Service, Inc., on the coast organized a year ago by a number of screen players for the purpose of obtaining employment in pictures for the actors whereby a five per cent instead of 10 per cent commission is paid has become a flourishing success and is said to be paying large dividends to the half dozen or so original investors in the enterprise. Also the organization, which operates by the use of film instead of photos for casting purposes, has found its original quarters too small and was compelled to lease an entire building at Taft and Hollywood Boulevard for operating purposes.

The organization since its start has made over 100,000 feet of films for the purpose of showing actual screen shots of players of types that may be desired by the directors without making it necessary for the latter to look through an entire picture to see just what a particular player has done. The library simply edits cutouts from pictures in which their clients have appeared and in this way show the buyer practically the entire screen career of any particular player whom they handle.

The report regarding Monte Banks doing five reels for Pathe, under the direction of Mack Sennett, is erroneous. Banks has his own company, with Arthur MacArthur as partner, and is working at the Hal Roach lot for Pathe release but there is no connection with Sennett.

Ralph Spence will title "The OM Army Game," "Say It Again," and "The Palm Beach Girl" for F. P. L., and "The Savage" for First National.

NORTHWESTERN DEAL

(Continued from page 4)

senting Famous Players in this section. Cohen has been here for nearly four months, ostensibly attempting to locate new theatres on the coast for F. P., but in reality from accounts, waiting for any breaks to occur in the North American-Jensen-VonHerberg arrangement.

A claim is made that following a meeting with the principal stockholders of the J.-V.H. concern, Arthur posted the \$100,000 in the First National bank of this city, secured the Aug. 1 extension and then intended to leave for the east, called there it is reported by the Millbank banking interests who conceived the plan of bringing in K-A through P. D. C.

Lawyer Revived Deal

Jensen, Maetzer, Parker and Herberg are the principal stock-

holders in the circuit which operates or controls 33 theatres. Dan Malarkey, attorney for the chain, is credited with having revived the American Theatres deal after it had thought to have grown "cold" with the initial deposit forfeited. Jensen is reported to have insisted upon the transfer going through as agreed upon or the forfeit of the deposit.

There is reported to have been considerable interference in this proposed deal, east and west, since starting about three months ago.

Regardless of how or if the deal goes through Jensen-Von Herberg will have two new houses in Seattle and one in Portland, Ore., all in course of construction.

LONDON

(Continued from page 3)

where he commences a 36 weeks' tour of the Keith Circuit at Brooklyn, Sept. 6.

The abolition of cheap theatrical rates on the railways owing to the coal strike, did not last more than a fortnight, and the concession (the loss of which was ruinous to cheap companies) is now restored.

The latest prima donna to succumb to the lure of vaudeville is Madame Emmy Destinn, whose last appearance in London was seven years ago at Covent Garden in "Aida," "Tosca" and "Madame Butterfly." She refused \$7,500 weekly in variety 12 years ago, but will open at the Coliseum June 21.

Gogol's "Government Inspector" has proved a success at the Gaiety (involuble home of musical comedy) and another innovation will be the Gaiety season which opens there June 21. They will be there for three weeks with their play "Mozart," which has had a successful run in Paris.

An exceptionally good cast is promised for the revival of Somerset Maugham's "Caroline" at the Playhouse, consisting of Marie Lohr, Irene Vanbrugh, Edith Evans, Mona Harrison, Aubrey Smith, John Daniell, Athole Stewart. Mrs. Stewart is producing.

"Tan Town Topics," the new venture presented at Maskelyne's theatre (St. George's Hall) for a season, is an all-colored show assembled from American acts who have been in London for some time. While it is not sufficiently pretentious to be dubbed "West End" amusement, it is, nevertheless, entertaining. The weakest part is the first half, "Mississippi Minstrels," a rehash of the old time minstrel show (very old time). The second part consists of a number of acts who have already attained honors in English vaudeville, the best of which are Hatch and Carpenter. These boys are versatile and more than likely to become favorites. The show is scheduled for eight weeks, after which it will probably tour the provincial towns. Oscar Logan is responsible for the production.

The difficulty of recording step-dancing has always been a stumbling block to gramophone record manufacturers. Whenever step-dancing was recorded it was always faked by the use of Chinese drums. Now the difficulty has been overcome and the actual sounds of the dancers' footsteps can be recorded. The first dance record over here has just been manufactured and the dancer is Fred Astaire. He has solved the difficulty by using an insulated plate glass platform. The record has proved a great success.

The third laughing success of the Walls & Henson firm, "The Cuckoo in the Nest" (followed up "It Pays to Advertise" and "Tons of Money") will be withdrawn from the Aldwych shortly after close on a year's run, and succeeded by another play by the same author, Ben Travers, based on his novel, "The Rookery Nook." In the cast will be Mary Brough, Tom Walls, Ralph Lynn.

ST. LOUIS

By LOU RUEBEL

Municipal Opera—"Spring Maid." Garden Theatre—"Twelfth Night." Grand Opera House—Vaude, "Ladies of Leisure." St. Louis—Vaude, "Pleasures of the Rich." Missouri—"Miss Nobody." Loew's State—"The Penalty." Kings and Rivoli—"The Runaway." Grand Central, Lyric Skydome and Capitol—"Sweet Saddies."

A 200-line ad on the Public presentation, "The Bridal Veil," at the Missouri currently, was run on the woman's page of several dailies last week. Ada the same size announcing a "beauty contest" for students for Paramount's junior star school, were also run in the amusement sections daily.

Some Imprinted stock two-sheets

went up around town last week announcing that the St. Louis (Orpheum) theatre will stay open all summer.

The fourth week of municipal opera opened Monday night with a revival of Heinrich Reinhardt's "The Spring Maid." The work received prior presentation in the Muny's repertory in 1922 and 1923. In both of its previous productions the work ranked second in box office receipts during the seasons. "The Pink Lady," new to St. Louis, is next week's opera.

The Missouri's screen has a First National picture for the first time this week. It's "Miss Nobody."

The Empress is dark for the summer. The stock house is announced to reopen Sept. 4 with "White Collars."

The new amusement park at Chain of Rocks is getting a big play. The dip ride is the most popular concession, for its curving drops are the wildest hereabouts.

The moonlight excursions on the Mississippi on the steamers "St. Paul" and "J. S." are giving the collegians and other members of the "younger set" hot weather entertainment. "The boat's the thing" in summer here.

The New Coliseum natatorium is a summer draw, too; salt water the attraction. The fresh water pools at the Highlands, Crystal and Lorelei are also doing well.

For the eighth successive year, A. C. (Duke) Pohl, manager of the Brevort hotel here, was re-elected sergeant-at-arms of the Hotel Greeters of America, at the convention of that body held at Hotel Chase in this city last week. "Duke" is well known to virtually the entire theatrical and racing fraternities.

August 20 has been set as the opening date for Skouras brothers' new Ambassador. The new house is at Seventh and Locust streets, in the very heart of downtown St. Louis, a 5,000 seater.

NEWARK, N. J.

By C. R. AUSTIN

Proctor's Palace—Vaudeville—"The Unfair Sex."

Loew's State—Vaudeville—"The Road to Mandalay."

Newark—Vaudeville—"Up In Mabel's Room."

Mosque—"Stella Dallas"—Vaudeville.

Branford—"Old Loves & New"—Vaudeville.

Fox's Terminal—(19) "My Lady of Whims"—"Hearts & Spangles."

(23) "She"—"Unknown Dangers."

Rialto—"Why Girls Go Back Home"—"Free Kisses."

Goodwin—"The Wilderness Woman."

Capitol—Double feature (Tri-weekly change).

Orpheum—Colored vaudeville.

Clinton Square, small residential house, has closed until September, usually keeping open all summer.

Olympic Park has installed McMillan's Prismatic Electric Fountain, formerly a feature at Hollywood, Fla. Living models are shown with it.

With the exception of one house business last week was terrible. A large picture house downtown had about 250 in Saturday matinee. Loew's State, with Jeffries and Sharkey, drew capacity nightly.

PITTSBURGH

By JACK A. SIMONS

This week: Davis, vaude, and "Hell-Bent for Heaven"; Sheridan Sq., vaude, and "Eve's Leaves"; Harris, vaude, and "Dice Woman"; Aldine, "The Penalty"; Grand, "Ransom's Folly."

A big publicity stunt was pulled recently by Ray Brown, manager of the Strand, at Altoona, in exploiting the "Cohens and Kellys." In a huge untenanted department store building located in the heart of the downtown district Manager Brown placed a large sign reading, "Rented by Cohen and Kelly." The sign was placed in the window a week prior to the showing in his theatre.

Merchants, attracted by the sign, made vain attempts to locate the owners of the new firm. Even the newspapers fell for the stunt, publishing a story of the unknown firm that had leased the big building.

The day before the opening of the picture the sign in the store window was changed to read, "Cohen and Kelly have agreed to disagree. Watch them make up at the Strand."

After that the laugh was on many of the townsmen and dealers who had been making preparations for the business of the new firm. The original bit on the part of Manager Brown reflected heavily at the box office and convinced the young manager that it pays to be original.

The Lincoln, pictures, at Warwood, W. Va., has been taken over by Joseph Mercer, local theatrical man, in company with his brother-in-law, Charles Dempsey. The deal included the purchase of the property. The house originally was a 600-seater, but its capacity is being increased. The Lincoln was conducted since its opening, about four years ago, by William H. Morgan.

The chilly autumnal weather persists in keeping Pittsburgh in its grip, with the result that the theatres here are suffering no slump in business that usually accompanies the hot weather of the summer. It has been cool enough here to demand the wearing of a top coat.

The new \$40,000 pipe organ of the Harris theatre was dedicated last week. "A Trip Through an Organ," accompanied by an exhibition of slides showing different pipe lines, was played by Alex Bohem, Pacific coast organist, who has been engaged to furnish the musical programs.

A new stunt in the theatre ticket scalping line was explained in a local police court last Saturday when Jack Warrick, 21, received a hearing for scalping movie theatre tickets.

W. C. Dodds, manager of the Belmar theatre, caused Warrick's arrest. He explained that Warrick would buy a block of six tickets from the theatre for \$1, then sell the tickets for 25c. apiece, making 50c. profit. The youthful defendant was sentenced to pay a fine of \$10 or go to jail for 10 days.

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LOS ANGELES

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Pantages show last week nothing to rave about. With three outstanding turns and four other satisfactory numbers, the bill met with approval. Topping the program was Bert Gordon, nut comedian, assisted by Vera Kingston, striking blonde with a real soprano voice and personality. A great closing turn, Four Casting Stars, while Cliff Jordan, in second position, registered strongly.

Henri C. La Bel, house organist, one of the featured numbers on Pantages' local programs, opened the show with a demonstration of what can be accomplished on the organ in the way of variations and dual and triple composition played simultaneously. The Los Angeles Police Quartet, local patrolmen temporarily assigned, in addition to walking the night beat from 1 to 9 a. m., to help advertise the Los Angeles police department. Of the four, two voices stand out: Albert McMillan, soloist, and R. P. Goerler, both of whom have had previous stage experience. The other members are George E. Finn and J. D. Meehan.

Cliff Jordan, in a novel spinning and juggling turn, presents a full-stage act, entertaining and difficult. One of his stunts is the balancing of a spinning 85-pound wagon wheel on his head while he spins two batons. Another is the juggling of batons while he balances on his chin a phonograph on the end of a rifle. Jordan's act will fit any bill. The Marcell Sisters (Theresa and Rhene) are accomplished musicians and singers, and offer a pleasing little musical and vocal diversion. Theresa being quite proficient on the violin, with her sister accompanying on the piano. Their act won merit applause. Finlay and Hill, man and woman, with a second man not sharing in the billing, have a comedy singing and talking act, with Hill officiating at the piano. Grotesque and drill comedy is provided by the unbilled member of the troupe.

A lively dancing turn is "Dancing Some," three boys and two girls (fourth member ill in a San Francisco hospital). They do a routine of

soft shoe, clog and Charleston, with both girls vocalizing. They work hard and drew several good hands from the spectators.

Gordon "knocks 'em cold" with his nut comedy. Miss Kingston, working "straight," is an admirable foil for the eccentric Bert. She has a voice that registers strongly and wins her deserved applause. The duo have one bit wherein Miss Livingston attempts to teach Bert the rudiments of singing that is a scream. Closing the show are the Four Casting Stars, billed as "the world's greatest casting act," and coming mighty close to deserving that title.

Charles Ray in "Sweet Adeline" is the feature photoplay offering.

One of the those good substantial bills so seldom seen these days was at the Orpheum last week. Although there wasn't a dance on the entire program, names of diversified kinds made up for the terpsichorean omission. A Barrymore was present, Venita Gould was there to do a Barrymore, George Wood added the English touch and Ernest Ball supplied the music.

A good looking set in blue, with silver ornaments, went nice with Betancourt and Co. act. This was Betancourt doing neat balancing numbers on four tables piled on each other with some chairs on top to work with. A well-costumed young lady was kept busy during the eight minutes assisting.

Two spot went to Percy Bronson and Edith Evans. Bronson, with a good drunk patter, some nice songs, accompanied by Miss Evans, and a lot of nonsense, and the girl in some songs, gave plenty of satisfaction. Their windup, a special topical song, was more than well liked. 12 minutes of nice entertainment.

Ernest R. Ball, with six girls, either playing or singing, scored. Gretchen Brendel sang a couple of Ball's latest, while Mary Bennett, violin, and another girl on the cello had a nice string number. The pianist, who may be either Ann Sherman or Mildred Carroll, according to the program, sang in an unusual but pleasing voice and accompanied on the keys well. Ball had Edna Kellogg, soprano, Metropolitan Opera, with him, and she sang selections from "Pagliacci" as well as some of Ball's numbers in a voice that clicked.

Carr Lynn had a lot of unusual sounds. The Australian can evoke more animal noises than a calendar has dates.

A different Ethel Barrymore closed first half. Gone is the brown hair, drab dress and low, monotonous voice. In place of the Barrymore lady who was the delight of the debutante, the idol of the ingenue, the shrine of the Shakespearean, they put on the boards—a blonde. Miss Barrymore played her "Twelve Pound Look" sketch, written by Barrie. There was color and inflection in the Barrymore voice, a bobbed Barrymore head and a different lady altogether.

After intermission Venita Gould gave impressions of Sophie Tucker, Blossom Seeley, Grace La Rue and Karyl Norman, as well as the Ethel Barrymore that used to be, a great Ted Lewis impersonation and, together with a Mr. Quinliven, the polsen scene from Tondoleyo's triumph, "White Cargo."

"Wee" George Wood, assisted by Tom Blacklock and Dolly Harmer, did his kid act. That is, he kidded, and the audience acted as if they couldn't get enough. Different and big time in every respect. Jumping from laughs to tears, he hopped the audience around with him. A hit. A good closing act, the Four Kareys, carried two "snakes," who knew their double joints. An underman and pretty girl assistant were also in the act. All were good-looking and young. Their contortions and balancing feats kept the audience there to the end.

Another fair bill at the Broadway Palace last week. Herbert Rawlinson was the headliner and had 10 minutes to prove it. Jack Hughes Duo, man and woman, playing

piano, violin, banjo, cornet and two saxes, for a fast 10-minute act that was liked. This was in "Number one" spot.

The second brand of entertainment was offered by Carmen and Rose, two women with a novelty opening. Probably the best sort of an introductory number was used when the straight came out as a bride and the comic as the groom, wheeling a baby carriage and singing a special song on the woes of married life. Some good singing and a little hoofing led up to an "eastside-westside" close. A perfectly good idea was almost wasted in "Broadway Bits." There were all sorts of chances to take songs and scenes from New York shows and build a nice flash act around it, but the only thing done was to sing a few weak numbers from "Mercenary Mary," "China Rose" and "East Is West." Jane Decker put over some nice acrobatic numbers, flipping on folded elbows and otherwise performing well.

Williams and Young, in blackface, had one of the men doing a "dame," which was not strong enough to convince or convulse. Singing and a little patter.

Herbert Rawlinson explained that he had been playing so many benefits for others that he was playing one for himself. His act consisted of telling a few not quite new jokes and playing the ukelele while singing. Did not register very highly. Miner and Brown were about the best bet on the bill, their patter new and clever. Bedtimes stories and a radio recital helped. "Broken Toys," from George Choo's flash act of last year, was a closing act, way above the rest of the bill. Two one-legged men in balancing and pull ups comedy stunts and classy work registered. A nice full-stage set and good costumes put it across. First and last two acts only thing that saved this program from being mediocre minus.

William Faversham and wife, formerly Edith Campbell, Los Angeles, are here, the former to play Christus in the Pilgrimage Play at Hollywood, starting July 7.

Lawrence Tibbett, Los Angeles baritone, now with the Metropolitan Opera, opens in October in the Philharmonic concert series.

Marcella Craft, local soprano, attached to the Munich, Germany, Grand Opera Co., sang at the dedicatory exercises of the Hollywood Bowl, June 22.

Arnold Lindi, tenor, La Scala Grand Opera Co., Milan, Italy, makes his American debut with the Los Angeles Grand Opera in October.

Elizabeth Wetter, for 19 years with Universal and its oldest employee in point of service, is here on a vacation given her by Carl Laemmle. Miss Wetter is secretary to L. W. Alexander, assistant sales manager at the Chicago Universal exchange.

Dolores Costello will play in either "Irish Hearts," "The College Widow" or "A Million Bids" instead of "The Heart of Maryland," which was to be directed by Millard Webb, whose contract with Warner Brothers expired and was not renewed.

Fred Stanley, former publicity director, Clarence Brown productions, now handling press matter on Corine Griffith Productions.

A. J. Hendrickson, formerly at the West Coast Mesa, is handling publicity for the Criterion, Boulevard, Uptown and other West Coast houses, succeeding Edwin Hitchcock.

Harmony Sisters, appearing in the "Variety" prolog at the Million Dollar, are to be known hereafter as "Marge May's Melody Mads."

Michael Corper produces "They Knew What They Wanted," starring Marjorie Rambeau in San Francisco, with practically the same cast used at the Majestic here. Corper's first dramatic production at the Orange Grove, which he has taken over in place of the Majestic, now leased by Will Morrissey's Music Hall Revue, will be "Barnum Was Right." The stock cast from the Majestic will appear.

Jimmy Clemons and Eileen Marcy, revue dancers, are signed for Will Morrissey's Music Hall Revue (Majestic).

Margaret Anglin and Blanche Bates will appear here in several plays which they will play on a coast tour after opening at the Columbia, San Francisco.

Henry Halestead and his orchestra have left Miller's Lafayette for the

Edgewater Beach Club, Santa Monica, where they will play in the Marigold supper room.

John McCormack summers here upon his return from Japan. D. F. McSweeney, his manager, arrived ahead of him and is in negotiations with L. E. Behrman for a return concert at the Shrine Auditorium here.

James V. Bryson, manager, Universal, in England, is expected here soon for his first visit to the coast in years.

Hap Ross and orchestra replaced Carlyle Stevenson and band at El Patio, local ballroom. Stevenson takes his band east.

Bakaleinkoff, who conducted the pit orchestra at the Million Dollar when Sid Grauman operated the house, succeeded Maurice Lawrence as the house conductor at the Million Dollar after a two year's absence from Los Angeles.

Edward B. Cassidy has been added to the stock company at the Morosco.

Michael Corper announced "Kongo" as his first production at the Orange Grove, where he moved in a deal whereby Will Morrissey's Music Hall Revue, at the house, took over Corper's lease on the Majestic. Harlan Tucker will play the lead in "Kongo."

The Photoplay League, organized to combat censorship of pictures, will have its first program at the Sherman, West Hollywood house, July 12.

Irene Howard, Victoria Elliott, Ivy Lee and Bee Lane, choristers with the Jack Laughlin revues at the Figueroa for the past two months, have teamed and will hereafter work only as a dancing unit.

Harry Shutan, assisted by Howard Nugent and Ida Maye, presented a one-act dramatic playlet, "The Right Title," at the Criterion last week, for its initial showing on the Pacific coast.

According to word received from Mexico City, John F. Howard, Jr., former husband of Ora Carew, film actress; his brother, Albert Howard, and their father, John F. Howard, salad dressing manufacturer of Haverhill, Mass., are involved in a legal tangle in the courts of that city.

The father, 72, is charged with perjury and bigamy by his sons. He charges them with forcible entry and assault. They say he deserted their mother.

John F. Howard, Jr., was recently divorced by Ora Carew on cruelty charges. He had a fight with Alexander Pantages, vaudeville circuit owner, in Los Angeles about a year ago while his former wife was playing at the Pantages, Los Angeles.

Nicholas Soussanin, Michael Vavitch and Alexander Chorney, three Russian actors, were engaged by Theodore Kosloff for his production of Rimsky-Korsakoff's "Sheherazade" at Hollywood Bowl, June 24-25.

Eddie Buzzell, Eddie Nelson and Charles Howard, comedians, are here for a coast production of "Tip Toes." Sammy Lee will stage the dances. Harry Howell is stage manager.

Philharmonic Auditorium closes for the summer because of lack of bookings.

H. Ellis Reed, local actor, designed the sets for the production of Charles Wakefield Cadman's opera, "Shanwa," and the "Scheherazade" ballet at Hollywood Bowl, June 24-26.

"The Bells," starring Ralph Ince at the Potboiler Art theatre, closed June 19 at the Gamut Club, and will play the Lobero, Santa Barbara, June 26, matinee and evening.

Harry Garrity returns to the Mo-

rosco stock cast in "Her Temporary Husband" June 27.

Van Nuys Theatres Corporation is building a \$150,000 theatre at Sherman Way and Kiltfridge street, Van Nuys. Seat 1,400.

KANSAS CITY

By WILL R. HUGHES

Newman—"That's My Baby"—
"Bird Fantasy."
Mainstreet—"Greater Glory"—
Vaudeville.
Liberty—"The Trap."
Royal—"Good and Naughty."
Pantages—Vaudeville—pictures.
Globe—Musical Stock—pictures.

Sam Carver, manager, Liberty, is in New York conferring with Universal relative to the policy of the several local houses.

Both local dailies here used Variety's report of the successful plays in New York this season, with proper credit.

Three Kaswell Sisters are the free attraction at Fairmount Park.

BRONX, N. Y. C.

W. Chrystomas, operator of film houses in Yonkers and Mt. Vernon, has invaded this territory. Chrystomas has begun work on a picture theatre at St. Lawrence and Westchester avenues.

When Raymond Elder, manager of Keith's Royal, plays "The Still Alarm" in another few weeks, he will stage a special prolog in addition to the regular vaudeville bill, in which he will use Pete Lynch, the fireman stationed at the house. The interest in Lynch is that he was one of the heroes of the "Slocum" boat disaster. Elder will build up his idea for the prolog around that. Lynch has consented to appear in it and has permission from the Fire Department.

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Words and Music by
WALTER DONALDSON
and PAUL ASH

Moderato

Why do I keep
In a world, a
tell-ing why I'm hap - py?
hap-py world of sun - shine,
get, here; Bird-ies sing and ev-ry-thing is ro - sy,
I'll con-fide, I nev-er saw the sun - shine,
Ev-er since yes, ev-er since we met.
Not un-'til your heart was mine, my dear.

CHORUS

When skies were gray you came my way, That's why I love you
That's why I love you, I learned to smile like sweet hearts
smile, That's why I love you, Who would-nt love you? Your sweet ca
ress just thrilled me it seems And filled my heart with
won-der-ful dreams, Sweet dreams of stars a - bove And I'm in love, That's why I
love you, I do. When do.

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National—"The Show-Off"; next, "Lightnin'" (Cochran Stock).
Earle—Vaude-Picts.
Wardman Park—Films.
Strand—Films.
Columbia—"Moana" and "Grass" (double bill); next, "Good and Naughty."
Metropolitan—"Sweet Daddies"; next, "Wilderness Woman."
Palace—"Old Army Game"; next, "Road to Mandalay."
Rialto—"Prince of Pilsen"; next, "Pleasure Buyers."

Harry Crandall, of the Crandall-Stanley string of picture theatres here, has been sick for the past week. Crandall has practically stepped out of the actual running of the local chain with his customary duties having been taken over by Joseph Morgan, the general manager, while John J. Fayette, whose promotion was reported last week, has taken over some of the previous Morgan activities. Crandall is devoting his time now to the development of the chain.

Sig. Newman, solo sax player of the Metropolitan orchestra, has resigned, with W. L. Marsden succeeding.

The Breskin orchestra score to the "Volga Boatman" at the Met. last week for a repeat booking had the local scribes and musical critics coming across with glowing reports. Fred Stark, of the orchestra, contributed two original compositions depicting the revolutionary motive, while the balance of the score was arranged by Breskin himself.

Marsden goes into the Met. orchestra after two years with the dance combination at the Wardman Park Hotel here.

A new road house, Villa Roma, is being readied on the Rockville Pike.

"Swint," dramatic editor of the Scripps-Howard Journal in Los Angeles, was being piloted about town last week by Leonard Hall, who holds down the like job on that same publishing combination's paper here in Washington.

Heinie Miller, former sports editor of the "Herald," is promoting boxing matches in a suburb in Maryland and literally packing them in.

Harry Hites, editing the picture supplement of the "Post," has the added job of handling the picture department of the paper. John J. Daly continues as the dramatic editor.

William Fowler, manager of the National (legit) was operated upon last week for appendicitis. Fowler, dean of the local managers, is reported as recovering. The operation was hurriedly ordered following a brief illness.

BUFFALO

By SIDNEY BURTON
Majestic—"Family Upstairs" (McGarry Players).
Buffalo—"Mile. Modiste"—Gingham Revue.
Hipp—"Desert Gold"—Vincent Lopez.

Loew's—"Rolling Home."
Lafayette—"Just a Woman."
Garden—Stock Burlesque.

Beginning July 11 Shea's Buffalo changes its program weekly on Sundays instead of Mondays as heretofore. This leaves Loew's States the sole local house using the Monday

change policy. The Buffalo Monday shift was set to give the Hipp (changing Sundays) the break, but Sunday business has been so big at the latter house with takings off Sunday at the Buffalo that the change is deemed necessary.

With the resignation of Fred Schaffer as manager of the Lafayette Square comes further developments as to the change of policy at that house for the coming season. It is understood that the theatre has bought the Fairbanks and Pickford products paying \$8,000 for the "Black Pirate," and \$5,000 for "Sparrows." It is also stated that the Lafayette has purchased the majority of the Metro output for the coming season paying a sufficiently high price for the same to outbid the local Loew house. This is especially significant in view of the fact that the Lafayette since its opening has set a maximum rate for picture rentals and has adhered to the policy of never paying more than the set figure for a feature. On the other hand word has been out generally that the sky was the limit for vaudeville attractions which the house could use.

The booking of pictures of the caliber mentioned means that the usual run of vaudeville at the house will have to be scrapped inasmuch as both the price paid and the magnitude of the attractions will preclude playing vaudeville during the run of the features.

ROCHESTER, N. Y.

By H. D. SANDERSON
Lyceum—"Outcast" (stock).
Fay's—Vaudeville.
Victoria—Vaudeville.
Eastman—"Tramp, Tramp, Tramp."
Regent—"A Social Celebrity."
Piccadilly—"The Far Cry" (2d half); "The Wrongdoers."

Elsie Ferguson is guest lead in "The Outcast" this week of the Lyceum Players.

Bert Wilson, general manager, Sea Breeze Park, fainted while taking a shower at Oak Hill Country Club Sunday. He is at the Highland Hospital, recovering rapidly.

A five-day bathing suit contest July 1 marks the first anniversary of the Natatorium, Sea Breeze Park.

Ivan Baumgartel, manager, Princess, Corning, has been transferred to Canajoharie by the Schine Theatres Corp. Oswin Brownell, former Schine manager, Oneonta, switches to Corning.

Victor Warber, musical director, Eastman, sails June 26 for Europe, to spend six weeks studying musical production methods.

Charles T. Nickum, 66, theatre man, Olean, N. Y., wrecked 17 windows in the Little Gem theatre there with a shotgun. He was committed to the State Hospital for the Insane at Gowanda for observation. Nickum formerly managed the Little Gem.

Bill Stern's Blue Grass Orchestra, composed of undergraduates of Pennsylvania Military College, Chester, Pa., is booked for four days at the Regent (pictures), opening Sunday, June 27.

Frederick C. Wallace, 40, rose expert and fair judge, died June 18 at Canandaigua, N. Y.

Harold Appard, employed by Southern Tier Shows, was severely burned about the right hand and legs when a pot of canvas dope exploded at Dansville, N. Y., last week. He was taken to the Dansville General Hospital.

NEW ENGLAND

Mrs. Amanda Delores Stagnaro Lamparillo, who eloped to New York city to become the wife of Domenico Lamparillo, young Metropolitan Opera tenor, returned home to West Medford and found forgiveness for her sudden marriage. She and her 23-year-old husband will be remarried in a religious ceremony in New York city soon. Mrs. Lamparillo, a Wellesley graduate, formerly sang with the Chicago Opera Co.

The new Lyric theatre at White River Junction, Vt., has been opened under the management of Graves Theatres.

Joe Rine's orchestra is at Ocean Echo pavilion, Salisbury Beach, Lawrence, Mass., for the summer.

The new theatre proposed for Putnam, Conn., seating 1,200, will be conducted by the S. A. Amusement Co., operator of five other houses. Work will start in August.

A 1,500-seat theatre, costing \$300,000, will be built at Bristol, Conn., by Colonial Theatres, Inc.

Louis and Charles Levin, Bridgeport clothiers, who a few months ago bought the former Masonic temple property at Danbury, will build a 2,000-seat theatre in the rear of the property, which will have a vaude-film policy.

SAN FRANCISCO

By WALTER A. RIVERS

Henry Duffy has signed Louis J. Bartels for a special season at the Alcazar. Bartels will open July 4, playing the name role in "The Show-Off," a part which he created in the New York production. George Denney also is being brought out for the same play.

James S. Goodwin, for the past two years state doorkeeper at the Golden Gate, died June 12 and was given one of the most impressive funerals ever held for a theatrical man here in years. Numerous officials and celebrities attended, and the floral pieces were innumerable. Goodwin left no relatives.

To replenish the library of San Quentin prison the Warfield theatre here last week held a series of "book matinees" in conjunction with a local newspaper. The scheme was widely advertised, and announced that any person who brought a book to the doorkeeper of the theatre at any matinee would be given admission. A stipulation was made against catalogs, telephone books and such periodicals. The response was unusually heavy. Within two days 1,000 books were accumulated.

Australia is not going to permit Maggie Moore to be forgotten.

This stage idol of San Francisco in the late 70's returned to the city of her birth last March to die. She was born "south of the slot," and in 1877 reached the peak of her popularity. Then she left for Australia, where soon after her arrival she married the late J. C. Williamson, then an actor.

Maggie Moore was nearly 70 when she returned here last year. Soon after she began to fail in health, and then died. Before leaving Australia for her native shores Miss Moore was tendered a benefit in Melbourne and presented with a purse of \$15,000.

Recently Ray Young, representing the theatrical interests of the late J. C. Williamson in this city, discovered that Maggie Moore's grave was neglected and apparently forgotten. He started plans which have resulted in preparations for the erection of a monument.

Young has also started an inquiry to learn what became of the fund with which Maggie Moore left the antipodes. He says that part of his mission in California is to look up the deceased actress' relatives. So far as is known she had but one surviving relation, a sister, who was a resident here.

Bills at both the Henry Duffy houses here were changed this week. "Kempy" at the Alcazar, Duffy, Dale Winter and Louis Bennington in the cast, was taken off after three fairly good weeks. At the President "The Bat" gave way to "Love 'Em and Leave 'Em" after getting in two better than usual weeks.

"Kempy" was succeeded by "Little Miss Bluebeard," set for two weeks, as it is scheduled to give way on July 4 to "The Show-Off."

"La Senora de Los Gatos" is the title of the annual pageant which will be staged this week in Los Gatos (Cal.). The script is by Willbur Hall and will feature child actors to the number of several hundred. The story of the pageant is built around an old Spanish love tale. About 200 participants.

Walter G. Sachs, well known as an agent, is now settled down in Santa Rosa (Cal.), managing the California and Cline theatres in that city, both West Coast, Inc., houses.

Alexander Pantages and "John Doe" Snow are made the defendants in suit for \$10,000 damages filed by Mrs. Adele Aigner as a result of injuries alleged to have been sustained by her eight-year-old daughter, Adele, who was bitten, it is charged, by an unmuzzled bear used in front of Pantages as a "ballyhoo." The child was injured in the neck when the animal leaped on her, the mother says.

Irving Pichel, one of the best known Little Theatre sponsors in California, and who has won considerable of a reputation as an actor, director and dramatic critic, is now going after further laurels. Last week he appeared in the pulpit of the Congregation Emanu-El and delivered an address on "Facing the Image of Life." In this he discussed the larger aspects of the drama.

Silvio Martinoni, janitor in an Irving street picture theatre, tried to "Go West" last week by slashing his throat with a pocket knife. James Laurie, another employee of the theatre, found Martinoni, disarmed him, and sent him to the hospital. Martinoni told the police he was despondent.

Harry Delgado, assistant manager at Publix Imperial theatre here under Charles Kurtzman, has resigned. He has been succeeded by Raymond Duddy, promoted from house manager.

Joy in the home of the Clarence

Lawa, Watsonville (Cal.). Nine-pound son.

Gerda Wisner Hofmann, who directed several productions of "R. U. R." for the Community Players here, is to put on the same piece in Edward G. Kuster's Golden Bough theatre in Carmel (Cal.). With it she will stage her own "Snow Queen," which was originally produced by her at the Hecksher Foundation Children's theatre in New York. The productions are announced for July 23-24.

Pauline Frederick comes into the Wilkes following "Nancy," playing the leading role in "The Lucky Mr. Carver." Booked to open July 12.

Clarence Badger with a company of 100 players, including Bebe Daniels, arrived in San Francisco for a three weeks' stay to make some sequences for Miss Daniels' "The Campus Flirt." These scenes will be shot on the grounds of the University of California at Berkeley. Charles Paddock, a college sprinter of international fame, is with the troupe, who will portray himself in the film.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—Wilcox stock, "Smilin' Through," current.
Savoy—Burlesque, stock.
Strand—"Tramp."
Empire—"Silken Shackles."
Eckel—"Splendid Road."
Regent—"The Talker."
Rivoli—"Froud Flash."
Harvard—"A Social Celebrity."

Andrew D. Theobald, formerly of the "Journal," is now press agenting it for both the Rivoli and Harvard theatres.

Lillian Shrewsbury has replaced Frederica Goling as leading woman of the Avon Players, at Watertown, N. Y.

Syracuse police confiscated a dropper board and balls and arrested Roy Roberts, the operator, at the Otis L. Smith Shows, carnival, which played here last week. John Nizer swore out a warrant after he claimed he had lost \$12. Roberts, who said he had been engaged to operate the game on a percentage basis, drew a \$25 fine. Police, after examining the board, said a player had one chance in a 100 to win.

The Avon, newest Syracuse neighborhood house, has opened on Hawley avenue. It will have a picture policy. Operating are Joseph N. Schwartzwalder and Charles D. Biesing, of Auburn, and Leavenworth Steele, of this city. Joseph B. Tallmadge, of Auburn, is house organist.

Falling on the circus lot at Watertown, Joseph Simmons, 22, Houston, Tex., midjet clown with the John Robinson outfit, suffered a sprained leg that necessitated placing the injured limb in a plaster cast.

On certificate of a medical commission that he was mentally unbalanced, Charles T. Nickum, 66, pioneer Olean theatre man, was ordered committed to the Gowanda State Hospital. Nickum's detention came as a result of his act in firing 18 charges from a shotgun into the window and door panes of the Gem theatre, which he formerly managed.

J. A. Miller, operating the rejuvenated Long Branch, on Onondaga Lake, inaugurated the first of a weekly series of "Kiddies days." Hereafter, every Tuesday, kids visiting the park will find every attraction open to them without charge.

Gil Robinson, 81-year-old son of John Robinson, founder of Robinson's Circus, dropped into Utica last week on a dual mission—first, to see the circus; secondly, to dig up new data on his father, born in Little Falls, for incorporation in a revised edition of his book, "Old Wagon Show Days."

SAN ANTONIO

By RUEL McDANIEL

Contract has been let for the erection at Corpus Christi, Tex., of a theatre on Chaparral street. Seating capacity, 1,500, according to H. H. Elliot, manager for the local R. & R. show interests.

About a half-house audience was orderly in leaving the Wigwam, Alamo plaza, when a fire which threatened to assume dangerous proportions was discovered upstairs. Ushers avoided a stampede.

The National, a Mexican theatre of San Antonio, has been sold to Sam and G. A. Lucchese, for a number of years the lessees, for \$112,500. G. A. Lucchese, manager, says that the house will open in the fall, following extensive improvements, and will feature Mexican and Spanish opera, drama and vaudeville.

A theatre, unnamed, has been completed here and leased to the Valley Amusement Co., to be managed by J. W. Williams.

CINCINNATI

By MELVIN J. WAHL

Grand—"A Pair of Silk Stockings."
Palace—Vaudeville, "The Silver Treasure."
Photoplays—Keith's, "Big Pal"; Lyric, "The Sporting Lover"; Capitol, "Partners Again"; Walnut, "Skinner's Dress Suit"; Strand, "Fifth Avenue"; Family, "The Shamrock Handicap."

Paul A. Greene, former announcer and director of radio station WSAI, has been sued by Mrs. Greene, radio singer, for divorce.

Nance O'Neil was guest star with the Cincinnati Art Theatre in the presentation of "Phaedra," at the Art Co. theatre here.

Adele Bradford (National Players) will summer in a camp in the Colorado mountains.

Daredevil Doherty plays Tacoma Beach for two weeks with free exhibitions twice weekly.

Frank Van der Stucken, director, Cincinnati May Festival, was given a degree of Honorary Doctor of Music by the College of Music.

SOUTHERN TIER, N. Y.

Binghamton, Ithaca

By PAUL M. WILDRICK

No renewal has been made by the Commerford Amusement Co., Scranton, Pa., on the Loomis theatre, which it has leased in Waverly, N. Y., for the past 10 years. The Amusu, also leased in Waverly by Commerford, will be discontinued as soon as the company completes the building of its own theatre.

Rorick's Glen, one of the largest summer resorts in this section, is open. Durfee's Orchestra has been engaged.

Beginning in September vaudeville attractions and musical comedies are to be booked by the Palace, Jamestown, N. Y. The Palace will be hooked up with the Pantages circuit through its new owner,

Knickerbocker Troubadours of Corning, N. Y., have been engaged by the management of Putnam Park, Covington, Pa.

C. A. Snook, proprietor of the Family theatre, Troy, Pa., has made plans for the installing of two new picture machines and a new screen and the addition of over 30 feet to the rear of the house.

Walter A. Smith, manager of the State, Corning, N. Y., under Shine and at various times advance agent for some of the country's largest road shows, will take over the management of the New Syracuse for the Auburn Theatrical Enterprise.

RADIO "TRYOUT"

(Continued from page 1)

Frederick Arnold Kummer is the author of "Beau Nash," to be radio-cast June 27, via WGBS with Howard Kyle in the title role.

The Kummer broadcast is in the nature of an experiment to determine the play's merits without the necessity of a scenic and costuming production investiture, obviously needless through the microphone transmission.

Supporting Kyle, in this test of the script's merits, will be Albert Howson, Sidney Buckman, Kathleen Middleton, Albert Farrington, Urcilla Hodges and George Zorn.

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Gorman Eddie
Gifford W C
Hogan & Stanley
Hertz Lillian
Hastings Ed
Harper Mabel
Hardee F E
Halpin Irene
Roy Elai
Henley Mack
Hanley Jack
Hammond Al
Jones Billy
Kaufman N D
LeMaire Francis
Lory Dot
Leavitt Douglas

Sam Rork will produce "The Mond
Sound" with Marion Fairfax direct-
ing. Doris Kenyon, Lewis Stone,
Tully Marshall and Anne Rork
(daughter of the producer) will be
in the cast.

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SEATTLE

By DAVE TREPP
Blue Mouse—"Other Women's
Husbands."
Coliseum—"Wet Paint."
Strand—"Memory Lane."
Columbia—"Rollin' Home."
Liberty—"Ranson's Folly."
Metropolitan—"Nanette" (road).
President—"Little Miss Bluebeard"
(stock).
Pantages—"Wild Oats Lane,"
vaude.
Palace Hip—"7th Bandit," vaude.

The California Collegians helped
the gross at the Hanrick Egyptian,
the new University district sub-
house. This attraction was formerly
known as the California Glee Club
and consisted of 20 male voices and
a 10-piece jazz orchestra. Advertis-
ed as the only appearance this
season in Seattle. Admission \$1
top.

Mr. and Mrs. J. Walter Keys
(Elaine Hammerstein) were in Seat-
tle the past week en route honey-
moon to Alaska. The retirement
of the bride from the movies was
emphatically announced here by the
husband. Mr. Keys is fire commis-
sioner in Los Angeles.

The Earl Gray orchestra, for many
months at the Butler cabaret, has
gone to Seaside, Ore., appearing at
a resort. The No. 2 Gray orchestra,
formerly at Spokane hotel, has dis-
banded, with some joining the origi-
nal at Seaside.

Bothell, 20 miles north of Seat-
tle, is staging the annual tourist
fair and carnival July 3-11.

Dave Bershon, district manager
for Metro-Goldwyn-Mayer, is up
from Los Angeles, looking after his
company's connections in this terri-
tory.

Charles J. Blanc, of the Mont-
martre cafe, where night club fea-
tures prevail on an extensive scale,
with a number of acts appearing
nightly, has redecorated the place,
and it has taken on decidedly a
French tone.

With Seattle's new mayor in the
saddle, a woman, by the way, Mrs.
Landes, there has been consterna-
tion in night life circles. The new ad-
ministration has been going after
vice and has had at least the effect
of making vice more costly. The risk
to pull anything off color is greater,
and so the prices are higher.
This is illustrated in the Scotch
situation. The price a few weeks
ago was \$8 to \$9 per quart retail

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and now it's \$12 and going to \$15.
The tight rum blockade of the fed-
erals, following close on the heels
of numerous arrests for liquor im-
portations from Canada, has also
made it harder to get the stuff and
increase the risk of transporting
and selling booze. Cabarets are
very careful, and guests are warned
that "no likker" must be brought
into places or used there.

Harry Arthur, Jr., and Hal Horne,
his personal representative, have
opened offices for the North Amer-
ican Theatres Corporation. The big
deal is still running toward the final
change of hands, but looks like it
will hang fire until around July 15.
Everything is running along smooth-
ly, but it takes time as there are
so many angles, and Public wants to
be shipshape with its organization
to step right in when the situation
is all cleared up. Meantime Jensen
& Von Herberg are on the job as
usual, and business has been fair
on the string.

For one thing, the change in own-
ership of this string will bring big-
ger stage acts to the local picture
houses and real presentations. The
transfer includes houses throughout
the Northwest. The new Fifth Ave-
nue theatre will be conducted by
this concern and will doubtless rank
in the front.

J. von Herberg, retiring from the
show business after amassing a for-
tune in excess of any other show-
man in the Northwest in the pic-
ture business, has just bought the
Staller apartment house for \$125,000.
An investment.

NEW ORLEANS

By O. M. SAMUEL
Keeps getting hotter and the re-
ceipts keep getting smaller in most
of the local art temples.

Lawrence Lehmann, manager,
Orpheum, Kansas City, is in charge
of the local Orpheum during the ill-
ness of Jack Bertram. The latter

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SPECIAL RATES TO ALL PERFORMERS

is improving but will hardly be able
to take up his duties until October.

The Allard musical at the Palace
shapes up like the best "tab" around
in a couple of seasons. If the show
brings the former patrons back it is
possible the theatre will eliminate
Keith vaudeville altogether. The
vaudeville people seemed so much
concerned in playing golf and writ-
ing letters to or receiving letters
from "Dear Mr. Albee" they forgot
about the patrons and the patrons
in turn forgot about them. What-
ever became of vaudeville, anyway?
Has it become the lost tribe of
amusements?

"Panama," a Central American
singer in one of this city's cab-
arets, had her tresses shorn the
other day. No gainsaying the fact
the bobber who removed the locks
of "Panama" performed something
of a feat.

ALBANY, N. Y.

By HENRY RETONDA
Capital—"They Knew What They
Wanted," stock.
Leland—"Ranson's Folly."
Strand—"A Social Celebrity,"
"Gram."
Clinton Square—"Paint and Pow-
der" (1st half); "When the Door
Opened" (2d half).
Proctor—Vaude-pictures.

Clara Joel and Bernard Nedell,
leads with Capitol players, played
the last scene of "The Man Who
Came Back" at a garden party given
by the City Club last Friday at
Mrs. C. L. A. Whitney's home near
Loudonville.

Fire destroyed the dancing pavil-
ion and buildings of Chucatanunda
park, near Amsterdam, Sunday.

Doris Kenyon has purchased a
summer home on the shore of Silver
Lake, near Ausable Forks. It was
once owned by the late Monroe
Sheldell.

The "Mark Ritz" will be the name

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of the new Mark Strand theatre
here.

The new theatre at Inlet will be
managed by Jacob Rothstein.

The State, Corning, owned by the
Schine Theatrical interests, will
close temporarily.

A new theatre, seating 1,200, will
be built on the site of the old Ma-
jestic at Haverstraw.

PORTLAND, ORE.

By SAM H. COHEN
Liberty—"Eve's Leaven."
Columbia—"The Volga Boatman."
Rivoli—"Ranson's Folly."
Majestic—"Tumbleweeds."
People's—"Volcano."
Blue Mouse—"Other Women's
Husbands."
Pantages—Pan vaudeville.

Harry Percy, local R. D. C. man-
ager, sprung a surprise last week
on the film boys by booking in two
of his company's latest pictures in
the Columbia and Liberty, first-run
houses.

The Fox exchange is scheduled to
open July 1, later than first expect-
ed, on account of the delay in re-
ceiving the film vaults from the
east. Jimmy Linn will be branch
head.

When the new Pan opens around
August 1 a new price scale will go
into effect. Rumor has it Pan will
sell its vaudeville at 35c. top. Pres-
ent admission is 60c.

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VARIETY

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56 PAGES

"WHITE SLAVES" OF TAMPICO

"GIRLS, TAKE ALONG PARACHUTE" IF WITH "FRESH" AVIATOR

Sounds New Stuff by Inventive Press Agent, but Brand New Anyway—Emily de Voe, of 'Nancy,' Couldn't Walk—Did Next Best and Kicked

San Francisco, June 29. Emily de Voe, of "Nancy," at the Wilkes, got a two column cut and a column of type in one of the local morning papers on the strength of walking home from an aeroplane ride.

It seemed that Miss de Voe had an ardent admirer in one Harold L. Polymounter, local aviator. Harold invited her for a ride and Emily agreed. Then, when they got up in the clouds Harold, to quote the story again, wouldn't behave. Emily got desperate and in order to curb the ardency of her companion kicked out of gear some of the mechanism or some do-dabble that controls an aeroplane and Harold had to quit thinking about Emily and start

(Continued on page 30)

ECHO OF LOSSES IN FLA. STARTING TO COME OUT

2 Dancing Teams "Invested" In Boca Raton—One Took "First Loss" of \$4,000

The Boca Raton receivership suit now pending involving this Addison Mizner Florida realty development, brings forth another sidelight on the Florida boom.

It involves The Glorias, dancers, at Coral Gables the past winter, and who had \$3,000 invested in Boca Raton. The Glorias couldn't get one-third back on their investment from the real estate company direct, which disclaimed any guarantee it would buy back whenever desired. Instead, they refer such holdings to their "resale" department. Fowler and Tamara, featured dancers in "Scandals," are another team that paid off \$4,000 on Boca Raton property and then decided to take their first loss as their last one, instead of paying off the \$12,500 investment as contracted for.

Mall from these Florida real estate concerns to show people has been commented on in the past through being opened by the government's postal authorities for official reasons.

It was predicted some weeks ago in "Variety" that one Florida real estate company was headed for a huge "jam" on the charge of using the mails to defraud.

'MODEL' 'JOHNS' IN NEW DISTRICT

Brokers and Chauffeurs on Cloak and Suit Street

The stage door John species though absent from the back alleys of the theatre district is by no means extinct.

The John has merely shifted his stand to the cloak and suit model exchange on 36th street.

Nightly the sheiks gather at vantage points, some in cars and others afoot, to peruse the passing parade of femininity, on the qui vive for an encouraging glance.

Congested traffic conditions within the area between four and five in the afternoon, when the models evidently call it a day, have given much trouble to the traffic cop.

At this hour the streets are lined with motors on both sides with enough diversity in makes to give an auto show a good start.

Veteran Johns volunteer that the model of today is the showgirl of tomorrow, and there's nothing like cementing acquaintance with them before the Broadway pickers even-

(Continued on page 30)

A Wise Crack

To Francis Mallory of "Coconuts" goes credit for one of the season's best impromptus. She was one of a dinner party. A he, who had been imbibing rather freely of (Gordon) gin and never known for his brilliant conversational talents, on this particular occasion stepped out of character, talking off-hand in an accepted Broadway manner.

Eleanor Meeker remarked, "Mr. So and So, you are scintillating tonight."

"Gin-tillating, my dear," corrected Francis.

CHORINES HELD 'DIVE' CAPTIVES IN MEXICO

New York Choristers Tell Fearful Story of Coercion by Vice Sellers of Mexico's Wild Oil City—Enticed Over Border with "Contract" but Without Passport — Threatened with Arrest If Attempting to Leave—Mexican "Butter and Egg Man" Started Shooting in "Joint" When "Gyped"—Girls Finally Escaped

"BUSY" U. S. CONSUL

Two American show girls who had contracted as hostess-entertainers at the Louisan Cafe, at Tampico, Mexico, have returned to New York wiser and much out of pocket. They recite tales of mistreatment visited upon white women in general and American girl entertainers in particular that are appalling.

The refugees narrowly escaped the tentacles of "white slavery" and charge their former employer with practically attempting to coerce them into lives of prostitution. American friends present in Mexico

(Continued on page 30)

AIRMEN IN FLYING CIRCUS GOT \$50-\$37.50 WEEKLY—NOT PAID OFF

Fliers in Major Edwards' Circus Appeal to Calif. Labor Commission—Six Aviators and "Stunt" Engaged at Hollywood in Court Squawk

DON'T KID BOOZE SAYS WILL HAYS

Must Stop It on Screen—In Captions Too

Los Angeles, June 29. Will H. Hays, on the coast, will shortly call a meeting of the Directors' Association and tell its members, in no uncertain terms, that they must stop thumbing their noses at the prohibition law where their pictures are concerned.

By this Hays means that liquor must never be used as a "prop" just to show that it can be done.

That this sort of gentle joking at the government's laws should stop, is Hays' contention, for the good of the industry. The order against ridicule on the prohibition law also extends to titles and situations.

The Association of Picture Producers and Distributors, of which Hays is president, will also act upon

(Continued on page 30)

Los Angeles, June 29. An aerial barnstorming tour which started from here in April wound up in the State Labor Commission office with six aviators and stunt men suing Major Joseph P. Edwards for salaries they claim were not paid.

Edwards engaged the Clover Field Flyers and the Hollywood Black Cats, studio stunt men's organization, to make a tour of the Pacific coast and western Canada, putting on air circuses. At Modesto a hitch came when salaries were not forthcoming.

The following airmen sued Edwards: Ivan Unger, \$28.75; W. E. Matlock, \$31.75; F. G. Phillips, \$71.25; J. F. Osborn, \$35.75; George Mavis, \$31.25; and Howard H. Batt, \$70.

The major set a scale of wages for the men that gave him and the publicity man top price, \$75 a week. Aviation pilots received \$50, while

(Continued on page 30)

ARGENTINE LIMITING RADIO ADVERTISING

Washington, June 29.

Too much advertising and phonograph music going through the air in Argentina has caused the issuance of a decree by that country's government limiting the amount of both that can be sent out.

So says a report to the Department of Commerce from Consul-General H. H. Morgan, at Buenos Aires.

Beatrice Fairfax's Lovelorn Twice Weekly on Screen

Los Angeles, June 29. Cosmopolitan Productions will serialize Beatrice Fairfax on the screen. There will be 24 releases of the Fairfax serial, based on the advice of the Love Lorn, etc., to be released in sets of two a week. Metro-Goldwyn-Mayer will release the pictures. Production will begin some time in October.

AFTER 12 YEARS AS STAGE 2-ACT COUPLE WED—PARTED IN 1 WEEK

John DeAntonio and Juel Lorraine Played "What Is Love"—Tested It—Found Out—Wife Secures Divorce—Marriage the Cure for Love?

San Francisco, June 29. Marriage may be the cure for love if the experience of a vaudeville two-act, DeAntonio and Lorraine is to be accepted as typical of all long association in propinquity. For 12 years John DeAntonio and Juel Lorraine were associated professionally only in the presentation of a vaudeville playlet termed "What Is Love?"

They played several circuits and apparently to the satisfaction of

audiences as well as themselves. Deciding to test the title of the one-acter, the couple married May 18, last.

One week later they had separated. Last week Mrs. DeAntonio secured a divorce from Judge E. P. Morgan.

Both are now on their separate ways with the whereabouts of Mrs. DeAntonio unknown. Her former husband has taken a position as the head of a local theatrical booking agency.

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GERMAN LODGE AGENCY TRIPS UP ON LOW PAY

Plea of Non-Employment, Its Scheme of Sharing Receipts Found Unworkable

Berlin, June 17.
The failure of the agency promoted by the Artisten Lodge becomes more and more apparent. It was created as part of a campaign by the Lodge for the elimination of all the agencies by 1930, which plan was of course, contested bitterly by the Agents' Association. The Lodge seized upon the lack of employment as justifying competing with the agencies. First scheme was equal sums to each act based on sharing the receipts 50-50. This was found unworkable, and now a cut salary is set for each act. The turn receives only 40 per cent of this in cash, and the result is they scarcely make expenses.

Shirt Tail Dash
The elimination of agencies goes far beyond the proposal of the White Rats in 1901 which failed so lamentably. At that time the Rats leased theatres (Koster & Bial's for one) and booked their own shows. But they paid 50 per cent in promissory notes, which three months later were offered at 10 cents on the dollar, when the strike collapsed.

German Film Prejudice Absent in New Shows

Berlin, June 17.
The prejudice against American films does not seem to have hit the newly shown United Artists' subjects at all here. The last productions which have come under their banner, Chaplin's "A Dog's Life," and Fairbank's "The Mark of Zorro," have had fine successes at the Berlin Capitol theatre. The old Chaplin film had of course the misfortune to appear after the masterly "Gold Rush," which was the biggest success of the season.

Critics remarked on its age but the public took a tremendous liking to it just the same. The Fairbank's picture may even have a larger success here than "The Thief of Bagdad." The fine reception of these films is all the more to be wondered at as the Berlin Capitol theatre in which they came out is far from ideal.

"Engaged" But Briefly

London, June 29.
William Hurlbut's comedy, "Engaged," at the Globe, which is supplemented by a one-act playlet from the French, will shortly come to a close and a new attraction is scheduled for the house about the middle of July. This makes another failure for Margaret Bannerman, who has been extremely unfortunate the past few seasons, not having registered one success since her lengthy engagement in that house in "Our Betters."

MILLER'S "PRISONNIERE"

Paris, June 18.
Gilbert Miller may present in New York an English version of the immoral sex problem play "La Prisonniere," by E. Bourdet, which is running here at the Theatre Femina. The title in English is not decided, but this Parisian success of curiosity will be on Broadway next season, unless the censor interferes—which may only add to its fame.

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Chaplin's Mother Granted Another Year Over Here

Washington, June 29.
Charlie and Sidney Chaplin's mother, Mrs. Hannah Chaplin, is to be permitted to remain in this country for another year.

This was admitted at the Labor Department, while at the same time the previous report to the effect the stay granted was to be an indefinite one was denied. The period granted, it was stated, is to be one year from the final date of the previous extension, Feb. 1, 1926.

The Chaplin case has been before the department since 1919, when the mother was admitted to this country under a special temporary order signed by Louis F. Post, the then Assistant Secretary of Labor in the Wilson cabinet.

BERLIN VARIETY ASS'N BANS CABARET ACTS

Vaudeville Actors' Assn. Desperate—Seeks to Stop Legit Competition Also

Berlin, June 17.
The Berlin Vaudeville Actors Union has passed a measure whereby it will be impossible for actors to appear at the same time in legitimate theatres and in vaudeville or cabaret.

As over half of the German vaudeville performers are now out of work competition is particularly unwelcome. Many of the leading cabarets were in the habit of using comedy stars late in the evening after their theatre engagements and this month the Scala, Berlin's leading vaudeville house, is featuring the two revue comedians, Wilhelm Bendow and Paul Morgan.

This restriction may be a bad move on the performers' part as some of the cabarets may have to close down on account of it. For such well known stars as the comedian Max Adalbert will never think of giving up their legitimate work for the comparatively small return that they receive in the cabaret—and these are the "names" which draw the crowds into most of these resorts.

Under the new measure Wilhelm Bendow and Kurt Gerron have already been fined this month and the management of the cabaret Alt Bayern and the Metropol have also had action directed against them.

21 COUNTRIES WAIVE PASSPORT VISA FEE

Washington, June 29.
With many professionals going abroad the statement from the State Department that a total of 21 countries have waived the \$10 charge for a visa on a passport will prove of interest.

In pursuance of the Act of Feb. 1925, and the executive order of May of that same year, the department lists the following countries as accepting the reciprocal waiver for non-immigrant visas and applications therefor:

Bulgaria, Costa Rica, Denmark, Estonia, Finland, Germany, Guatemala, Honduras, Liberia, Mexico, Nicaragua, Panama, Salvador, Siam, Spain, Sweden, Switzerland, Austria, Yugoslavia, Persia, Albania and Iceland.

Vaudeville as Forlorn Hope in Berlin House

Berlin, June 17.
Vaudeville is dying in Germany but nevertheless the Apollo theatre in Berlin will take another shot at this kind of entertainment next winter as a forlorn hope. Some years ago the now bankrupt James Klein did fairly well at this stand with a variety policy but of late the district has become less favorable for this style of entertainment.

So Klein tried popular priced revues but without any big success. Otto Krelmeyer takes over the house on September 1st and will have it redecorated. This change of policy is being greeted by the whole vaudeville world as many first class acts have had rough sledding of it for the past two years. They hope that this is going to be the rift in the cloud.

Competent observers give the view that vaudeville will never again be able to reach the position it held in Germany before the war.

STAGE GLOOM INSPIRES FOURTH BERLIN SUICIDE

Ellen Neustadter, Well-Known Actress, Takes Her Life Be- cause of Discouragement

Berlin, June 17.
Ellen Neustadter, well known in Berlin, committed suicide a few days ago, the fourth player to kill herself in a few weeks. The other three were men. It is generally accepted that the gloomy outlook for all players but the famous stars was the underlying cause.

Things have come to such a pass that some managers have taken over theatres on what is called the chain system in America (practically all German theatres being of the stock kind) and have cut down their payrolls 30 per cent by shifting players from house to house.

Managers are holding contracting for next season while a controversy goes on between players and theatre directors over agreements. Such a situation facing performers who are having a hard time to make ends meet, adds to the nervous tension in their ranks.

BERLIN PRODUCTIONS

By G. Hooper Trask

Berlin, June 17.
Kleines Theatre—"Seltensprung" (A Little Bit on the Side), three (re-actors by Kurt Goetz, author of "Isabell." Amusing light sketches, very continental in tone. No great originality shown, but sophisticated and gay. They all concern the eternal theme of marital infidelity. In the best of them the husband, a doctor, is annoyed at his wife because she has chosen a rapid lounge lizard for a lover. He convinces this coward that he has been bitten by a mad dog and promises to cure him if he will disclose everything. This the lover does and the wife is completely cured. The production was competent, especially good work being done by Otto Wallburg, a comedian well known in Frankfurt but new to Berlin.

Schiller Theatre—"Nickel und die 36 Gerechten" (Nickel and the 36 Honest Men). A comedy by Hans Rehfisch. A purely local German comedy by one of Germany's most promising young dramatists. It is much too national in color and theme to be of interest to America. The author may yet write a big international success, however, and is well worth watching. The production was a little halting here in many of the minor roles, but Rudolf Forster in the leading part had some extraordinarily strong moments. Imagine a cross between Raymond Hitchcock and John Barrymore if you can!

Koenigsgruetzer Theatre—"Fallen Angels," by Noel Coward. Although forbidden by the censor in England, it was thought here to be a little tame. The general opinion was that of pleasant afternoon tea conversation. It was admitted, however, that Coward's dialog was really witty and that he knows the stage. This production and his "Hay Fever" (now playing at the Komodie) will have nice runs and may even finish out the summer in both theatres. The two leading feminine roles were nicely taken by Roma Bahn and Carola Neher, while Anton Pointner was an amusingly corned sheik.

Deutsches Theatre—"Das Ekel" (The Rummy). Farce written by one comedian, Hans Reimann, for another, Max Adalbert. An offensively positive citizen loses a case and writes the judge an insulting postcard. He refuses to take his statements back and finally gets three weeks in jail. In the prison he changes and becomes, to all appearances, pleasant and amiable. Not much of a story, but neither was "Lightnin'." It gives a comedian a splendid chance, and Max Adalbert makes the most of it. Most of the big laughs were his own. For instance, he cuts himself in shaving and remarks indignantly: That never would have happened under the Kaiser! To run through the summer.

Paris Programs

Paris, June 18.
Champs Elysees.—R. Bell's Chinese troupe, Perot and Taylor, Rebia, Barney Meely, Tesco Troupe, Rip's Revue with Signoret, R. Darthez, George Loche, Jane Marnac, Marion Forde, Therese Dorny, Yvonne Lagay.

Olympia.—Marino and Fournier, Pekarska, Perchicot, Siema, Maud Gili Trio, Yvonne George, Marthe Trévol, Jane Arsens, Raymonde Delar., Ray Sisters, Dela-Dey, Benelli, Johnny and Black, Onesime and Kid.

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, June 18.

The whole American theatrical colony in London, during Ascot week, goes down to see a parade of glory that no other annual event can rival. They saw, on Tuesday, a real film drama, when the Ascot Stakes was run. Some months ago, when Steve Donoghue was hired to ride for the films, the producer bought a French horse called Catalin. On this, Steve "won" races for the pictures. Afterwards, he induced C. M. Woolf, the film renter, to have the horse put in training for competition.

The whole film trade laughed; but Catalin, with Steve riding, nearly won the Ascot Stakes. It finished second. No one on the course seemed to know that it was a film horse that nearly won; but all Wardour street was in the secret.

Real Grand Guignol

Meanwhile, in the same race, a jockey was all but killed near the Royal Stand. It was a Grand Guignol drama in real life. Such an accident is unparalleled at Ascot. Thousands of fashionably dressed women watched every detail of the pitiful little tragedy, saw the boy jockey, only 17, lying like a broken doll, trampled on by horses, and shrieked when he was carried off.

Gone, alas, are the days when George Edwardes and his San Toy triumphed at Ascot. All the stage used to make small fortunes on San Toy. Frank Curzon's Comedy King and Sir Alfred Butt's Golden Clear represented the stage. Both Curzon and Butt take nearly as much interest in racing as they do in the theatre. This year, their Ascot ambitions failed.

The Warning That I Missed

I would like to record that, when I was watching Edith Evans, last Saturday night, in "Caroline," Maugham's comedy, which was being revived with Irene Vanbrugh, Marie Lohr, and a cast that showed English acting at its best, I could not resist a feeling that I did not know whether Edith Evans was married or not. I had a sort of idea that I was missing a story.

Four days later, the news burst that Edith had been secretly married at St. George's, Hanover square, nearly a year ago, and that it all happened so strangely that she scarcely knew anything about her husband, except that he was an engineer who had gone abroad.

Noel—and H. G. Wells

Lady Diana attended the Russian Ballet, so did her mother, the Duchess. And, to give you an idea of the varied kind of audience it attracted, I actually saw, during the interval, Noel Coward talking to H. G. Wells! Augustus John and the Lauerys were other celebrities there. And for once, too, there were real diamonds about.

"Are you helping Wells to rewrite 'The Outline of History,' Noel?" I asked, wondering why the literary poles had met.

"Oh, we were playing charades together last night," replied Noel. "Wells is quite a good actor at home." Wells said he liked the ballet; but then he liked "Lady, Be Good."

Granite Comes to Life

The Theatre Guild should certainly stage Clemence Dane's "Granite." Although it is not a play which would run, their subscription public would appreciate a brilliant play, in which the granite of which Lundy Island is made almost comes to life. It is the story of primitive people, whose passions burst upon a rock—wreckers, desolation and Nemesis.

Although we English always deprecate ourselves, we saw in "Granite" a brilliant piece of writing, the work of a cultured woman's mind, perfectly acted by Sybil Thorndike, the greatest tragic actress of her time, and her husband, Lewis Casson, who, for once, gave himself a part worthy of his powers.

The Ambassadors has a tiny stage; yet, on this casson conjured up a most realistic storm. W. J. Locke, who seldom comes to England, was in a stage box. Hugh Walpole was in the stalls. Jacob Epstein, once a poor Jewish boy in the Bowery, but now the greatest sculptor in the world, was there. Indeed, for once, brains went to see an English play. Sybil Thorndike knows, of course, that this play cannot run; but she

(Continued on page 3)

SAILINGS

July 3 (New York to Paris) Sam Williams (Paris).
July 3 (New York to London) Nathan Burkan, Al Jolson, Mrs. Joseph Moran (Leviathan).
June 26 (Paris to New York) Sampson and Douglas (De Grasse).
June 26 (London to New York), William Morris, Jr. (Aquitania).
Reported through Paul Tausig & Son, 104 East 14th street:
Aug. 6 (Hamburg to New York) David Sutti (Cleveland).
July 3 (New York to London) Mr. and Mrs. Bob Hall, Mr. and Mrs. Isidor Edelstein and Joseph Edelstein (Leviathan).
July 1 (New York to London) Du Callion (Homeric).
*June 29 (New York to Paris) Harry Pilcer and Hazel Pilcer (Resolute).

LONDON NOTES

London, June 18.
O'Hanlon and Zambouni have been engaged by C. B. Cochran as an added attraction in his Pavillon Revue, which now has Harry White (late White and Manning) and a new partner, Miss Eaton, replacing Cortez and Peggy, who would not exercise their run-of-the-play contract with Cochran. Their reason was the Pavillon stage slants and is dangerous for whirls and catches.

Jarrow opened Holborn Empire June 7, but did not finish the week. He received a cable from Berlin that his wife died of cancer and rushed over on Wednesday. Fisher and Gilmour were deputized after an absence of one week from that house.

Ethel Jones, an exhibition dancer from America, was married June 12 to Robert Armstrong of the "Is Zat So?" company at the Apollo. The bride had traveled 3,000 miles to the ceremony. The couple left for Paris for a week's honeymoon, after

(Continued on page 27)

WINS WITH OWN SHOW, SPURNING MANAGERS

Sylvester Schaeffer Refuses Low Salary Offers—Month's Profit \$10,000

Berlin, June 17.
Sylvester Schaeffer, not satisfied with the salaries offered him by the German vaudeville houses, has put together his own company and either plays on a percentage basis or rents the theatre himself. He reports that returns are much better than he could have gotten if he had accepted engagements.

At Nuernberg, for example, he claims his net profit for the month was 420,000 marks (\$10,000).

In April he rented the circus Hagenbeck in Essen and after paying 1,600 marks daily expenses turned over a profit of 6,000 marks for himself in two weeks. Schaeffer is booked to sail for South America on Sept. 1 where he has a tour.

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INTERNATIONAL FEDERATION OF AUTHORS' SOCIETIES—20 GROUPS

Congress of Playwrights Held in Paris—French Language Made Official—Officers Elected—Next Convention in Rome in May

Paris, June 2.

Following the congress of playwrights here last week it has been arranged to create an international federation embracing the various authors' societies of the world.

Over 20 authors and composers' unions will be grouped under the confederation thus formed, the headquarters being fixed in Paris, with French official language for correspondence.

Robert de Fiere has been appointed first president, with Senator Morello (Italian), Eduardo Marquina (Spanish), and Dr. Fulda (German), as vice-presidents; Edmond Guiraud (French) secretary, Zifferer, Spyro Melas, A. Mook and Lanor, assistant international secretaries.

It was decided to hold the next convention of dramatic authors and composers at Rome next May, before the decennial meeting for the revision of the Berne convention concerning copyright.

The British delegates in Paris were Arthur Pinero, M. Somerset Maugham, W. B. Maxwell, G. Herbert Thring, with the American delegates John Emerson and Cosmo Hamilton.

WHITEMAN BACK IN PAREE

Resumes in French Capital July 2 at Champs Elysees

Paris, June 29.

Edmund Sayag, director at the Ambassadeurs, having assumed the summer management of the Champs Elysees Music Hall, is billing conspicuously for the opening July 2 the resumption of the engagement here of Paul Whiteman's orchestra.

Another American feature that is being exploited for the opening is Harland Dixon.

MARIE ROSE, SINGER, DIES

Paris, June 29.

Marie Rose, retired operatic singer, died here yesterday at the age of 80.

HOME AND AT WORK

Paris, June 29.

Robert Quinault and Janine Aute, just arrived back from New York, went immediately into the Moulin Rouge Revue.

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RISQUE FARCE LIKED

"The Spanish Fly" Deals With the Profit of Paternity

Paris, June 29.

Under an independent summer management and Ambigu-Comique has just presented a three-act farce "La Mouche Espagnole" ("The Spanish Fly") to a good reception. The piece is a revival of the Belgian work of Arnold, Bach and Devere.

The story has to do with a clever woman who charges two different men with the paternity of her child, having them both contribute to its support. The subject, of course, is a thrust at Gallic native thrift in its curious reflexes upon sex matters.

Jane Johanno and Barencey are featured in the cast.

Gallery Boos 3d Bill Of the Russian Ballet

London, June 29.

The gallery at His Majesty's booted the third novelty offering of the Russian Ballet, called "La Pastorale," last night.

In many quarters the unpopularity of this engagement of the Diaghileff organization, commented upon before, is attributed to the producer's departure from the lines of beauty and artistry upon which the fame of the ballet was founded and by which its prestige was built up.

The idea of the new offering is based on a cinema company's invasion of the countryside. The director dances with the electricians in charge of the lights and with the cameramen.

LECTURES IN U. OF P.

Paris, June 29.

Henri Mayer of the Comedie Francaise sails this week for two months in the United States. His main object being to give a series of lectures on the French stage at the University of Pennsylvania. He will be considered as an exchange professor.

Will Rogers in Russia

London, June 29.

Will Rogers has gone to Russia. He will return in two weeks to meet his wife upon her arrival from your side.

FAMINE OF PLAYERS IN LONDON FORCES FURTHER U. S. INVASION

Morris Abandons "When You Smile" After Vain Search for People—Entire Company from This Side for 'Tip Toes' Which Succeeds 'Kid Boots'

IRVING'S QUANDARY, OR WHERE'S LONSDALE PLOT

Project for Drury Lane Musical by Berlin Bailed for Time Being

London, June 29.

Where is the plot of the piece projected by Sir Alfred Butt for the Drury Lane? Frederick Lonsdale is the author, and Irving Berlin has been waiting for the mms. in order to get to work.

Sir Alfred's plan was to stage a home-made musical play, but the scheme appears to have been balked certainly for the moment by Berlin's failure to obtain the plot from Lonsdale.

The American jazz composer had been keen to take hold of the work at the first possible moment, but the delay has cooled his interest and at the moment he is undecided whether he will go through with the project or not.

Wiedoeft a Success

London, June 29.

Rudy Wiedoeft, the American saxophonist, was an emphatic success opening last night at Prince's cabaret. He held the floor for an even half hour, and on the showing at his premiere it is predicted he will become an immediate favorite with the night resort patrons.

Jack Smith at the same resort has been re-engaged for six additional weeks.

LONDON AS IT LOOKS

(Continued from page 2)

is an actress who has risen to greatness because she throws into her work everything she has—her love of the stage, her fine intellect, whatever money she has made, and her abundant good heart. In these times of bluster and noise, it is good to know that high merit and clean principles stand for something, after all. "Granite" is a great achievement for two English women.

A Great English Manager

I am reminded that poor Frederick Harrison died very quietly. He was the last of the old English managers. He had been Tree's understudy, after he left off being a Variety don; then, when Tree left the Haymarket and built His Majesty's, he partnered Cyril Maude until the difficulty of finding parts for Winifred Emery helped to split the partnership. He was at the Haymarket for 30 years, in all that time, he had perhaps only six failures.

You have seen in America "Old English," "Beauty and the Barge," "Under the Red Robe," "The Little Minister," "The Second in Command," "The Dover Road," dozens of English plays, each, in its time, a perfect specimen of stage craftsmanship.

Harrison staged them all very quietly and without one boast. He was an English gentleman.

The Last Green Room

It was only about a year ago that he appointed a press manager; then, seriously giving him instructions, he said that only formal announcements were to be sent out.

"I do not want any of my actresses jumping off Westminster Bridge," he added.

They sent for me, last Sunday night, to tell me the terrible news. I was the first journalist ever officially received in the Green Room, which, the last one of its kind in England, was barred to all strangers, and in which no smoking was allowed.

Dear Horace Watson, the manager, received me like a family lawyer. It was a quiet Sunday evening. I went through the stage door, which is up a quiet cul-de-sac, removed from traffic. It was all such "Old English."

There went across theatrical London a moan of lamentation. They are all gone now—the people, who, 20 years ago, had made the English theatre a thing to glory in.

I wonder if the Shuberts will buy the Haymarket. It sounds like a profitable speculation.

A Real Drury Lane Drama

Who would ever have thought that Drury Lane would have a real melodrama like the end of poor Regine Flory? She wasn't a bad dancer, and she had some sort of a success in London—"The Beauty Stone" was specially staged at the Gaiety to exploit her—and she had in her rough sort of make-up certain goodnesses of heart. Then she took to drugs and two years ago jumped in the Seine. They patched her up, and she went to work again.

Then, the other day, she came to London and went to see "Ross-Marie" at Drury Lane. Towards the end of the play, she went into the manager's office—and shot herself.

Fancy choosing such a place for such an end! I suppose theatrical people live in an atmosphere of drama. When great disappointment, or something, comes their way, they cannot help acting to the end. So they stage themselves as leading characters in the last play they will ever see.

London, June 29.

Indications are that more and more American companies will appear in London as the weeks go on and the number of imported attractions increases. A serious shortage of home talent available for immediate use confronts the producers at every turn.

William Morris and Harry Foster have been compelled to abandon production of "When You Smile" because of the apparent impossibility of finding a suitable leading woman. The first actress picked fell ill immediately after being chosen for the part and closing the engagement.

Second Choice Out

Phyllis Titmuss was under consideration, but it was learned she had lately been under treatment and forbidden to sing or dance. Dorothy Dickson was next suggested, but she had engaged elsewhere.

Phyllis Dare, the last hope of the now desperate producers, insisted on cast conditions regarded as unreasonable by Morris and Foster. They cabled for Marie Saxon in despair, and when the American dancing star declined the trip, they gave the project up.

That's only half the story. From other quarters come reports of other American plays and American players headed this way due to something in the situation here.

"Tip Toes" will probably succeed "Kid Boots" at the Winter Garden. At this moment it appears that an entire American company will be imported for this production. One of the reasons for this arrangement is that efforts to find a comedian to succeed Leelle Henson have so far failed.

And Still More

Another thing that shows the drift of affairs is that Waller and Clayton have gone to Vienna for a successor to "No, No, Nanette" at the Palace. Although the adaptation of the book will be done by an Englishman, Arthur Wimperley, two Americans, Bert Kalmar and Harry Ruby, are to interpolate numbers.

For the Hippodrome "Mercenary Mary" will be followed by "Sunny" the Dillingham-Miller piece, also an American attraction.

SPECHT FIXING RETURN

Band Sails Away as Leader Negotiates for London Fixture

London, June 29.

Paul Specht returned to London from the Continent this week and probably will sail for New York Saturday. His bandmen already are on the water homeward bound.


Paul remained behind to attend a conference with the Piccadilly management having to do with arranging for a permanent understanding calling for periodical London engagements over a long term.

Newell-Most Score

London, June 29.

Newell and Most, a boy and girl team, who came out among the small-timers in the State about five years ago and advanced nicely, galloped away with the applause at the Holborn Empire.

They have a simple singing and dancing turn with bits of talk and with this inconsequential vehicle they carried off the honors of the evening.



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PIPE ORGANIST WITH REVUE OF 14 PEOPLE, AT \$2,500, 1ST TIME

New Idea for Stage Attractions in Film Houses—
C. Sharpe Minor's Portable 5-Unit Organ—Well
Known Organist Opening July 8

A new idea in traveling picture house attractions is C. Sharpe Minor, the organ soloist, who will carry with him a private Link-Minor organ. It required a year to build and can be set up within five hours in any picture house. The organ, as large as the Rivoli pipe outfit, is in five units and easily adaptable for any stage.

Minor opens July 8 at the Binghamton, Binghamton, N. Y., at \$2,500 with a 13-people revue, plus himself.

The organist has been solo attraction in the F. P. houses heretofore, playing as long as 17 weeks in one house as at the Rialto, New York. This is the first time a pipe organ soloist is being rotated with his own organ and a show. The organ represents a \$30,000 investment.

H. S. Kraft of Alf Wilton's office is booking Minor.

F. P. & B. Houses with Fabian-Stanley Co.

It has been all cut-and-dried for the film houses in New Jersey formerly operated by Faulkner, Pollock & Bratter to be booked and handled hereafter by the Fabian offices in Newark, now allied with the Stanley Company.

In the process of mergerizing Fred Faulkner has decided to remain active by taking a position under Jacob Fabian.

In disposing of his houses which included the Hawthorne in Newark, Strand, East Orange, Empress, Orange and the new Hackensack house, no provision was made for the transfer of two new houses in Caldwell and Montclair, N. J.

Meanwhile all negotiations for the Stern houses in New Jersey to become a part of the Fabian control are off for the present.

Easterners West and Adapting

Los Angeles, June 29.

Hope Loring and Louis Leighton, F. P. scenarists from the eastern studio, have arrived here to make the screen adaptation for "Wings," a story of the aviation service which William Wellman will put into production July 15.

F. & R. BUYS FRIEDMAN'S TOWER IN ST. PAUL

Gives Northwestern Picture Concern Virtual Control of Twin Cities

Minneapolis, June 29.

By acquiring the Tower, St. Paul, from Joseph Friedman, Finckelstein & Ruben have eliminated their last important Twin City movie competition. They are now in complete control of all the exclusively movie houses in the downtown sections of Minneapolis and St. Paul, excepting a few minor third and fourth run grind theatres, and also most of the important suburban houses.

The deal for the Tower, the only Twin City thorn in F. & R.'s side, went through this week. The consideration was not stated, but it is reported to have netted Friedman a neat profit. At the same time that he disposed of the Tower, which he had been operating himself, Mr. Friedman sold to F. & R. the Park, a suburban house, which they held under lease from him, and renewed their lease on the Strand, another downtown theatre owned by him.

With the franchise for Metro-Goldwyn-Mayer first runs in St. Paul and with a ballroom installed this season, the Tower had been cutting quite a swath in St. Paul, even though it had to buck a half-dozen F. & R. houses single handed.

Whereas Clinton & Meyers failed in their effort to run the Minneapolis Lyceum in competition with the F. & R. houses, the Tower has been going along at a good clip all season.

U BUYS ORIGINAL

Los Angeles, June 29.

Edwin Justus Mayer, author of "The Firebrand," has sold an original story called "The Best Policy" to Universal.

It will be used as a starring vehicle for Reginald Denny.

W. & V. HOUSES GOING INTO STANLEY COMBINE

Firm's Penn. Houses Passing Over—Several Play Keith-Albee Vaudeville

The Wilmer & Vincent houses in Pennsylvania are about to be taken over by the Stanley group of Jules Mastbaum and associates. The circuit was reported as sold to Famous Players (Publix) several months ago but the deal dissolved after the P. P. appraisers had turned in their report.

The houses involved are the Rialto, Colonial, Strand and Orpheum in Allentown, Colonial, Victoria, State, Grand, Capitol and Orpheum in Harrisburg, Capitol, State, Rajah and Orpheum in Reading, State, Orpheum and Opera House in Easton; Mischler, Orpheum, State in Altoona, and Colonial, Bethlehem.

The acquisition would strengthen the Stanley holdings in the State of Pennsylvania, giving them practically a monopoly. Several of the houses play Keith-Albee vaudeville with others using straight pictures.

The Stanley Company through its officers has been reported interested in several of the W. & V. theatres.

Two Hearst Serials Sold for Picturing

Los Angeles, June 29.

William Fox has purchased the screen rights to the serial "Summer Bachelors," written by Warner Fabian, now running in McClure's, from the Hearst publications.

The picture will be put into production late in the summer.

Metro-Goldwyn-Mayer will produce "Gilded Kisses," by Beatrice Burton, now running in serial form in the Hearst daily newspapers.

Norma Shearer and John Gilbert may be starred in it.

Noisy Party Pinched

Los Angeles, June 29.

Harold Healy, actor; Mrs. Helen Healy, Violet Padulo, actor; Celestine Palacios, actress; Barry Norton, alias Alfred Biraben, picture actor, and Mrs. Virginia Hobard, claiming to be the widow of a railroad vice-president, were arrested and charged with disturbing the peace when deputy sheriffs raided the "Mexican village," an art settlement in West Hollywood, just outside the city limits.

Neighbors complained that the party was so loud that no one in the neighborhood could sleep.

Officers charged that considerable liquor was in evidence. Healy was also held on prohibition violation charges.

Loew's Paying Off in Full \$640,000 Syracuse Mtge.

Syracuse, N. Y., June 29.

Attorneys for Loew's Inc., have notified counsel for the Haberle estate that the second mortgage of \$640,000 on the Jefferson hotel property at Salina and Jefferson streets will be satisfied in full Thursday.

Payment of the mortgage will clear up the financial details in connection with the transfer of the property to the theatrical interests, enabling them to go ahead with plans for building a combination theatre, store and office structure on the site.

Demolition of the buildings will start Aug. 1. The new building will cost \$2,500,000, exclusive of the site.

Landy, Publicity Chief

Los Angeles, June 29.

George Landy has been promoted to publicity director for First National, replacing George Bradley, who returns to the scenario department.

Landy will enlarge the publicity department and will also have supervision over the studio promotion department, which he formerly headed. Under his new plans, each unit working for the organization will have its own press agent, all under the direction of Landy.

ABE GORE'S MISSION

Los Angeles, June 29.

Abe Gore, vice-president of the West Coast Theatre Circuit, left for New York this week to confer with Famous Players and Metro officials regarding a rental reduction on their new product, the reduction to apply over the circuit.

HIGH COST OF FOREIGN SALES MAY BE HELPED BY GOV'T DEPT.

Now Runs from 45 to 60 Percent—Dept. of Commerce Will Intercede Only if Requested—May Survey Europe and South America

'AFFINITY EARL'S' HAS THEORY FOR WIFE

But Must Pay Her \$55 Monthly Nevertheless—Also Paying Previous Wife

Los Angeles, June 29.

Charlotte Kristine Earle, concert pianist and estranged wife of Ferdinand Finney Earle, was awarded \$55 a week from the picture director-artist, pending a trial of her suit for divorce.

Earle, who gained the sobriquet of "Affinity Earl" after three previous marriages and divorces, fought the suit, declaring he is paying \$100 alimony monthly now to a previous wife, Doris Sanford of London. He told friends that his wife wants the divorce, so that she can be reconciled with her father, Paul Herman, head of Herman & Brokaw, said to be one of the biggest printing houses in New York.

It is Earle's contention that if his wife divorces him she will be the heir to a fortune of over \$1,000,000.

Mrs. Earle charged her husband with cruelty.

Mayer's Lot Shakeup

Los Angeles, June 28.

Louis B. Mayer is making a big shakeup in the business and lot administration of the Metro-Goldwyn-Mayer plant in Culver City, and much of the work formerly done by others he will attempt to assume himself.

Victor Clark, general studio manager, has been relieved with E. Deb Newman, Clark's assistant, also out. Sol Clark, another old employee, is expected to abdicate. Victor Clark came to Metro three months ago from Famous, where he had been for several years, and was believed to be a fixture.

In the future Mayer himself will be in general charge of the lot. To replace those relieved men will be promoted from the ranks of the organization.

Miami's 2 New Ones

Miami, June 29.

The new Capitol, pictures, opened June 25. It is a 1,500-seat house.

The New Dream theatre, another picture house, really a beautiful air-dome, opens July 20, to seat 1,450.

Acts and presentations will be played.

"Fair Co-ed," Marion Davies' Next

Los Angeles, June 29.

William Randolph Hearst has purchased the screen rights to George Ade's play, "The Fair Co-ed," in which Elsie Janis was starred. He will use it as the next picture for Marion Davies.

This is to be released by Metro-Goldwyn-Mayer. Production will begin Sept. 1, after Miss Davies completes "The Red Mill."

Washington, June 29.

With distribution costs on the foreign sales of motion pictures running as high as 60 percent, and never less than 45 percent, the industry is now said to be concentrating on a plan to reduce the percentage according to information obtainable here.

Inquiry at the Department of commerce disclosed that no steps were being taken by the government to assist the industry in this respect, it being stated that no such move would be undertaken until a direct request is made.

Even then the question would be raised as to the possible correction of the difficulty through the department, it was stated. If anything can be accomplished by the department it would gladly intercede, was added.

It has always been the policy of Secretary Hoover to let the industries of the country take the initiative. As the Secretary has often termed it the department is one of service, and not one of investigation.

It is understood that the department is to be requested to make a survey of conditions both in Europe and South America to determine what may be done to cut down the costs.

Reported News Weekly As M-G-M Release

Los Angeles, June 29.

According to reports Metro-Goldwyn-Mayer will launch a news weekly. Preparations are being made by that organization.

It is said the sentiment of exhibitors is being obtained with the local studio here preparing to build a laboratory for development of film, which will have a capacity of 1,500,000 feet a week.

M-G-M will release the weekly, it is said, through their regular exchanges in addition to the westerns and short subjects which will be also handled by them from accounts.

Beaumont-King's Pleasure Trip

Los Angeles, June 29.

Harry Beaumont, Fox director, and Bradley King, writer, have left for New York, en route to Europe on a pleasure trip.



PAUL ASH MAKES ROCCO VOCCO HAPPY

The picture above is taken from an instantaneous photograph taken in the Chicago Office of Leo Feist, Inc. Please observe the dental display caused by the broad smile upon Rocco Vocco's face. Any person knowing Rocco knows what that smile means.

Now please observe the gracious smile and friendly embrace of Paul Ash, Chicago's famous Leader, whose talents and ability have given him the reputation of being second to none as a creator of new ideas in song presentations.

Here he is telling Rocco Vocco of the great triumph he achieved in presenting "THAT'S WHY I LOVE YOU," the latest Feist hit, at the Oriental Theatre, Chicago.

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FIRST NAT'L'S FILMS LIGHTWEIGHT? MAY BRING PRODUCTION CHANGES

Question Whether Stanley Company Attempting to Force Into Merger Rowland & Clark's Houses or If Box Office Figures Denote Weakness of Drawing Power by 1st N. Pictures—Matter Going to Showdown Within Next Two Weeks—Executive Board of Organization in Receipt of Complaints

An upheaval within the producing ranks of the First National is scheduled for within a few weeks. It will virtually mean a reorganization of all of the units the corporation has operating at the present time and may be so far reaching as to bring about a distinct change within the executive office of the company.

For several months the franchise holders of First National have been flooding the organization with complaints as to the pictures recently turned out. Their lack of box office pulling quality is the basis on which virtually all complaints have been registered.

These complaints have been taken under consideration by the executive board and it is stated that they have finally reached a decision to act. What form that action will take will be only a matter of a week or ten days.

It is understood that those behind the Stanley Company, who are decided factors in the First National, and who through their exercising of sufficient foresight within the last few months to draw together some of the larger circuits holding First National franchises in the east in order that they might have a nucleus about which to shape up a nation-wide circuit in order to combat the inroads that Famous Players and Publix Theatres were making not only in their various territories but with their franchise holders as well, will take the first step toward a clearing up of the First National producing situation.

Stanley's Figuring

The Stanley group figure that in order to make a success of their projected circuit proposition they must be in a position to guarantee product to the first run houses in the various territories that they are to cover. Product means that they will have to have pictures standing up at the box office and stand off opposition of combination presentation bills and pictures turned out by other companies.

Richard Howland, general manager of the home offices of First National and under whose supervision the entire production program comes, may be partially the cause for the eruption scheduled. Rowland with his partner, Clark, controls the Rowland & Clark-operated theatres in the Pittsburgh territory. These houses, although originally scheduled to come into the merger proposition, inaugurated by the Stanley group, have remained on the outside.

If the move for a reorganization of the production department is being engineered by the Stanley group to force the R.-C. houses into the newly forming circuit, the chances are that the insiders will rally to Rowland's support, but if it is based on the actual box office and picture sales reports on the First National product released in the last couple of months the affair will assume another aspect entirely.

At any rate there is maybe something of a battle staged within the First National ranks the next fortnight.

N. Y. AGENTS AFTER HOUSES TO BOOK

With picture house competition so keen, from the agents' standpoint, a new idea of agents getting control of a few houses for exclusive bookings may be gone into in the fall.

Fred C. Curtis in New York among others is lining up a small "circuit" of his own, he to handle the booking of all attractions in those houses. Curtis is planning to acquire leaseholds or become financially interested in as many theatre properties as possible.

At present are a number of standard agents who, through close alliance with their exhibitor-friends, book attractions into these houses exclusively. The business of this type of agent is more or less of a family affair, because of close friendship with the theatre owners and managers.

War Dept. Shuts Down on Exclusive Sales

Washington, June 29.

The War Department is shutting down on the picture producers, who, in great numbers, of late have been securing official war films to incorporate in their productions, and according to the department, using same in such a manner as to give the public erroneous impressions of the army.

Stating that a new interest has recently developed in war pictures the department now rules that though it will continue to sell the official films to commercial producers the films will have to be used in the original form and no exclusive sales will be made.

Hereafter the films will be sold only under the following conditions:

No exclusive rights will accrue to any individual or company, subject matter can only be used for depicting historical or graphic events, complete pictures into which portions of the War Department films are incorporated must not depict military service in an erroneous manner, the films cannot be used for propaganda purposes by changing titles, or inclusion as a part of other subject matter so pieced together as to deceive the public.

The department states it was forced to make this ruling due to those producers who have been inclined to take too many liberties with the official films.

YOHO, "STEVE'S" RETURNING!

Eugene O'Brien, pictures, will return to the legit next season in "Steve's Return," a comedy by Laura Hope Crews and Harry Wagstaffe Gribble. The piece is a sequel to his former road vehicle "Steve" although neither of the authors concerned in the new one had to do with the previous vehicle.

Chicago Leasing Scale; \$100 Per Seat Per Year

Chicago, June 29.

In connection with rumors of movie theatres contemplated for the loop by various independents, Harry Munna, the lawyer, who has handled the legal side of many of the big theatre deals here, states that the standard lease price for moving picture theatres in the loop is \$100 per seat per year.

U STUDIOS LOSE \$20,000 IN EQUIPMENT FROM LOT

Small Thefts for Over 6 Months—Strict Rules Against Visitors

Los Angeles, June 29.

With a hasty estimate made that \$20,000 of props and equipment had been stolen from Universal City during the past six months, new rules restricting visitors from the lot have been issued by Henry Henigson, general manager of the studio. Under the new rules, persons with business on the lot are stopped at the main entrance and not permitted to enter until they have been okayed through telephonic communication with the official they desire to see.

In the past, there have been rules laid down to keep visitors off the lot, but after a few days things generally went back to the old status, making Universal one of the easiest studios on the Coast to gain admission to.

Now, with the iron clad rules laid down, even automobiles are barred, excepting in the case of a few directors and officials. The company is providing special parking space for automobiles outside of the studio, with no charge.

It is said that visitors wandering around the several stages of the studio, unaccompanied by a guide, have taken valuable small props from sets, while other equipment found its way off the lot via automobiles.

Investigations brought the studio executives to a decision that only one method could be pursued and that was to keep everyone who had no business mission off the lot.

Where visitors from out of town have letters from people with influence, exceptions will be made for visitation to the stages. However, all of these visitors must be accompanied by a guide and no straying away from the guide. No visitors will be permitted to bring automobiles on the studio grounds.

Publix's Portland Site

Portland, Ore., June 29.

Publix is reported to have taken a 99-year lease on the site formerly held by C. S. Jensen, opposite the new building Broadway theatre.

A hotel and 3,000-seat theatre will be built from plans by Rapp & Rapp of Chicago. The Lumberman's Trust Company is financing the project.

Jensen just previous to closing the deal transferred his lease on the site to J. A. Charlesworth, local realtor.

WELLS' "WAR" FILMED

Los Angeles, June 29.

Famous Players-Lasky will make a picture of H. G. Wells' war fantasy, "The War of the Worlds."

Arzen Decserpy, Hungarian technician, is said to have instruments to overcome the technical difficulties which have held up production on stories of this kind.

The story tells of the invasion of this world by armies from Mars.

CAREWE AS U. A. DIRECTOR

Los Angeles, June 28.

Joseph Schenck is reported to have signed Edward Carewe, now a producer for First National, to produce a trio of films for United Artists during the next year.



"Rapee, the conductor with the light effects." This cartoon was titled in the "Influential B. Z. am Mittag of Berlin."

ERNO RAPEE

has had a revolutionary lighting equipment installed in the Ufa-Palast am Zoo and uses it in a novel fashion. His changes in color during the playing of the overtures always helps to earn from three to four bows with the 75 man orchestra rising. His original lighting of his stage presentations have also brought much favorable newspaper comment and various offers to stage revues in other theatres.

Offers \$300,000 for House Grossing \$50,000 Yearly

Washington, June 29.

The Stanley-Crandall Co., organized following the merger of the local Crandall houses with the Stanley Co., has offered \$300,000 cash for the Chevy Chase, neighborhood house situated in the exclusive residential section of the capital.

This price is said to be a record one, particularly in view of the cash angle.

The house was built in 1923, and is said to have done an average gross business of \$50,000 annually with four changes weekly. It is within a restricted business zone and no other theatre can be built within a mile and half of it.

Emanuel J. Stutz, who first came to Washington with the Loew interests, swung this house with local capital, he holding the controlling interest.

The board of directors are to meet today to pass upon the offer.

Mrs. Menjou in Want

Los Angeles, June 29.

Adolphe Menjou was ordered to appear in Judge Summerfield's court July 26 and show cause why he should not pay alimony to Mrs. Kathryn Menjou pending the trial of his suit for divorce on grounds that she made him uncomfortable by her caustic mode of addressing him.

Mrs. Menjou stated that her husband's failure to give her any part of his income of \$4,000 a week had reduced her to the verge of destitution.

FAT BOY TOURING

Los Angeles, June 29.

Joe Cobb, who is the fat boy in "Our Gang," comedy is going to make a personal appearance tour in his home state, Texas.

Cobb will visit during his vacation in July.

Los Angeles, June 29.

E. M. Asher and Edward Small have been business associates in various enterprises including the Corinne Griffith Productions, for which all of the casting in the past has been done by the Small Agency.

For the star's next picture "The Lady in Ermine," other agents have been requested to procure the players. Asher will not comment on the matter and Small is in New York at present. It is said that none of the principal players who are to be engaged will come through the Small office.

Sven Gade was scheduled to direct "The Lady in Ermine" and had written the entire continuity and adaptation which were submitted to the producers by him. Late last week word went out that Gade would not make this picture, which goes into production next month, and that Asher is looking for another man to handle the megaphone.

Efforts are being made to obtain Al Santelli for the task.

FREAK FILM SHOW

Los Angeles, June 29.

The first program of the Photoplay League, local association for the elimination of censorship, will include everything from "Red Hot Papa," the picture suppressed by the New York Board of Censors, to "Gravestone Epithaphs," films showing old English tombstones.

The league will stage its initial bill at the Sherman, West Hollywood theatre, July 12.

On the program is a one-reel comedy with Charlie Chaplin, Mabel Normand, Mack Sennett and Mack Swain; "Shattered," European tragedy, starring Werner Kraus; "Ballet Mechanique," said to affect the eye in the same way music registers with the ear; and "Prismatic Polychrome," Eastman Kodak color film, in addition to "Red Hot Papa," suppressed film, which is a comedy edited and titled by the Film Arts Guild and the optic opera featuring the tombstone titles.

A number of prominent picture people are behind the Photoplay League.

Clive Brook Freelancing

Los Angeles, June 29.

Clive Brook has finished his contract with Cecil B. DeMille and is freelancing. His first job will be one of the featured roles in "Glorifying the American Girl." He leaves early in July for the Famous Players-Lasky Long Island studio.

LOEW'S 40,000 PLAYING DAYS ALL FOR ROACH'S COMEDIES

**First Runs in Loew's Greater New York Houses—
Figure May Reach 60,000 Days for New Season—
1,000 Days to Theatre—Cuts Out Keith-Albee**

A contract for 40,000 playing days has been made between Marcus Loew Circuit and Hal Roach to show all of the Hal Roach comedies exclusively for first runs in the Loew's Greater New York theatres.

At present Loew's is operating 40 theatres within the area and 1,000 playing days to a theatre are figured. The gross number of days may increase to 60,000 for the season. It is not improbable Loew's G. N. Y. circuit will have reached 60 theatres before the new season is working toward its finish.

Loew's deal with Roach follows the report of Roach's deal with Metro-Goldwyn-Mayer, also a Loew organization for which Roach is to make "westerns." It is expected that the current Loew's-Roach deal is anticipatory of Roach also making comedies in time for M-G-M, giving the distributor a full program including features and shorts. Roach also is dealing with Loew's

cut out the Keith-Albee connection for his comedies in Greater New York. K-A used the Roach comedy film last season, apparently placing much faith in the "Our Gang" comedies.

Loew's contract, believed to be the largest one in the number of playing days guaranteed yet issued in the picture business, calls for the Roach comedies to play the Loew's G. N. Y. houses before appearing elsewhere in that section.

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Big Fortunes and Jobs After 10 Years Of Hard Work for B. & K. Members

Chicago, June 29.

The various members of the Balaban and Katz families will receive a fortune for their holdings when the Publix deal is completed. In addition the boys will receive long term contracts at big money to administer the properties which Famous Players is acquiring. All this prosperity, individual fortunes in cash plus sweet jobs, comes to the Balaban and Katz combine as a result of 10 years hard work.

Two members of the present B. & K. board of directors will be replaced, John Hertz (Yellow Cab Company) will retire and also Charles Sunnesheim, the lawyer.

In their places two Famous Players men, Eugene Zukor (son of Adolph Zukor) and Harold Franklin will hold the office.

'SWEET DADDIES' IN LA., \$27,500; 'VARIETY,' 1ST WK., GOOD, \$16,500

'Silence' Disappoints at Forum, \$8,100, but Held Over—'Johnstown Flood' Badly Handled at Criterion Opening—Conditions Negative

Los Angeles, June 29.
(Drawing Population, 1,350,000)

With local conditions getting no better and the heat not helping, first run houses did exceptionally well under the circumstances with Loew's State leading the town on gross intake last week. This house pulled its "ace," using Rube Wolf for his return there after a month's absence and "Sweet Daddies" on the screen.

It was a push over for this sure-fire combination, with the result that the house intake jumped around \$5,000 over the week before. Metropolitan showed a new spark with the Reginald Denny "Rolling Home." Denny is sure-fire locally. With Universal spending some money on the billboards independent of the house, the business here jumped about \$4,000 ahead of the week before.

"Variety," the E. A. Dupont product released by F. P. L., in the first week of a three-week stay at the Million Dollar, got off to a fair start, however, drawing a bit less on its initial week than did "Kiki" for the same period. This new one created a great deal of interest among the movie colony and they can be credited with giving the house about 40 percent of its play on the first week.

Grauman's Egyptian with special stunts and theatre parties each night managed to forge ahead of the previous week and hit over \$16,000 in the eighth week of the Fairbanks-Pickford double bill run.

Though "Silence" was held over at the Forum for a second week, this De Mille product seemed to flop after the first three days in the first week. Folks did not appear to like its ending, and a word of mouth statement of this fact did the box office no good.

"Oh, What a Nurse" for its second week at the Figueroa tied things up in a knot and more than surprised the management when it went over \$8,000.

Had the Criterion used exploitation methods and advertising space last week, the Irving Cummings production of "Johnstown Flood" would have easily doubled the intake. However, with the engagement of the picture here, virtually a secret the house was fortunate in edging over \$2,000.

Estimates for Last Week

Grauman's Egyptian—"Sparrows" and "Black Pirate" (U. A.), (1,800; 50-150). With special theatre parties and personal appearances trade held up, with eighth week bringing around \$16,000 profits for both ends.

Carthay Circle—"Volga Boatman" (P. D. C.), (1,650; 50-150). This new house has natural in initial attraction. Seventh week around \$15,000.

Loew's State—"Sweet Daddies" (F. N.), (2,300; 25-31). Mike Levee had pushover for his Jew-Italian comedy here with Rube Wolf main wedge to show; very profitable week that ran over \$27,500.

Metropolitan—"Rolling Home" (Univ.), (3,505; 25-65). Reginald Denny without stage help proved magnet that pulled this house out of "red" into winning column, with \$25,000.

Million Dollars—"Variety" (F. P. L.), (2,200; 25-55). Very good initial week here at around \$16,500. Stays another two weeks to make way then for "The Son of the Sheik."

Forum—"Silence" (P. D. C.), (1,800; 25-75). Started off like house afire, but skidded. Caused initial week to be most disappointing at \$8,100.

Figueroa—"Oh, What a Nurse" (Warner), (1,600; 25-75). Second week for this Syd Chaplin wow on gross at \$8,300.

Criterion—"Johnstown Flood" (Fox), (1,600; 25-35). This one came in on gum shoes without advertising. Properly handled at this scale, would have easily doubled its \$2,000. (Copyright, 1926, by Variety, Inc.)

"Tin Pan Alley" Unit

Louis K. Sidney has framed a "Tin Pan Alley" presentation unit for the Loew picture houses, featuring Ted Snyder, the songwriter, and Irving Aaronson's Crusaders (band) under Frank Cornwell's direction.

Harry B. Smith, of the Waterson, Berlin & Snyder Co. staff, is writing the unit, slated to open at Loew's Aldine, Pittsburgh.

'THE WHEEL,' \$12,000; LOCAL TRADE OFF

Wisconsin as Usual Led Film House with \$15,000—Palace, \$19,000

(Drawing Population, 555,000)

Milwaukee, June 29. Summer slump without summer weather has hit Milwaukee at last, but theatrical men refuse to acknowledge the slump due to the atmosphere. The Eucharistic Congress at Chicago hit Milwaukee hard, the thousands of Milwaukeeans going to the ceremonies taking a toll from the houses. Summer cottagers at near-by lakes also hurt the downtown houses.

Estimates for Last Week

Palace—"Morganson's Finish" and vaude (2,400; 50-75). Despite big billing for Benu Fields, local lad, with Blossom Seeley, as well as Georgie Price on same bill, failed to reach previous top figures. Around \$19,000.

Majestic—"Mile-a-Minute Man" and vaude (1,800; 25-40). Slumped along with other houses on main street. About \$9,500.

Miller—"Shamrock Handicap" and vaude (1,500; 25-40). Still keeping own in pop vaude and picture field. \$9,300.

Wisconsin—"Wilderness Woman" (3,500; 50-60). Still leading straight movie field in Milwaukee. Close to \$15,000.

Alhambra—"The Wheel" (3,000; 50). Picture well liked. \$12,000.

Garden—"Silence" (1,000; 50). Not as good as "Volga Boatman" did in its two weeks previously, but ran close to \$8,000. "Volga Boatman" billed for third week, return.

Merrill—"Greater Glory" (1,200; 25-50). Story of sort Milwaukee fans like. Did well for house. \$6,500.

Strand—"Volcano" (1,200; 25-50). Bebe Daniels always draws big. Helped somewhat to run gross to \$7,000.

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Double Bill in Wash. Got \$6,500 and Much Interest

Washington, June 29.
(Estimate (White) Population, 350,000)

Plenty of diversified entertainment in the four houses during the past week, with W. C. Fields in "The Comic Supplement" (renamed "The Old Army Game" for the film) and "Sweet Daddies" running neck and neck to top money.

"Moana" and "Grass," the double bill at the Columbia, caused unlimited interest, and might have run up an excellent figure in regular season.

"The Prince of Pilsen" rather disappointed at the Rialto.

Estimates for Last Week

Columbia—"Moana" and "Grass" (double bill) (F. P.), (1,232; 35-50). \$6,500.

Metropolitan—"Sweet Daddies" (1st N.), (1,542; 35-50). Played up big and pulled extra thousand or two, nearing \$8,000.

Palace—"W. C. Fields in 'The Old Army Game' (F. P.), (2,432; 35-50). Ran right along with the Metropolitan comedy, getting about same gross, \$8,000.

Rialto—"Prince of Pilsen" (U.), (1,978; 35-50). Not as expected. \$6,700.

This Week

Columbia, Pola Negri in "Good and Naughty"; Metropolitan, "Wilderness Woman"; Palace, "Road to Mandalay"; Rialto, "Pleasure Bunch."

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Ramish's Colored Theatre

Los Angeles, June 29.

Adolph Ramish will build a 1,700-seat picture house at Central avenue and 23d street here. This is in the center of the colored section. All house attaches will be Negroes, as well as the entertainers.

Ramish plans a "for Negroes only" policy.

NEW THEATRES—CHANGE IN PORTLAND'S LINE-UP

'Boatman' Leads with \$8,300
—'Dancer of Paris' with
Cut Scale, to \$5,000

Portland, Ore., June 29. Two announcements were made last week. One has to do with the instituting of a combination policy of vaude-pictures at the Rivoli July 3. The vaudeville is to be furnished by the association of Chicago and will play a full week. According to the contract signed with the Orpheum circuit's subsidiary, the theatre will play this brand for one year.

The new Hollywood (Sandy boulevard), which has had a hectic career, will finally swing its doors open around July 15. This house, a 1,600-seater, built at a cost of \$500,000, will present first-run pictures together with occasional vaudeville. W. A. Tibbets, one of the stockholders, will be house manager under the Jensen and Von Herberg regime until Aug. 1, when the North American Theatre, Inc., may take over the entire chain.

The next few months will also see the opening of two new first-run houses, Pantages and the Broadway. Both are now progressing under construction, and when completed will add around 4,500 seats to the town.

Last week's film features had the Columbia again leader with "The Volga Boatman" (2d week). "The Wilderness Woman" at the Liberty pulled fairly, but the terrific heat, no doubt, chopped a few thousand from all local gates.

Other houses found the heat a deadly competitor. Majestic with "The Dancer of Paris" had a profitable week, while the People's improved with Richard Dix's "Say It Again."

Estimates for Last Week

Columbia—(822; 50) "Volga Boatman" (P. D. C.), (2d week). Hit on all six. Pulled big from foreign population. \$8,300.

Liberty—(1,900; 35-50) "Wilderness Woman" (First National). Good cast. Received excellent reviews. \$8,000.

Majestic—(1,000; 25-75) "Dancer of Paris" (First National). Good card. At reduced admission scale did good week considering unfavorable weather. \$6,000.

Rivoli—(1,210; 35-50) "Money Talks" (M.-G.). Average release. Cast not of dramatic calibre. Reverting to combination (vaude-pictures) policy July 3. \$6,700.

People's—(936; 30-45) "Say It Again" (F. P.). Richard Dix improved gate, but picture nothing beyond average. \$3,200.

Blue Mouse—(850; 25) "Souls for Sables" (Tiffany). Safe bet for quarter for all shows. \$2,900. (Copyright, 1926, by Variety, Inc.)

THAT N. O. CAN KNOCK 'EM OFF

Town Seems to Think
More of Caribolic Acid

New Orleans, June 29.

Paeans of woe from the picture managers last week, with red ink used by the gallon. The check-ups were frightful, showing staggering losses.

The Strand was perhaps the hardest hit, registering its lowest gross in two years. Biz was so light at the Liberty the Saengers yanked three musicians out of the orchestra in a trimming down and dispensed with the harmonists at the Tudor altogether.

The pictures around held little or no box-office punch, and in this tough film burg a spool of obvious celluloid spells nothing at all.

In the downward rush was the State, which dropped \$3,000 from its previous week. The big house was showing Doug McLean in "That's My Baby."

Here's the Bad News

State (\$600; 60). "That's My Baby." Nothing exciting. \$14,700. Strand (2,000; 75). "Old Wives for New." Worst business in two years. \$3,100.

Liberty (1,800; 50). "Miss Nobody." Engaging picture, but failed to interest. Only \$2,900.

Tudor (800; 30). "Early to Wed." Very poor. \$1,200.

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Jack Votion Casting for F. B. O.

Los Angeles, June 29. Jack Votion has been appointed casting director for F. B. O. studios.

'PLASTIC AGE' SHOWS CLARA BOW AS 'HOTTEST JAZZ BABY' ON FILMS

'Wise Guy' Held Over at Strand, Minneapolis, After
Doing \$5,000 Week—Exhibitors Open Doing
Mid-Winter Grosses—State's \$16,500

'SPORTING LOVER' TO \$12,000; BIG MAT. BIZ.

Balto. Favored with Weather
Breaks—June Away Ahead
of Year Ago

Baltimore, June 29.

This town is seeing one of the best early summer weather breaks in years, from the indoor exhibitors' view. The result is a general average for June well above the corresponding period of last year. If any films have failed to show up, the exhibitor can't blame it on the weather man.

Guy Wonders is planning to close the perennially popular Rivoli for the first two weeks in July. It is traditional with this house, business regardless. Alterations and improvements will be made during the layoff.

The Century and the uptown Parkway are slated for extensive improvements under the Loew regime. John Ebersson, the theatre architect, and a corps of associates were in town last week looking over the properties. Ed Schiller was scheduled to be here at the week-end, so something definite was likely acted upon.

The big roof over the Century is to be converted into a high-top super-feature theatre. An auditorium seating from 12,000 to 15,000 is possible but improbable for that capacity.

The erstwhile dance-restaurant of the Whitehurst days is approached by four large-capacity elevators reached by a ramp to basement level. The remodeling will likely begin with this approach, and it is rumored that a unique Spanish design will be employed. The conversion of the roof into a theatre of this type would be a novelty.

With cool weather business last week was generally above the seasonal average. Nothing outstanding with the possible exception of the Parkway, where "The Bat" moved up from the Century.

Estimates for Last Week

Rivoli—(2,300; 25-65). "Sporting Lover." Conway Tearle drew good matinee trade and excellent night draw. Closing of schools helping afterwards. Topped previous week. \$12,000.

Century—"Say It Again" (3,000; 30-65). This Dix vehicle with sophisticated scenes of humor pleased critically and drew well. Did nicely for season. \$12,000.

New—"Made for Love" (1,800; 25-50). Weather rather than film likely accounted for pickup over previous week. About \$7,500.

Hippodrome—"Rainbow Riley" and vaude (3,300; 25-50). Johnny Hines coupled with generally good vaudeville bill accounted for satisfactory week. \$9,000.

Warner—Metropolitan—"Lucky Lady" (1,300; 25-50). Satisfactory average week for season with about \$7,000 in.

Parkway—"The Bat" (1,400; 25-50). Roland West's thriller proved its b. o. prowess for second run. Moved up from Century and boosted business at this uptown stand, accounting for about \$3,500.

Garden—"Yellow Fingers" and vaude (3,000; 25-50). Far East instead of the Far West occupied screen of this pop combination last week. Business continued good, however, with about \$9,000 accounted for.

This Week

Century—"Good and Naughty"; Rivoli, "Tramp"; New, "Palm Beach Girl"; Warner-Met, "Mad Dancer"; Hippodrome, "Checkered Flag"; Garden, "The Combat"; Parkway, "Rustling for Cupid."

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Mary Pickford's 'Cash'

Los Angeles, June 29. Mary Pickford's next picture will be titled "Cash," a romance of a 5-10c store salesgirl.

HOLT OPPOSITE NEGRI

Los Angeles, June 29. Jack Holt will play opposite Pola Negri in "Hotel Imperial," which A. E. DuPont will direct for Famous Players.

Minneapolis, June 29.
(Drawing Population, 475,000)

Contrary to the general trend of trade hereabouts, very much downward, local box office takings continue to exhibit remarkable strength. Great show weather, good attractions and lessened competition the answer. Grosses during the past four weeks have hit mid-winter figures. The hot weather, which prophets have declared will cause business to crack, still fails to appear.

With a well-exploited kiddie revue and Reginald Denny in "Rolling Home," the State (Finkelstein & Ruben) rolled up one of its biggest grosses. The revue, main draw, proved a very ordinary offering from every angle except the box office.

The Hennepin-Orpheum, for a change, had a photoplay which meant something to the box office. It was "The Plastic Age," an exceedingly sexy Screen Classics production. The vaudeville did not have a single name with any box office significance or value.

Estimates for Last Week

State (2,040; 50). "Rolling Home" and Kiddie Revue. Denny popular here and fans liked this picture. Whale of week, \$16,500.

Strand—(1,277; 50). "Wise Guy" (F. N.). Picture praised by press and public, but grossed nothing extraordinary. Held over in belief that word-of-mouth boosting will bring in patrons and that this picture should do more than ordinary new offering. Pretty good week at \$5,000.

Lyric—(1,200; 35). "High Steppers" (F. N.). Ordinary picture, but gave satisfaction, and business satisfactory. \$1,700.

Aster—(896; 25). "Hearts and Spangles." Nothing much. Drew well enough, however. \$1,000.

Hennepin-Orpheum—(1,552; 50-99). "Plastic Age" (Screen Classics) and vaudeville. Must have been this picture that sent Bob Savage "cuckoo" over Clara Bow. After seeing it you have to award her palm as hottest jazz baby in modern youth photoplays. Sexiest of sex pictures, aided and abetted by good vaudeville. Drew 'em in by droves. \$17,700.

Pantages—(1,554; 50). "Little Irish Girl" (Warner's) and vaudeville. Dolores Costello built up big local following in "Sea Beast." Picture and vaudeville well liked. Drew good business. \$5,500.

Seventh Street—(1,480; 50). "Miracle of Life" and vaudeville. No outstanding attraction, but got share. \$5,700.

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BOSTON'S MET., \$19,000.

Publix's Big House Has Cooling Plant

Boston, June 29.

The Metropolitan here has made a bid for the summer trade with the local papers carrying big ads that the house has installed a refrigerating system. With this the house expects to keep going.

Loew's State this week started on what might be correctly termed its summer schedule. Spitalny's orchestra, featured for many weeks, has left and is making a tour of dance halls in the vicinity of Boston for a short time.

At all the houses the business is about on a par of what is considered normal for this season of the year.

Estimates for Last Week

Metropolitan (4,000; 50-65). "Wilderness Woman." Charleston Revue. \$19,000.

State (4,000; 50-65). Double bill, "Brooding Eyes" and "Winning the Future."

Fenway (1,000; 50). "Up in Mabel's Room" and "Dancer of Paris." About \$6,000.

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'Gang' Kids Touring East

Los Angeles, June 29.

With Roach's "Our Gang" finishing the first half of the 1926 product, two of its members will be absent when the company starts again in August.

Mary Kornman, known as "Mary" and Micky Daniels, known as "Micky," with the "Our Gang" bunch since its inception four years ago, are going east during the summer for a personal appearance tour.

RIVOLI'S SATURDAY OPENING \$5,000 BUT DROP OF \$1,500 ON SUNDAY

Grosses Dropped Last Week on B'way—Capitol, Low, at \$42,135 with "Lovey Mary"—Strand Also Off with "Puppets" at \$27,600

Last week's event of importance on Broadway was the switching of the opening day at the Rivoli from Sunday to Saturday, so that last week there was but a six-day run for the Bebe Daniels picture, "The Palm Beach Girl."

Opening Saturday was Jack Holt in "Born to the West" and a presentation bill entitled "Circus Week." The opening day the house drew \$5,000, but Sunday the receipts were \$3,500, about \$1,500 under the usual for the Sabbath. Monday night the house failed to hold anything like capacity for either of the night shows. The balcony was particularly bad.

Business along the street wasn't any too good anywhere. All of the houses were somewhat off in receipts, the Capitol, with "Lovey Mary," getting \$42,135.70, with the Strand as runner up with the First National release, "Puppets," pulling \$27,600. The Rivoli got third money with \$20,500, and the sixth and final week for "Aloma of the South Seas" at the Rialto showed next with \$19,644, making a total of \$166,432 for the six weeks.

At Warner's "Footloose Widows" drew \$18,000, while Universal tried another release at the Colony, showing "Merry Go Round" and getting \$13,462.35.

The Little Cameo with another one of those weeks of "Repertoire" dropped under what it has been usually getting with this type of entertainment and showed \$4,148.

It was natural that "The Big Parade" should head those pictures in for a run. The war film pulled \$19,427.50, about \$100 better than the week before. "Ben-Hur," at the Embassy, took \$8,891.50 and "Mare Nostrum," at the Criterion, \$6,893.90.

F. B. O. and Warners are said to be scouting for a legitimate house on Broadway for the showing of some pictures during the summer. The former company believes that they have something out of their usual run of product in "Kosher Kitty Kelly" and there is a possibility that they might make a deal with Universal and go into the Colony for a run with the picture. The Warners are readying "Don Juan" and want a house other than their own for a run.

Estimates for Last Week

Astor—"Big Parade" (M-G-M). (1,120; \$110-2.20) (32d week). Business went up about \$100 last week, totaling \$19,427.50. Next four weeks, when weather will be real hot, ultimate test of draw.
Cameo—"Repertoire Week" (549; 50-75). Business fell below average of repertoire bills. \$4,148.
Capitol—"Lovey Mary" (M-G-M). (5,450; 50-\$1.65). Little under average week for big house. \$42,135.70.
Colony—"Merry-Go-Round" (U). (1,950; 50-75). Universal having gotten over so well with a couple of releases dug another last week, but result not as expected. \$13,462.35 for this one.

Criterion—"Mare Nostrum" (M-G-M). (608; \$110-2.20) (19th week). Outlived "La Boheme" on Broadway, but business all shot now. \$6,893.90.

Embassy—"Ben-Hur" (M-G-M). (596; \$110-2.20) (27th week). Picked up little last week and current week promises still better. Last week, \$8,891.50. Closing of schools seeming help.

Rialto—"Aloma of the South Seas" (F. P.-L.). (1,960; 35-50-75-99) (6th week). Last week final for Gilda Gray in person and on screen in her first feature picture. Last week brought \$19,644, making total for run of six weeks \$166,432 or average business of \$27,739 weekly.

Rivoli—"Palm Beach Girl" (F. P.-L.). (2,200; 35-50-75-99). Remained in for six days only, as house switched to Saturday opening policy last week. On six days, \$20,500. In addition was "Spanish Nights" as presentation.

Strand—"Puppets" (F. N.). (2,900; 35-50-75). Business somewhat off last week at \$27,600.

Warner's—"Footloose Widows" (Warner's). (1,380; 50-75). Good week registered with this comedy. \$18,010.

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PANTAGES, K. C., \$12,000; NEWMAN'S, \$11,000

Indoor Circus Big Draw to Vaude-Pct. House—"Greater Glory" in 11 Reels

Kansas City, June 29. "Hell Bent for Heaven" played second fiddle to the Indoor Circus on the Pantages bill last week, but the business was there with the house doing one of the best weeks of the year. The circus had been billed like a regular one.

Cool weather gave the other downtown house a nice break and with the big titles and "names" shoppers were rewarded.

Those who want laughs and plenty got their fill at the Newman with Douglas MacLean in "That's My Baby," together with Frank Cambria's presentation, "A Bird Fantasy." That all of the principals in this unit had been here before detracted some, but it was enjoyed by many, although not giving the entertainment this bunch of principals are capable of delivering.

The little Royal had the best break in a name, Poli Negri, and a snappy title, "Good and Naughty." Business picked and held up much better than the preceding week.

Universal revived one of Lon Chaney's old ones, "The Trap," for the Liberty and it proved that Chaney is a sure bet here. The revival was sort of an experiment, for the purpose of determining the value of the picture in a first run house. It had been shown here four years ago in a 12th street theatre. No one remembered it. It is understood that if the Kansas City engagement showed results the picture will be spotted in other Universal houses.

"Black Pirate," set for July at the Royal, has been changed to the first week in August, when it will go in for a run.

Estimates for Last Week

Mainstreet—"Greater Glory" (1st N.). (3,200; 25-50-60). Account of length of picture (11 reels), vaudeville cut to three acts. Fine picture, but inclined to drag. Proved draw and Sunday opening taxed the capacity. Business continued heavy. \$12,000.

Liberty—"The Trap" (U). (1,000; 25-35-50). Lon Chaney's name played up as only drawing card. Name of picture meant nothing. Saturday opening big and Sunday night about capacity, with many other shows being sellouts. That same picture had been shown at popular prize house here four years ago not noticed. \$7,300.

Royal—"Good and Naughty" (F. P.). (920; 35-50). Poli Negri's name coupled with catchy title proved magnet. Regulars who had seen Irene Bordoni in stage play thought something lacking, but others, and in the majority, gave picture their approval. Business held up nicely \$5,200.

Newman—"That's My Baby" (F. P.). (1,980; 25-40-50-60). Frank Cambria's "Bird Fantasy" stage show and proved disappointing. Somehow none of this producer's offerings have clicked here. All colorful and pleasing, but lack proper something to put them over here. Fans here like Douglas MacLean and this breezy film comedy seemed made for him. Business slightly off Sunday, but came back for balance of week. \$11,700.

Pantages—With Indoor Circus screen "Hell Bent for Heaven." \$12,000.

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"Big Parade" Elsewhere Despite Promise in Ad

Pittsfield, Mass., June 29. Advertisements for "The Big Parade," during its long run at the Majestic, Boston, carried a line stating that the picture "will not be shown anywhere else in New England this theatrical season."

Despite this, however, the photograph was shown at the Union Square here a week ago for three days and has been shown in various cities, including Holyoke and Worcester, Mass., and Hartford and Waterbury.

BUFFALO, \$23,500, SAYS TOWN'S SEASONABLY OFF

Loew's State Down to \$13,000—Final Week of Lopez at Hip, \$16,000

Buffalo, June 29. Business dropped off a notch at Buffalo picture houses last week. Seasonal apathy seems to have struck theatrically generally despite favorable weather conditions.

Estimates for Last Week

Buffalo (3,600; 30-40-65)—"Mile Modiste" and "Gingham Revue." Program sized up as typical summery. Picture found good favor, especially with the women. Show pronounced satisfactory, although business fell slightly under mark of preceding week. \$23,500.

Hip (2,400; 50)—"Desert Gold" and Vincent Lopez. Lopez's final week. Picture was off, and Lopez monopolized principal of draw. \$16,500.

Loew's (3,400; 35-50)—"Rolling Home" and vaudeville. Ales and Pullman act occupied principal part of program. Picture meant nothing in draw. Local Charleston contest helped. \$13,000.

Lafayette (3,400; 35-50)—"Just a Woman" and vaudeville. Business simmering, with decided tendency to lower levels. Estimated \$13,500. (Copyright, 1926, by Variety, Inc.)

\$24,000 BIG HIGH FOR MISS MOORE AND WARFIELD

'Padlocked,' New, Fair Gross—"Soldier" Brodied Second Week

San Francisco, June 29. Banner seven days last week, due probably to the beginning of the school vacation period and the arrival of the Pacific fleet. "Kiddie" revues were at two houses.

The Warfield had "Ella Cinders" and a revue, running away from the field. Matinee business was exceptionally heavy.

The Granada held second position easily with "Rolling Home" and also a revue. Business good, but far from big.

The Imperial enjoyed prosperity with "Padlocked." The opening was heavy because of effective publicity. At the St. Francis, "The Unknown Soldier," in its second week, did a brodie. Business fell 'way below normal.

The California also just average with "Red Dice."

Estimates for Last Week

California (2,400; 65-90), "Red Dice" (P. D. C.). Failed to pull over fair average; \$10,000.

Granada (2,734; 65-90), "Rolling Home" (U.). Denny usually good for big week here, but picture not up to his quality. "Demi Tasse Revue" helped out. Normal at \$21,000.

Imperial (1,450; 65-90), "Padlocked" (F. P.). Effective on pre-opening publicity campaign and scored heavily first few days. Business dropped little, but held up well over average; \$13,500.

St. Francis (1,400; 65-90), "Unknown Soldier" (P. D. C.). Second week took terrible brodie. Patronage literally fell away to nothing. Picture taken off; \$7,000.

Warfield (2,840; 65-90), "Ella Cinders." Smash of street. Even matinee capacity. As draw, Colleen Moore has beaten her own record at this house. O'Neill Slaters' "Kiddie Revue" deserves credit, too; \$24,000.

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Lois Weber to Direct Tom

Los Angeles, June 29.

Lois Weber will replace Harry Pollard as the director of "Uncle Tom's Cabin" for Universal. Pollard, who had Carl Laemmle's promise no one else would work on the picture, is ill in the hospital. He told Henry MacLae, general manager, he would release the company from the promise so that work could be started immediately on the picture.

Miss Weber was chosen to handle the megaphone and she may start all over again, or else use certain scenes already shot instead continuing where Pollard left off.

ORIENTAL, \$52,500; CATHOLIC WEEK FOREIGN 'LOURDES' DREW \$11,000

Congress Week Gave North Side Houses Big Play—Chicago Did \$44,000 with Take-a-Chance Week—"Sweet Daddies" at McVicker's, \$17,000

STANLEY, \$28,000, WITH NO STAGE ATTRACTION

"Kiki" Did \$12,000 at Stanton, Held Over—Fox Got \$17,000, Under Average

Philadelphia, June 29.

Business was surprisingly big in some of the film houses last week, all probably better ascribed to cool weather.

"The Volga Boatman" at the Stanley was the big noise and marked the first time a Cecil De Mille picture has clicked heavy here in a long time. It drew about \$28,000, very big for this time.

The Fox was fairly successful with a big stage bill. "The Silver Treasure" was the film and got better than \$17,000; satisfactory.

This week's batch of pictures includes "Ransom's Kolly" at the Stanley plus stage bill; "Kiki" continuing at the Stanton; "Ben-Hur" still at Aldine; "Moore Pay-less" (first showing in the country) at the Fox; "Fascinating Youth" at the Arcadia and "Say It Again" at the Kariton. The Fox also has surrounding bill.

Estimates of Last Week

Stanley (3,550; 75). "Volga Boatman" (P. D. C.). Got big business, \$28,000, far above house average for summer. Graham Harris, guest conductor, only other feature of bill.

Aldine (1,500; \$1.65). "Ben-Hur" (M.G.M.). (3d week). Has done far more consistent and profitable business here than at Forrest, although off last week, to around \$13,500 maybe less.

Fox (3,000; 99). "Silver Treasure" (Fox). Picture given good notices and surrounding bill featured Frances White. Combination only pulled little over \$17,000, under recent average.

Arcadia (800; 50). "Paris at Midnight." Not much of draw, with about \$2,500 quoted. House plans to stay open for summer if possible.

Stanton (1,700; 35-50-75). "Kiki" (1st N.). (2d week). Real hit for Norma Talmadge. Has held over for third week, not usual for house in summer. Over \$12,000 last week.

Kariton (1,100; 50). "Silence" (P. D. C.). Picture far better than many house has had. Business good, with \$7,750 claimed. (Copyright, 1926, by Variety, Inc.)

Smallest Theatre Example For Other St. John Houses

St. John, N. B., June 29.

Patronage over the week-end in the St. John picture houses was reported heavier than usual owing to summer vacation.

After a flash to summer heat, the weather reverted to that of spring.

Estimates for Last Week

Imperial (1,600; 25-35) "Splendid Road" (First National), 21-22. "The Circle" (M-G-M.), 23-24. "Storm Breaker" (U.), 25-26. Local singer, Kathryn Gallivan, added. House specializes in highbrow appeal \$4,000. Average.

Unique (850; 25) "White Man," 21-23. "Gold Rush" (U. A.), 24-26. Chaplin film was announced as first time at popular prices. Screened at local Imperial last winter at 50c. Proved keen stimulant for business at Unique. Chaplin pictures rarely seen now in this city. \$1,700.

Queen Sq. (900; 25) "Lazy Bones" (Fox), 21-22. "Silk Stocking Sal" (P. D. C.), 23-24. "The Wyoming Wildcat." Tom Tyler western, 25-26. House returning to three changes weekly \$1,100.

Palace (550; 20) "Chickie" (First National), 21-22. "Sea Horses" (F. P.), 23-24. "Range Buzards" (U.), Pete Morrison western, and "His Marriage Vow," Harry Langdon comedy, in double bill, 25-26. Neighborhood house, exploiting Langdon comedies for some months. Larger local houses following lead of little Palace. \$550.

Gaiety (500; 20) "Night Cry" (Warners), 21-22. "Chickie" (First National), 23-24. "Sea Horses" (F. P.), 25-26. House open for afternoon weekly. Saturday \$300. (Copyright, 1926, by Variety, Inc.)

Chicago, June 29.

Last week's throngs, so far as amusements were concerned, was a blank for the legitimate theatres that, figuratively, didn't draw a dime. Movie houses got some extra trade, with the Oriental cramming in a fifth show each day and amassing the tremendous total of \$52,500, remarkable money even when it is considered 35 shows were done on the week.

Presumably a large number of the pilgrims to the Eucharistic Congress had heard of Paul Ash and were curious. The Chicago also drew smartly. Its reputation as the biggest in the second biggest city being a lure for the visitors with time on their hands.

A freak trend of the Eucharistic Congress week was that the north side houses received the most pronounced impetus. The uptown had a record week. The explanation, probably, is that hundreds of thousands of pilgrims were boarding out for the week with Catholic families on the north side.

On the lake front, in Orchestra hall, a special Catholic film, "The Miracle of Lourdes," foreign made and specially booked for the occasion by Lubliner & Trinz, drew \$11,000—big money.

McVicker's did not cash in much if any on Catholic Week, but may have been able to break even. The Monroe, with a Buck Jones western, did better than average, clicking off \$4,700.

Estimates for Last Week

Chicago—Take-a-Chance-Week (4,100; 50-75). Visitors and "blind" show brought \$44,000, best money for house in many weeks. "Old Army Game" feature.

McVicker's—"Sweet Daddies" (2,400; 60). House still weak. Around \$17,000.

Monroe—"Man Four Square" (Fox) (973; 50). Buck Jones feature, \$4,700; good. Tom Mix this week and then house closes for summer.

Orchestra Hall—"Miracle of Lourdes" (foreign). Congressites gave religious film heavy play. Quoted \$11,000.

Oriental—"Nell Gwynn" (F. P.) (2,900; 35-60-75). Five daily for record of house, \$52,500.

Orpheum—"Volga Boatman" (P. D. C., 5th week) (776; 50-75). Final week at house, switching over to Orchestra hall. Around \$9,000 at Orpheum. "Footloose Widows" next.

Randolph—Repertoire. "Hunchback of Notre Dame" and "Cohens and Kellys," picked with eye on Congress visitors. Around \$5,000. (Copyright, 1926, by Variety, Inc.)

KEITH'S EMPIRE FOLDS UP—UNABLE TO DRAW

Weather Hurt Last Week, but Strand -Got \$8,000—Novelty Bill Did \$5,500

Providence, R. I., June 29.

(Drawing Population, 300,000) Warm weather decimated audiences last week, bringing grosses to typical low summer averages.

Keith's Empire, showing films and turns, closed after a brief run of three weeks. Low admission price and scanty houses proved nemesis of this adventure. Cheap novelty feature pictures failed to draw.

Estimates for Last Week

Majestic (2,500; 10-40). "Volcano" (F. P.). Interested many, but "Unfair Sex" (A. E.) mediocre. \$5,500.

Rialto (3,148; 15-40). "Greater Glory" (1st N.) and "Cyclone" (Hoffman) fair at \$5,000.

Strand (2,200; 15-40). "Prince of Pilsen" (P. D. C.) doubled them up. "Silence" (1st N.) well done and liked. Good at \$8,000.

Victory (1,450; 15-40). "Lovey Mary" (M-G-M) and three Fox two-reelers made up novelty bill, which pulled only average gross. \$5,500.

This Week

Victory. "Money Talks" and "Brimstone"; Majestic, "Puppets"; Rialto, "Footloose Widows"; Strand, "Shipwrecked"; That's My Baby. (Copyright, 1926, by Variety, Inc.)

SUMMER SUBSCRIPTION

to "VARIETY"
\$1.75—3 Months

Send remittance with name and address

NEEDED MONEY FOR CAR'S UPKEEP WIFE WORKED AS HOUSEMAID

Karl Dane Had Other Expenses—Wife Allowed \$100 Monthly Alimony; Earns \$75 a Month—Counter-Suits Filed—Extra Money for "Appreciation"

Los Angeles, June 29.

Mrs. Karl Dane, wife of film actor, and otherwise a housemaid, was awarded \$25 a week temporary alimony from her husband, despite his plea that he needed \$100 to keep his car in repair, \$150 for payments of the machine, \$65 rent, \$100 living expenses, \$50 for clothes, and \$75 for publicity monthly.

When Judge Gates allowed Mrs. Dane \$300 counsel fees and \$100 a month, Dane protested that he was only making \$150 a week for Metro-Goldwyn-Mayer, although he gets \$100 a week extra as "appreciation" when he needs it.

Kathleen Clifford, screen actress, testified that Mrs. Dane worked as a maid and cook for her at \$75 a month. She said that the actor's wife was ill often, making it necessary for the Clifford family to have their meals out.

Judge Gates told Dane to go back to the studio and get more "appreciation" so that he could pay the alimony. Mrs. Dane is suing for separate maintenance, charging cruelty. Dane filed a cross-complaint for divorce on the same charge.

Case was set for August 19.

MAE MURRAY PROPOSAL FROM PRINCE'S SON

**Romantically Made as Star
Wrenched Ankle—Marriage
Performed June 28**

Los Angeles, June 29.

Mae Murray and David Mdivani, screen players, were married yesterday. Mdivani, said to be the son of a Russian prince, met Miss Murray several weeks ago at a party given by Pola Negri.

On the day they visited the license bureau Mdivani, while passing the star's home, saw her come out, slip, fall and wrench her ankle. He rushed her to a doctor, where the sprain was treated. While taking her to the Metro-Goldwyn-Mayer studio, where Miss Murray was working, he proposed and was accepted.

Mdivani turned the car around, drove downtown and, together with the blonde film star, obtained the wedding permit. Mdivani, who says he is from the Republic of Georgia, in the Balkans, gave his age as 26; Miss Murray says hers is 33.

Richardsons Divorced; 16 Years Married

Norwich, Conn., June 29.

Frank H. Richardson, with a film trade publication, ("Picture World"), was granted a divorce from Bertha Dakin English Richardson in superior court here. Desertion in 1921 was charged.

The couple were married in June, 1910, when the bridegroom was a widower and the bride a widow, each with children.

CRANDALL'S OPERATION

Washington, June 29.

Harry M. Crandall, founder of the Crandall chain of houses here and now executive vice-president of the Stanley-Crandall company since the merger, was operated upon at a local hospital last week for appendicitis.

He is reported recuperating rapidly.

LAEMMLE ILL ABROAD

London, June 29.

Carl Laemmle, who arrived at Southampton today on the Berengaria, was rushed to London on a special train. He is suffering from appendicitis. His condition is considered precarious.

Von Stroheim's New Freak 'Shooting' Device

Los Angeles, June 29.

Eric Von Stroheim is using a new device as an aid for his cameras in filming "The Wedding March." Studio attaches call it the "perambulator." It is a freight-carrying and lifting apparatus, such as used in factories and warehouses to stack boxes and heavy packages.

The machine is operated by electrical power and driven like a truck, but having two arms that lift from the floor to a height of 10 feet. On the arms, a platform is placed and a large iron framework holds lights. Cameras are set on the platform and the lights can be adjusted to any angle required.

Von Stroheim uses the perambulator for running shots with camera cranking from medium or long shots right into closeups or the reverse. The mechanism can also be used for shots where it is coming forward and upward at the same time, or the action reversed.

It is claimed that the device is better than the gyroscopic camera, which has been used for similar purposes heretofore.

L. A. TO N. Y.

J. Stuart Blackton.

N. Y. TO L. A.

Irvin S. Cobb.
Doris Kenyon.
Kenneth Thomson.
Madge Bellamy.
Gertrude Vanderbilt.

Batchelor Away from Hart
Walter Batchelor, who handled picture house bookings for Max Hart, is no longer connected with the office. Batchelor has the exclusive bookings for the Rivoli, Baltimore, and may align with National Attractions, of N. Y., to take charge of picture house and general booking.

Jerry Cargill remains with Hart
in charge of the picture house department.

FUNNY ANGLE TO PROMOTION ON WALLACE REID MEMORIAL

18-Year-Old Boy in Washington Handling National Campaign—Condition of Subscriptions That Famous Players Re-issue Reid Pictures

Washington, June 29.

Ray E. Harris, an 18-year-old boy attending the Woodstock, Va., Military Academy, is handling a national campaign from an apartment house here at the corner of 19th and S streets, to erect a memorial to Wallace Reid, the former film star.

According to an 8-page bulletin, which gives every indication of having been prepared by those familiar with such bulletins, it being both expensively and excellently done, donations totaling \$487.25 have been received from residents of 29 states and innumerable foreign countries.

Those listed as honorary members include Richard Bennett, Richard Dix, Mrs. Bertha Westbrook-Reid (the deceased actor's mother), Mrs. Wallace Reid, the Reid children, Constance and Norma Talmadge, and Alice Brady.

First contributions are only to cover expenses in raising the fund, pledges being taken for the actual erection of the memorial.

These pledges are not to be paid unless Famous Players-Lasky, in addition to agreeing to erect the monument, will re-issue the former Reid successes, according to the bulletin.

Due to the fact that young Harris is but 18 and that the other officers of the organization are said to be of about the same age, coupled with the stipulation in reference to re-issuing the Reid films, the opinion has been expressed here that the picture company is co-operating with the youngsters.

Agents Settle for \$1,117 Valentino Commish Claims

Los Angeles, June 29.

The suit for \$1,500 commission due on a contract and \$15,187.50 in damages that Clifford Robertson and Eugene Webb, Jr., booking agents, allege that Rudolph Valentino owes them, was settled out of court after the trial had started when Valentino offered to pay them \$1,117.

They said that when Valentino left Famous Players-Lasky in October, 1922, they had \$1,500 commission due them and would have made \$15,187.50 if he had completed the contract they had obtained for him.



JUST LOOK AT THESE BOYS WORKING!

Broadway got a thrill Saturday and Sunday when it thought that "Variety" was again putting out a special daily edition. It wasn't that at all but just a clever piece of exploitation for the screen production "Variety" made in Germany by UFA and distributed in America by Famous Players.

"Variety" (picture), was due to open at the Rialto Sunday. Louis Lusty of the Publicity Division, who handles the Rialto and Rivoli theatres, and Jack McIntyre, of the F. P. exploitation forces, got together and decided to turn out a miniature "Variety," flooding Times square with it. The above pictures show the boys getting out the paper.

Saturday night the entire class of Jack Barry's Public Managers' School, donned in dinner jackets, stormed the night clubs and distributed the imitation "Variety" and on Sunday at the Polo Grounds where a gigantic benefit was being given another distribution coup was executed. "Variety" at the Rialto opened to \$5,300 on Sunday and is in for a six-week run.

NELLIE BLY PRODUCTIONS, INC., LOOKS "COLD" AS GOING CONCERN

Stenographer Trying to Get \$111 in Wages—Offered 1,000 Shares at \$100 Each—Nellie Bly Baker Promoted 'Star-Making' Scheme

Los Angeles, June 29. With the filing of a claim that \$111.25 were due her for services as a stenographer by the Nellie Bly Productions, Inc., by Juanita Baker at the office of the State Labor Bureau, indications are that this new California corporation will not function or the purpose of making Nellie Bly Baker, former stenographer for Charlie Chaplin, who had a role in "A Woman of Paris," a screen star.

The concern was recently capitalized at \$100,000, with 1,000 shares offered of common stock at \$100 a share.

A Variety reporter recently went to the offices of the concern, where a stenographer gave him the information that the former Chaplin steno was one of the biggest bets of the screen, and that she intended to make unknowns just as popular as she was, providing, of course, it was said, if the unknowns invested in the company. For the investment they were to be cast in the first picture made by the company.

Literature supplied stated that Ollie May Baker was president of the company as well as general manager. It asserts she had many years' experience in auditing and distributing of funds in the motion picture business, including two years as financial secretary to Charlie Chaplin, and two years in the same capacity with the Jackie Coogan Productions, Inc. It concludes by stating she has at times had \$500,000 at her checking disposal.

W. E. Knotts is named as secretary. He is said to have been in the picture business since 1915, and was at one time associated with T. L. Tally, also at one time was a distribution man for First National in Southern California and Arizona.

Conservative Investor

For the secretary and treasurer post J. J. Mickley is named. He is carded as a conservative investor, and at one time secretary and assistant manager of the Cochrane Manufacturing Company, New Jersey corporation.

Their first story was slated to be an original by Sarah Y. Mason, to have been directed by Victor Heerman, who, however, is now under contract to Metropolitan. Pictures making Marie Prevost's present starring photoplay.

Profit Possibilities

The prospectus stated that the profit possibilities were enormous, as many fortunate stockholders in picture companies had been paid large dividends. No one outside of Juanita Baker (said not to be related to the president or the star of the company), at the Broadway offices of the concern, to tell of its glowing possibilities, and she was only there for a month or so until she decided to call on the Labor Commissioner, when a notice was posted on the office door stating it would be closed for two weeks.

Her complaint was filed against J. H. Mootz, fiscal agent for the corporation, who, she said, employed her at \$75 a month, gave her a check on a local bank for \$17.50 of this amount, and it came back marked, "N. S. P.," making a grand total of \$111.25 due her for telling folks how great an opportunity they had in investing in the company.

Deputy Labor Commissioner Lowy issued a summons ordering Mootz to appear July 2 and explain why Miss Baker was not reimbursed for supplying valuable information and services for the corporation.

CHICAGO OUTSKIRTS' HOUSE

Chicago, June 29. Ground was broken here for a new 1,800-seat movie house on the extreme western limits of Chicago by Basil Sharrhus and John Rakilo, restaurant man. The house will be called the Mount Clare and booked by the Balaban and Katz Midwest Circuit.

Giveaway 'Variety' Herald For 'Variety' Picture

Times Square at after theatre time Saturday night was flooded with thousands of a "special edition" of "Variety," in four pages, same form and style title of this paper, labeled Vol 1, No. 1, and headed over the title "Times Square Entertainment."

The giveaway herald in the size and make up of "Variety" was on behalf of "Variety," the Ufa picture (Famous Players) opening for a run at the Public's Rialto theatre.

All the readable contents were of the picture, with a double line streamer front page head reading "Rialto's Sensation Thrills Broadway."

It was a well gotten up dodger, not the least of which was a nicely illustrated back cover.

It is said that the press department of F. P. had over 500,000 printed.

Permission had been requested of this paper for use of title or con-

MORE "CHRONICLES" BACKED BY YALE

Although "The Chronicles of America" series have been completed arrangements have been made by the Yale University Press which sponsored their manufacture for another 18 subjects.

"The Chronicles" were made by the "Chronicles of America Corp." which is controlled by the Yale University Press, in turn backed by Yale University.

In the making of the "Chronicles" the financial backing came from the Yale Press' amazing sale of the series of American history stories written by the country's best-informed historians, the history books totaling a sale of \$1,250,000 without advertising.

Contents for any exploitation of "Variety," the picture, with such consent readily granted with appreciation. The same permission for or in connection with the picture and this paper is also granted to any exhibitor or exchange.


Coast Promoter Arrested; Promised Much for Money

Los Angeles, June 29.

Hollywood police have taken into custody on a grand larceny charge Raymond Navarro or Nazzarro, said to have obtained around \$5,000 from picture screen aspirants. Navarro was arrested at his home on North Kingsley drive following a complaint by Mrs. Gyser. She states she gave him \$550 on his promise to get her screen work. She informed the police that the man posed as casting director for Von Stroheim.

J. P. Rudolph stated he gave the man money to get him a position, declaring he posed as a picture producer.

The police stated that the promoter told some 25 or 30 people that he could get them into the movies on a payment of money. He also posed as an assistant director, declaring that he was with one of the large companies and that he selected all of the talent which was used for his concern.



Amazing Success

VARIETY

with
EMIL JANNINGS
LYA DE PUTTI
*Written and Directed by
E.A. Dupont
in Ufa Production*

The strongest and most
inspiring drama ever told'
N.Y. Times

Starting on its sensational
long run at the Rialto, N.Y.

One of the

75
15th
BIRTHDAY
GROUP

Paramount Pictures

VARIETY

UFA (German-made) picture, starring Emil Jannings and featuring Lya DePutti. Directed by E. A. Dupont, with story adapted by Dupont from the German novel, "The Oath of Stephen Muller," by Hollaender. Photographer, Carl Freund. Released over here by Famous Players under the F. P. Metro agreement with UFA for interchange of pictures annually. Opened at Rialto, New York, June 27, for run, limited to six weeks. Running time, 92 minutes.

Boss.....Emil Jannings
His Wife.....Lya DePutti
The Girl.....Lya DePutti
Artinelli.....Warwick Ward

"Variety" is a corking picture, made anywhere as it has been in Germany. It has variety, so much so many an American director may be only too eager to watch it the second time. And it will get away over here because there are several censor-approved box office kicks in it.

After that one who has not seen a German-made picture before for over seven years doesn't know where to start, this "Variety" film is such a paralyser after that lapse and in comparison to seven years ago, in the progress by the Germans in picture-making.

No American producer could have made a better picture of "Variety" than this picture is, and that may be letting down the Americans easily. Certainly E. A. Dupont, besides his excellent adaptation, has put in novelties of settings, productions, direction and freakish photography that should make many an American blink in amazement, for this all to come and in one film from Germany.

And on top of that, the cast—no better four principals ever have appeared in any one picture as far as this reporter can recall, whether native or foreign. The casting is perfect and the actors superb.

Seven years or more ago this same reporter sat through a series of German-made pictures, daily changes, for two weeks without missing a day at Weber's Music

hall, then on Broadway near 28th street. The pictures were awful, nothing less. Subjects were morbid, productions cheap, characters hap-hazardly played, principals and casting generally terrible, and everything so all wrong that not one of those German-mades ever got distribution over here.

That impression then gained about German-mades remained so firmly entrenched that even when "The Last Laugh" was so loudly acclaimed by reviewers on Variety's staff, with the work of Emil Jannings particularly commended, that that could not alter the impression.

Meanwhile many American and some English pictures have been seen. The English have stood still, if not going backward. They did not seem to even pick up the fundamentals of better picture making from their sparse few that have reached these shores, while the Americans, as admitted, have swiftly advanced, but none have progressed as have the Germans if "Variety" the picture, may be taken as a model of their current output.

In "Variety" are spectacular pictures of carnivals, fetes and theatres that look real. They break in at just the proper times. There is a story with plenty of suspense, the suspense at one time being most intense; that is when there is a doubt whether the catcher in a casting act high above the heads of the audience at the Wintergarten, Berlin, will drop the filer in revenge. He does not, but the signs point the other way before the aerial act is completed.

Yet with all of this goodness in everything and without a doubt that "Variety" has everything to compose a comfortable draw, there is the reverse side; that amidst everything the matter of a sympathetic note was wholly neglected. There is nothing in this picture to endear it to an audience, nothing to weave a bond between the screen and the patrons, for it's a picture of double-crossing, twice, with the only possible object of sympathy, the wife of the triangle, seemingly too phlegmatic in the German way, meaning indifference to conditions, to grasp for sympathy from out front.

Mr. Jannings has been praised for his picture work, and never too highly, from what he does here. A pantomimist of rare calibre and a character player par excellence, he's the German acrobat, head of the act (or troupe) and the showman to the exact precision of the role. Mr. Jannings can play with his back to the audience and so easily that he does that here several times. A great actor.

Lya DePutti will take a lot of beating from the American vamp before she can safely say they have shaded her as the wait vamp in "Variety." She plays it, and how! The girl is a natural as a vamp, in looks and actions.

As a juvenile set in this frame Warwick Ward is exactly right. He makes up as the snappy foreign performer who realizes his position in the variety world of Europe and might have been an English acrobat with an Italian professional name. Mr. Ward probably has played romantic juvenile roles as well as villainous ones. He has a face to suit either.

Miss Delachant as the boss's wife was taken for the type, a trifle heavy for acrobatics and forced to retire to become the piano player in her husband's dancing show on the carnival lot at Hamburg. What Miss Delachant has to do she does well, like the others. There are many number of "types" among the extras. Most of these extras of now look like the German principals of those other days.

The story of the double-crossing is the tale of the film. The Boss, reduced from his high estate as head of the troupe to running a joint in a carnival, has thrust upon him a wife, seemingly from Java, left an orphan on the boat, "Berta Marie," when her mother died aboard ship. At Hamburg the mate takes her to the Boss because she can dance.

As a "coocher" the wife gains admiration from the front when bally-hoing. When the Boss has to drive off a roughneck who climbed

upon the stage to hug the girl, he decides it is about time to return to the trapeze, where he had been among the best catchers in his aerial line of casting work.

Meanwhile the wife (Miss DePutti) in the home-wagon of her benefactors and with the wife and a baby about, had been "making a play" for the Boss of nights after the wife had retired. Repulsed often, she persisted, until following the climax of the roughneck, the Boss declared for her, saying they would silently leave that night with the wife outside the dressing room, coming to call them to dinner, hearing his love confession.

Then another carnival with a double casting turn, the Boss and Berta, much devoted at this time and with the boss regaining his prestige as a bawler.

And following, the opening of the Wintergarten, Berlin, with Artinelli, aerialist, obliged to cancel through an accident to his partner in London a few days before. The Wintergarten management held open the spot for the Artinelli if he could secure another partner, with the boss and the girl located.

They appear in their triple casting act over the heads of the Wintergarten's audience, doing the regular casting (and good) besides an announced triple somersault.

At the opening night of the three-act Artinelli gave the girl a diamond ring for remembrance of their association, and the next morning enticed her into his room on the same floor with the Boss, after the Boss had left for his card playing rendezvous. That night Artinelli took the girl to a fete, returning around 4.30 a. m., creating something of a suspicion with the Boss, although soothed by the wifeliness of the girl.

Again and at the card rendezvous an observer of the loving relations of Artinelli and the girl idly sketches a caricature of the Boss being deceived upon the marble top. Through forgetting his wallet the Boss returned to the restaurant, noticing the caricature upon the table which had been an object of mirth to the other professionals in the place.

Locating the young man who had drawn it, he received an admittance of that man having seen the love-making at the fete.

In knowledge of the probabilities the suspense starts, as the casting act goes on again the same evening, for the Boss visualizes the dropping of the seducing filer, and it is seen upon the screen. But the act goes on and through without mishap, with the Boss later asking Artinelli to tell the girl he won't be home until late.

When Artinelli enters his boarding house room early that morning, leaving the girl to go to her room farther down the hall, both apparently having been drinking, Artinelli finds inside his door the Boss, grim, silent, and resolute. The somberness sobers up Artinelli. He appeals, but the Boss throws two knives on a table, saying he will count three.

Refusing all peace advances and after an unseen struggle on the floor, the Boss arises alone, to walk into his room where the girl is on the bed, washing his hands of the blood as the girl shrieks at the sight, and the Boss slowly walks back down the hall, down the stairs, with the girl screaming, falling and left behind, as he goes out of the front door to call a taxi to drive him to the nearest police station.

The picture opens and closes within a Warden's room, with the Warden at the opening telling the Boss his wife and child (now 10) have appealed for his pardon. The Warden asks the Boss to break his silence and tell his story, with the in between a switch-back and the finale a probable pardon.

The picture has been scored prettily for the "acrobatic" music, also in blend as the scenes proceed, with just the right tone and volume. It's an intricate score as well.

In the Wintergarten opening scene is a complete vaudeville bill, run off with abnormal speed through limited time appearance, but taking in everything, and neatly shifted in fade outs and ins.

This picture is doubly interesting

to show people through the variety end. In Germany the picture was called "Variete," the German pronunciation and equivalent to the vaudeville of here. To preserve the original, "Variety" was decided upon for this country in preference to "Vaudeville."

Here is a paragraph that should have started the review and would have, were the American public sufficiently educated to acrobatics. This picture holds a remarkable trick photographic feat or an illusion, in the casting act. There is much freakish photography, such as the performers on the high platforms seeing nothing but a jumble of eyes beneath them, looking up; the Wintergarten's interior being whirled around as the trapezes swing back and forth, several of such and all unusually interesting in picture making as well as conception, but the trick is this casting act taking up the centre of the Wintergarten's amphitheatre, doing their casting, even the triple somersault and a blindfold leap, over the audience—without a net.

There is no casting act, no performer and no catcher who would permit it, that would work an act of this kind high in the air without a net stretched beneath. Just how this double scene was obtained cannot be explained nor are the substituted aerial acts known, being Germans.

In towns like Reading, Pa., noted for acrobats, this casting turn could be claimed to be doing the greatest acrobatic trick ever accomplished without a net, and the picture will bear that out.

Set in for six weeks at the Rialto, it's doubtful if "Variety" can hold up that long. It's a fine picture but not big enough for that length of time at this house, unless much heavier in box office strength than may be now credited to it. About three weeks should be enough, unless forced.

Miss DePutti is now over on this side and Mr. Jannings is due in the fall. A couple of foreigners like these will make the native boys and girls in pictures step. That will be worth their presence if nothing else, but Emil Jannings can set himself down for an American favorite in American-made pictures from the outset.

Time.

UP IN MABEL'S ROOM

Al Christie Production, starring Marie Prevost, starring Harrison Ford and Phyllis Haver. Directed by E. Mason Hopper. Adapted from the farce of similar title by P. McGee Willis. Distributed through P. D. C. At Strand, New York, week June 27. Running time, about 62 minutes.

Mabel Ainsworth.....Marie Prevost
Garry Ainsworth, her ex-husband.....Harrison Ford
Phyllis Haver.....Phyllis Haver
Jimmy Larchmont, a business man.....Jimmy Larchmont
Harry Myers.....Harry Myers
Alicia, his wife.....Sybil Breamer
Leonard Mason, a gay bachelor.....Leonard Mason
Paul Nicholson.....Paul Nicholson
Arthur Walters, a man about town.....Carl Gerard
Henrietta, his spinster sister.....Maud Truax
Hawkins, Garry's valet.....Wm. Orlamond

A picture for girls and women if for any one. They may find gaps to laugh at here in the hoke farcical handling of women's lingerie and all the old stuff that goes with any bedroom farce. At the Strand Monday night the laughing was moderate in spots, with one healthy shriek as the man allowed a woman's combination to catch upon a chair.

This is a variation of the French door-slamming farce. Instead of jumping in and out of doors all of the time, some of the time is spent by the men hiding under beds or in chests. To a man it's very wearying, but the flaps and the mams seemed to enjoy it.

The women of the cast run far ahead of the men. Marie Prevost stars and easily leads the others, with the runner up Phyllis Haver. Other than those two none of the players in the picture need watch it, excepting Wm. Orlamond, as the butler. Whenever Mr. Orlamond got a real chance he stole the scene for a laugh away from everybody. This he did so handily in one scene with Harrison Ford that it could not be overlooked. But Ford was hard as nails all through any way.

Perhaps the Ford role was hard,

and if so he added steel to it. That may be said also for the direction of E. Mason Hopper's. It continually looked as though while the film was in the making the director and principals met nightly to see what else could be done in the gagging way the next day. But this picture should not have cost so many days in its manufacture.

"Up in Mabel's Room" tells it all— all of the men were found in Mabel's room for one reason or another, with considerable of the reason therefore very silly—with nothing more silly than Ford's ridiculous direction-made shyness, if it were the director—and just as bad whoever's fault, even the original book's.

Nice large interior settings and one novelty production fit in a girl scene in a road house night club, whatever that is—in Hollywood.

Good enough for first runs during the summer. This was a proper time to break it. But the picture needs a strong push behind it to be sure of anything over normal grosses for this time of the season. *Time.*

LES MISERABLES

Washington, June 26.

Films de France (Societe des Cinemas) production. U. S. distribution by Universal. Directed by Henri Fescourt, assisted by Rene Barberis. Artistic direction, Louis Nalpas. Starring M. Gabriel Gabrio and Mme. Sandra Milowanoff. Preview showing under auspices of the National Press Club, Pol's, Washington, D. C., June 25.

Jean Valjean.....M. Gabriel Gabrio
M. Madeleine.....M. Gabriel Gabrio
Champmathieu.....M. Gabriel Gabrio
Javert.....M. Jean Toulout
Mgr. Myriel.....M. Paul Jorg
Marius.....M. Roset
Thenardier.....M. G. Saillard
Gavroche.....M. Charles Badollet
Fantine.....Mme. Sandra Milowanoff
Cosette.....Mme. Sandra Milowanoff
Gillenormand.....M. Miliard
Enjolras.....M. Paul Guida
Mlle. Baptistine.....Mlle. Clara Darcey
Cosette (child).....Mlle. Andre Rolane
Epione.....Mlle. Nivette Saillard
La Thenardier.....Mme. Renee Carl

Universal has two phases upon which to sell "Les Miserables" in the United States: the fame of Victor Hugo and the almost equal fame of the title.

Judging from American standards (Continued on page 12)

**Just Booked Entire
Walter Read's
New Jersey Circuit**

Capacity for

8 Weeks Chicago
2 Weeks New, Orleans
2 Weeks Washington
2 Weeks Baltimore
1 Week Atlanta
1 Week Norfolk
1 Week Richmond

"Percentage Dates Only"



A Motion Picture Sensation
Featuring Helene Chadwick and
Jack Mulhall

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Public Welfare Pictures Corp.
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BALABAN & KATZ

New Oriental Theatre
CHICAGO



Paul Ash
Presentations
Produced by
Louis
McDermott

**PAUL
ASH**

LOPEZ SPEAKING---

HELLO, EVERYBODY—

FOLLOWING OUR NOTABLE AND PLEASANT FOUR WEEKS' RUN AT SHEA'S HIPPODROME, BUFFALO, WE ARE PLAYING A WEEK'S STARRING ENGAGEMENT AT LOEW'S NEW STATE THEATRE IN ST. LOUIS, BEGINNING SATURDAY, JULY 3rd. OUR SECOND BRUNSWICK RECORD RELEASE, "SHOW THAT FELLOW THE DOOR" AND "COULD I, I CERTAINLY COULD," HAS JUST BEEN RELEASED HERE IN THE MIDDLE WEST, AND IS PROVING ANOTHER SENSATIONAL SELLER. — MORE ANON.

VINCENT

CASA LOPEZ, 245 West 54th St., New York—BRUNSWICK RECORDS—WILLIAM MORRIS Management—WEAF RADIO ARTISTS

LITERATI

"Liberty" Slipping?

"Liberty" seems to be slipping, some of its theatrical and "inside" material being "all wrong." The same staff of writers using two or three nom-de-plumes seems to be the trouble. A recent "night club" story of the New York cafe was three pages of blah.

May Advertising Increase

Though general business conditions during May did not make that month outstanding, there was an increase of 10 percent on the gross advertising carried during May by the 15 New York and Brooklyn dailies. That increase was not uniform among the newspapers. Six in New York and two in Brooklyn failed to live up to the average, even falling below their usual mark.

Dancer Writes Book

The Doran company has accepted for publication a novel by Joyce White, entitled "The Second First Time." Miss White is the dancer, currently in the musical comedy, "Castles in the Air," in Chicago.

Hughes Abandons "Washington"

Rupert Hughes, in thinking the matter over, has decided not to do the biography of George Washington, announced after a fanfare of publicity last winter. That was when Hughes was in Washington as a reserve officer. He revealed some incidents in the life of the Father of His Country which created much discussion and declared he would write the book.

Why Hughes wants to give up the job is that it is taking more labor than anticipated. Having already consumed months of research work, Hughes is still not up on all his material. Also, the demands of his publisher for another work of fiction, always a good seller if by him, as well as opportunities for film work, has caused him to abandon the George Washington epic.

Shaking Up Frisco's "Call"

E. R. Collins, supervising editor

MARK STRAND BROADWAY AT 47TH ST.

MARIE PREVOST in 'UP IN MABEL'S ROOM'

A NEW MARK STRAND FOLIO STRAND SYMPHONY ORCHESTRA

LOEW'S STATE & METROPOLITAN 45th St. Brooklyn

POLA NEGRI in 'GOOD AND NAUGHTY'

At the State—RITZ BROS. At the Metropolitan—Willie Cragar & Band. State Week July 12, Metropolitan Week July 13, JEFFRIES & SHARKEY, in Person and Action.

CAPITOL BROADWAY AT 51st STREET LON CHANEY

'The Road to Mandalay' CAPITOL GRAND ORCHESTRA World's Largest Theatre Cooling Plant

of Hearst's evening dailies on the Pacific Coast, arrived in San Francisco recently to look over the "Call." Rumors began flying of a shakeup and axe-swinging in the editorial department. A number of resignations were handed in soon after Collins' advent and prior to the issuance of a "wrecking" order.

Among the fallen heads were John D. Barry, for some years conducting a column of comment on the editorial page. Barry, however, made a more lucrative connection with the "Daily News." Dudley Burrows, dramatic editor, was replaced by Edith Bristol and Don Krull, both brought from Los Angeles.

Among those who resigned were Arthur Johnson, makeup editor. Johnson had been with the "Call" over 12 years. He stepped out to accept a proposition from an advertising concern, much to his financial advantage. John Argens, cartoonist, also resigned.

At Pebble Beach

During her stay on the Coast, Jeanne Eagels, star of "Rain," purchased a homestead of three acres at Pebble Beach, near Monterey (Cal.) and announced that she intended to build a pretentious home for her own use between seasons.

Pebble Beach is the place of residences of many notables in the artistic and literary world. Sam G. Blythe has a home there.

Charles Hanson Towne Editing

Charles Hanson Towne, manager of the literary department of the American Play Company for three years, has been appointed editor of "Harper's Bazaar." Towne, from an advertising copy writer, has become one of the best known literary figures in the country.

W. Jackson Turner, Jr., on the staff of the "Army and Navy Journal" in Washington, made a flying leap on Friday of last week in that city to the driver's seat of a runaway ice wagon, drawn by two horses. Turner brought the team to a standstill within a distance of one block.

Carty Ranck, formerly dramatic critic for the Brooklyn "Eagle," is now occupying the same desk for the Brooklyn "Times." He recently returned from the west where, for several years, he kept in touch with literary affairs by conducting a book shop.

Sherwood Suggested Benchley

Robert Benchley, dramatic editor of "Life" and author of sundry humorous books and pieces, has been signed by Famous Players-Lasky to write titles and construct comedy scenes for their productions. Robert Sherwood, film and managing editor of "Life," previously did some work along the same lines for Famous, but was obliged to give them up, as his duties with his weekly were found too pressing. Sherwood is said to have suggested Benchley.

LOOK AT THESE BOX-OFFICE FIGURES!

Oriental, CHICAGO	\$48,000
Brew's State, L.A.	\$25,500
Warfield, SAN FRANCISCO	\$21,000
Stanley, PHILADELPHIA	\$24,000

and that money talks!

VARIETY
June 23rd reported

LOVES
and NEW

beat everything in Chicago, San Francisco, Los Angeles, and Philadelphia simultaneously week of June 13th

GENE TUNNEY

He's won thirty fights by knockouts.
He's got the habit he'll be a knockout
in a Patheserial



SAM E. FORKS Presentation of A Marion Fairfax Production

with LEWIS STONE

BARBARA BEDFORD and TULLY MARSHALL

Based on E. M. HULLS Celebrated Novel

"The DESERT HEALER"

Adapted by MARION FAIRFAX Directed by MAURICE TOURNIER



A First National Picture

LES MISERABLES

(Continued from page 10)
to which the average picture-goer has been educated, "Les Misérables" is far from the great production touted.

The story, naturally, is extremely old-fashioned, hence its greatest fault—the French producers have adhered what could be termed line-for-line to the Hugo script. Certain phases of the book are highlighted, but in general the film follows closely the original story.

The book is depressing, a reader actually "wallows" in misery, getting deeper and deeper in the depressing sufferings of the Hugo characters. A reader can lay down the book, but seeing the film is a different affair. Here it ran close to the bone.

The old-fashioned angle at times brought laughter, one instance in particular, and the big moment of the film, too. This was the famous reference to the girl's painted face and no (cut) hair. And the sufferings of an unwed mother failed to arouse any particular sympathy.

Both stories were presented at one sitting, but, according to James V. Bryson of Universal's London office, reported to have sold the film to his firm, it will be split and run as a serial over a period of two weeks, 10 reels each. This is new for over here and will give opportunities for publicity from another angle.

The Frenchman's direction does not line up. Lighting was bad, faces of characters back from the camera could not be seen; the battle scenes are like so much child play while the ordeal of the Paris sewers, which lives with every reader of the book, was an outright flop.

Photography, again in comparison, does not measure up, while for the cast its star is little Andree Rolane playing the child Cosette. M. Bagriel Gabrio does well with Jean Valjean as does Jean Toulout as Javert. For the balance of the cast, including Mme. Sandra Milowanoff, nothing can be said.

If Universal can dig up enough Hugo admirers who want their Hugo straight, this one may have enough pulling power to run up a profit. But it will have to be sold every minute of the way.

Meakin.

ROAD TO MANDALAY

Metro-Goldwyn-Mayer production, starring Lon Chaney. Story by Tod Browning and Herman J. Mankiewicz. Direction by Tod Browning. Titles by Joe Parham. Running time, 66 minutes. At Capitol, New York, week of June 27.

Joe.....Lon Chaney
Joe's Daughter.....Lola Moran
The Admiral.....Owen Moore
Priest.....Henry B. Walthall
English Charlie Wing.....Kamlyama Bolin
Fanny.....Rose Langdon
Servant.....John George

They took a long running jump when they named the picture after Kipling's poem, because it has nothing to do with a "Burmah girl's awatin'" or with "Come you back, you British soldier." It's a story of the underworld of Singapore, done more or less in the spirit of "Queen of the Opium Ring" of the ancient Theodore Kremer style, except that the screen has somewhat refined that bygone technique. However, the intent is no different.

There is a pretentious spiritual and moral theme that runs through the story, but it has all the aspects of being entirely phoney, while the underworld "kick" is the first consideration. It's a slumming party abroad screened with a sugar-coating to make it respectable to America, which includes censors and reformers.

Not a thing in the picture as presented at the Capitol that a censor could base a legitimate objection upon, but that's because of skill in handling rather than the motif. Outside of all these considerations, the film has a large-sized dramatic punch, which, after all, was the thing aimed at and achieved, and which will sell the picture to exhibitors and to the public.

Chaney has another of those characteristic roles. This time his deformity is a sightless, white eye. It is remarkable how this particular detail contributes a sort of mood and tempo to the whole production. The subject is built upon monstrosities—Oriental monstrosities—since the action takes place in Singapore and Mandalay (the town is the only connection with the Kipling verse).

Singapore Joe (Chaney) runs a dive in the slums of Singapore with all that a dive in the slums of Singapore carries with it. Here are mixed black, white, yellow and brown, male and female, and the delicate suggestion of the character of the place was scarcely necessary. The emphasis is on the female. His lieutenant is a renegade British naval officer (Owen Moore, in an ideal role) a wild rake of flaming past.

In Mandalay lives Singapore Joe's daughter, having no knowledge of her father, being brought up in a convent in all innocence. Joe sails his ship from time to time to Mandalay from Singapore, which is some undertaking, one being in Straits Settlements and the other in upper Burma.

On one of the trips the naval officer meets the daughter. Her purity

so works upon him he reforms overnight, and forthwith we are moved to the interior of the Catholic cathedral—that's what it looks like—in Mandalay, where the reformed reprobate and the innocent maid are standing at the altar-rail waiting for the priest to marry them. It is plausibly established that the priest is Joe's brother.

Comes upon the scene at the crucial moment Joe himself. He is, of course, revolted at the thought of his dissolute lieutenant marrying his daughter, essence of purity. A dramatic conflict between priest and dive-keeping brothers. The finish is that Joe abducts his former lieutenant and holds him prisoner in the Singapore dive. The dive manager is a snaky Chinese, called the "best knife man in the East," who has a grudge against Joe of long standing.

The daughter goes to Joe's Singapore dive—her journey is all in a handy title—and here is where the super-melodrama starts. She falls into the hands of the Chinese snake, who traps her in an upper room (there is eloquent comedy business by the regular customers downstairs to explain the possibilities), when Joe, the girl's father, happens along. He drives the Chinaman away.

Then a big scene between the girl and unknown father. Meanwhile the navy man is brought on the scene. Father and lover fight it out

with knives, and the lover is about to be abolished violently when the girl stabs her father in the back.

Joe, although dying, remembers that his sinister Chinese enemy is waiting below. He manages to survive just long enough to bluff him off while the lover gets the girl out, then collapses from a balcony into his black, white, yellow and brown customers, in a sensational 20-foot fall. The girl and her lover escape, without Joe having revealed himself.

The cast is happily picked. Lois Moran pulls over youth and innocence as no other screen actress who comes to mind. Chaney is splendid in a typical role, while Moore plays the boyish reprobate probably as convincingly as it could have been done.

The picture is Chaney, who unquestionably has a big following. At the Capitol Monday they had a good attendance at 2 o'clock and for the 4 o'clock show it was capacity downstairs. This, on a perfect June day, must have had some bearing on Chaney's draw. Besides Sunday night, perfect weather, biggest business in months.

The picture undoubtedly will go over big. It appeals to the modern taste for what is called "morbid," but which nowadays is spoken of as "sensational." The Grand Guignol, maybe, was ahead of the times.

At that, the picture isn't nearly as "strong" as the Knobloch piece of a few seasons back called "The Lullaby," or as "The Shanghai Gesture." But it is sensational enough to attract keen attention.

BORN TO THE WEST

Famous Players picture. From the story by Zane Gray, adapted by Lucien Hubbard. Directed by John Waters. Jack Holt, Margaret Morris, Raymond Hatton, Arlette Marchal and George Siegman featured. At Rivoli, New York, week June 27. Running time, 62 minutes.
"Colorado" Dare Rudd.....Jack Holt
Neil Worrell.....Margaret Morris
Jim Falino.....Raymond Hatton
Belle of Paradise Bar.....Arlette Marchal
Jesse Fillmore.....George Siegman
Bate Fillmore.....Bruce Gordon
Neil's Father.....William A. Carroll
Dinky Hooley.....Tom Kennedy
Sheriff Haverhill.....Richard Neill
Mrs. Rudd.....Edith Yorke
Sam Rudd.....E. Allyn Warren
As children:—
"Colorado" Dare Rudd.....Billy Aber
Neil Worrell.....Jean Johnson
Bate Fillmore.....Joe Butterworth

One of the best westerns in a long, long while. It is one of the fastest action pictures that Broadway has seen in a year. Just bristles with excitement and seethes with suspense.

John Waters is a newcomer to the direction honors, this being his first assignment at the head of a company. If this picture is to be

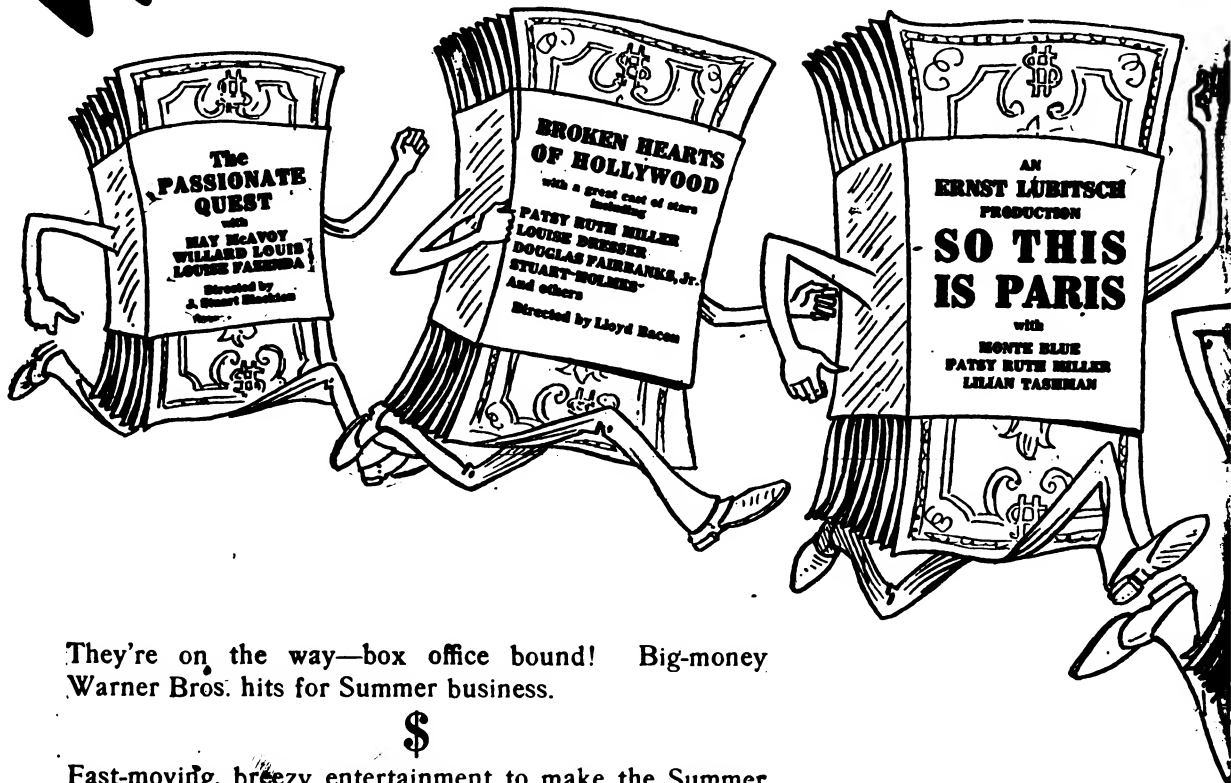
taken as a criterion of his work to follow, he certainly is a made man. Waters handled this picture with a deftness that bespeaks of long years of training as an assistant, and he has turned out a picture that will have the average audience on its head. It may not be a great box office winner, but it certainly is going to give every one that sees it a corking thrill.

The story is one of those typical of the Gray series. Laid in the west, it opens with a schoolday sequence that plants the natural rivalry between two boys over a girl. There is a fight between the two which ends in both being scarred, one on the forehead and the other on the back of his hand. When they meet again in after years the scars lead to the mutual recognition.

The girl also comes into, the later sequence through having moved with her father into the new gold rush country, Nevada, where the father of one of the boys runs the dance hall and is boss of the town. His son is an all around bad egg, and when the hero shows on the scene real action starts. There are a couple of fight scenes that are corking, and the general gun battles in the dance dive are well worked out.

In the end a pitched battle between the miners of one strike

On the Way! WARNER of big



They're on the way—box office bound! Big-money Warner Bros. hits for Summer business.

\$

Fast-moving, breezy entertainment to make the Summer a season of profits!

\$

Note the titles—they're box office!

Study the stars—they're box office, too!

\$

All from Warner Bros., the home of hits. Lot's more coming!

You're playing the best when you play Warner Bros.!

Book now—cash in now!

\$

Big Money Hits---WARNE

which the town boss is trying to steal and the rough element of the boom town is one of the best staged film fights of its kind that has ever been seen. Here the miners win out and the rough element is chased out of town, with the hero rescuing the girl from the dance hall keeper's son and there is a happy ending.

Through the story there is a comedy element largely furnished by Raymond Hatton as the companion to the hero that registers in great shape. Jack Holt has the heroic role, with Margaret Morris playing opposite him, while Arlette Marchal does a dance hall girl in a corking manner.

The cast is a most adequate one, and for a fast moving western filled with thrills the exhibitor need look no further. Holt gives a great performance, and for the first time in a long while gets over his personality to the audience.

Fred.

THE STILL ALARM

Universal melodrama taken from the original of two—maybe three—decades ago—by Joseph Arthur. Helene Chadwick and William Russell featured. Running time, 55 minutes. At the Broadway, week June 28.

They haven't left much of the original. The story has been rewritten and brought up to date. The

fireman and his bride have been married three years when the story opens in 1908. The situation set, years elapse in one short title. So we have the time of the action now in 1928.

A version of the famous old play was done by Selig in 1913 that kept reasonably within the limits of the old play, but this edition by Universal doesn't go much beyond admitting that the hero is a fireman, and it is at a fire that the crisis comes.

William Russell is no sprightly hero, so they turn him into the father. But it becomes necessary for the fireman to smear up a heavy at the fire for the sake of a woman. Wherefore, the new fireman hero must have a petticoat to rescue. The situation is covered by giving the hero a flapper daughter, saved from a fire the day his wife deserted him and adopted to sooth his grief.

She is a flapper, which calls for new amendments, since the modern flapper was unknown in the '90s. One change compelling another, they wander far from the story, so that it is unrecognizable.

Nevertheless, the basic appeal of the standard blood and thunder play of long ago remains to some extent, although the picture has been produced with an economy in places that injures its quality. The heavy, Richard Travers, is pretty

bad, both in action and dressing. A suave millionaire who wears ill-fitting clothes has no place on the screen at this day and date.

The flapper daughter is better, and Helene Chadwick as the erring wife is a capital player, although why she should be playing middle-aged characters seems extraordinary. The piece is handled for an unfashionable clientele, and these points may pass, for there is sturdy melodrama in the action, and, of course, the flying fire engines and the fire-fighting episodes have an honest thrill. In particular there is one good bit where the fireman hero leads eight or ten trapped men from a burning building by means of a human chain linked along a dizzy ledge six stories above the street.

And then there is the good stand-by where the suave destroyer of woman's honor is properly beaten to a pulp by the honest hero. The picture has all these to make up for its hopelessly inartistic settings and numerous crudities in story and direction.

A picture to be bought and sold on a price basis for the less exacting. What it is doing in a Broadway house is something the arrangers of the Broadway theatre attractions will have to answer for, presently or in the hereafter.

Zion Myers directing "Killed by Kindness," Fox comedy.

EVE'S LEAVES

Cecil B. DeMille production, directed by Paul Sloane, featuring Leatrice Joy. Released by Producers' Distributing Corp. In the cast are Robert Edson, Robert Long, Richard Carl, musical comedy old timer, and William Boyd, leading man. At Loew's New York, June 28. Running time, 64 minutes.

Familiar type of screen comedy-melodrama, the melodrama being in the action and the comedy in the titles for the most part. Discussion of the picture's merits involves the point whether fans like their heavy dramatics and their romance tempered with sophisticated kidding. The thing was never done before the advent of the movies. You got your melodrama straight and if there must be a humorous element it came from the "comedy relief."

The screen technique is to introduce the comedy relief and josh the heavy dramatics too. The result is confusing, and it would have to be a pretty nimble minded fan who would "get" the conflicting values. This is especially true of the present subject, because nobody seems to have been certain whether the mood was direct kidding or serious romance.

The direction of Paul Sloane, as to grouping, backgrounds and concentration of interest is first rate, but the uncertainty as to intent sets these technical excellences at naught. Miss Joy is Miss Joy; that

is to say, the actress is in a characteristic role, which calls for a coquettish hoyden. She rather overdoes it, as sometimes happens. Robert Edson, one time matinee idol, has the inconsequential part of a gruff sea captain who seeks to keep his tomboy daughter in innocence of the world, while she instinctively yearns for feminine vanities. Hence the title, "Eve's Leaves." The ship, a magnificent square rigger, docks in a Chinese port, where the Chinese brigands kidnap the girl and her American lover.

The Oriental locale gives the picture good picturesque and romantic interest, and the farcical twist was bad judgment because it destroys these values. The only explanation that occurs is that as the production progressed, or after it was finished, the cynical studio mind rather revolted at the ten-twenty-third grade of melodrama—such as the two lovers captured by the Chinese bandit and held prisoners while the bandit tortures the American boy to force compliance from the heroine—and gave it the comedy twist in the titles to make it smart, "classy" (abominable word) and modern.

Thus the naive melodramatic values the story originally had have been discounted. The action has good legitimate sex angles, and one comedy scene was splendidly managed—that where the heroine finds she loves the hero, who is tied hand and foot, and experiments with the hitherto unknown thrill of kissing. This was legitimate comedy, but the strained reach for horse laughs, particularly in the titles, was inexcusable, and spoiled what might otherwise have been an effective, direct and simple story.

MY LADY OF WHIMS

Dallas Fitzgerald Production. Starring Clara Bow. Distributed by Arrow Pictures Corp. Adapted from the story "Protecting Prudence" by Edgar Franklin. At the New York theatre, June 25, one day. Running time, 64 minutes.

Prudence Severin.....Clara Bow
Wayne Leigh.....Camelia Geraghty
Rolf.....Francis McDonald
Harley Greer.....Donald Keith
Detective.....Lee Moran

"My Lady of Whims" is labeled a Dallas Fitzgerald production. Made last year, according to report, for the Arrow program, it stars Clara Bow.

It's a modern story with quite a comedy by-play in which Lee Moran works hard to garner laughs, the material lacking the real grounds for any uproarious fun-making. Even in the big climax scenes they drag away a fling at heroics to build up a laugh. This effort is only good for intermittent laughter.

The story as a whole has been done in a different way by other companies but this one gives Clara Bow considerable latitude to show her screen worth. Miss Bow is capable; she's cute and she's able to make her eyes help her out in many scenes.

Miss Bow has an ingratiating way; there are certain roles she can play to perfection although occasionally this young lady is miscast and then there's harm done to her reputation.

Part of this film is AI and the other part doesn't "number" at all. It entertains in spots and at other times burns up a lot of film footage.

It is not a film that anybody will lose any sleep raving about, but it does add credit to Clara Bow's reputation.

The cast in the main handles itself well with Miss Geraghty doing as much as she could with a minor role. Donald Keith works hard to please.

The photography was good. Just another feature. Mark.

Hands Across Border

Independent production distributed by Film Booking Offices. Fred Thompson starred. Story by Frank A. Clifton and directed by David Kirkland. Titles by Malcolm Stuart Boylan. Running time, 60 minutes. At Stanley, New York, June 28, one day.

First rate melodrama of the Mexican border with loads of action, hard riding and story interest well developed. Nothing subtle about it, the picture's address being to the western and unsophisticated fan, and for this purpose the feature is first rate.

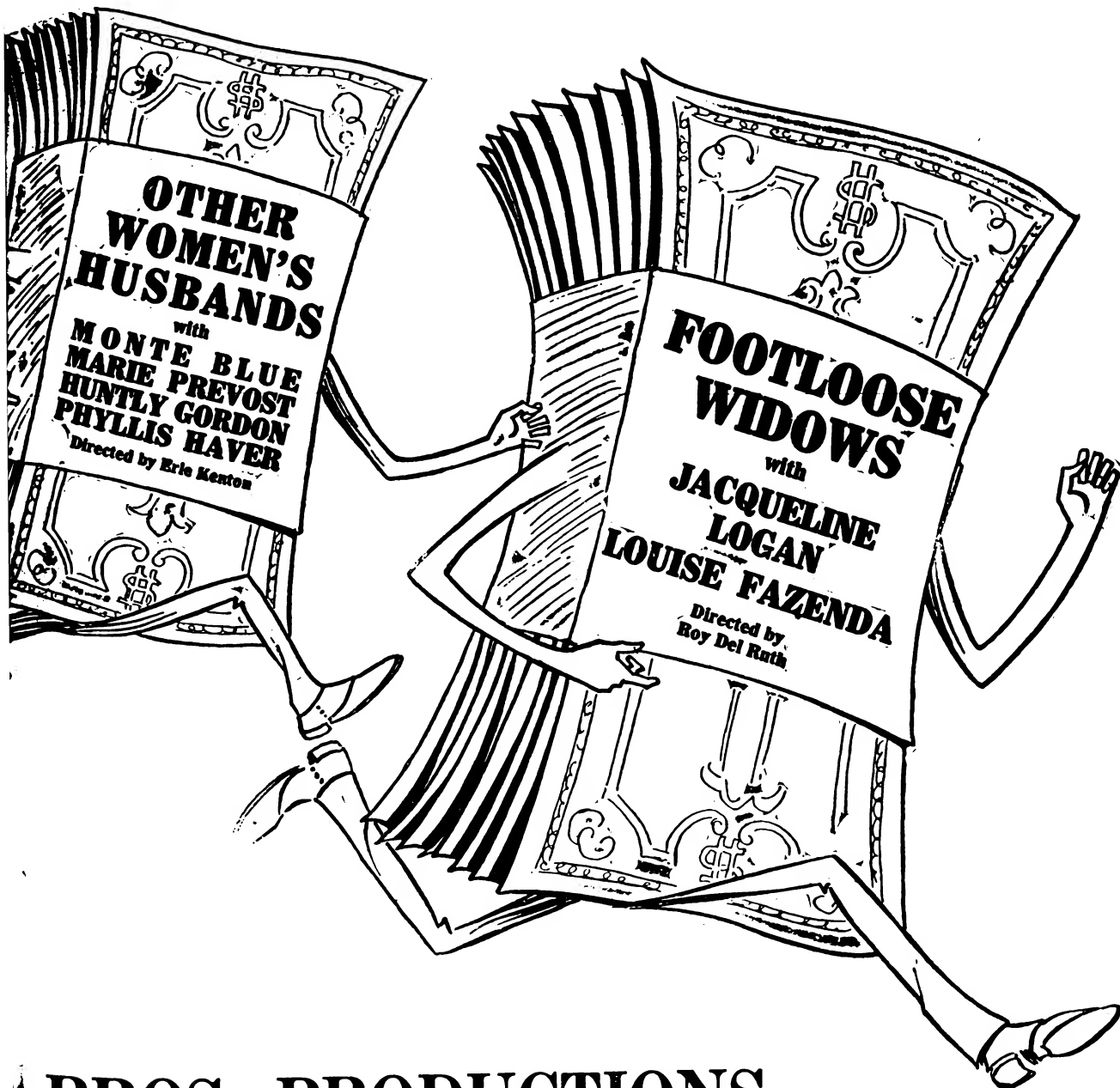
It has to do with border smuggling, counterfeiting, "bad men" from the American side, beautiful Spanish heroine, noble American society hero, commanded in the U. S. Government service, U. S. Border troops, Mexican lutes, all mixed up in an explosion of dramatics.

One of the features of the picture is the horse "Silver King," a splendid white charger, ingeniously worked into the story.

It is when the hero is in the hands of the counterfeiters he has been sent to catch that "Silver King," riderless, gallops to the spot and drops the planer with his hoof.

For the rest there is an abundance of hard riding, beautiful settings, a California horse show where the chain of events begins, a Mexican fiesta with dancing features, thrilling bit of horsemanship when the hero dashes through a big city railroad terminal to deposit the heroine (Continued on page 16)

BROS. stampede money Summer hits!



BROS. PRODUCTIONS

AMUSEMENT STOCKS STEADY, WAITING FOR MOVE IN FAMOUS

Leader in Group Reacts as Expected on Completion of Its New Stock Plan — Warner Reports \$1,337,000 Loss in Year, but Holds Out Hope

The amusement group for the past ten days appears to have been merely waiting to see what Famous Players is going to do. Famous Players is, of course, to the amusement issues what Steel is to the rest of the market—an index whose movement more or less influences the whole market.

Other things being equal the amusements would not be inclined to start a major movement without reference to the position of the oldest and most settled stock in the collection. This is a reasonable attitude, because Famous is the biggest, as well as the oldest amusement enterprise listed on the Exchange, and if the underlying situation were especially favorable or

(Continued on page 49)

FANCHON & MARCO'S Newest "Ideas"

DON BARCLAY
BILLY DOOLEY
JED DOOLEY
RENIE RIANO

Not Forgetting Their
Biggest "IDEA"

RUBE WOLF

All Playing
West Coast Theatres, Inc.

PATHE TAKES OVER 21 OF A. E.'S LIST

In the realignment of the working program of the Associated Exhibitors, Pathe has taken over 16 of the former A. E. distributing list and will handle them exclusively of the A. E. offices.

In this list are the following features: "The Sky Raider," "His Buddy's Wife," "Keep Smiling," "Headlines," "Camillo of the Barbary Coast," "Adventurous Sex," "Fifty-Fifty," "Bad Company," "The Price of a Party," "Barriers Burned Away," "East of Broadway," "Manhattan Madness," "Under the Rouge," "Nor or Never," "Never Weaken," "I Do," "Among Those Present" and four Douglas MacLean pictures, "Going Up," "Yankee Consul," "Never Say Die" and "Introduce Me."

Four of the pictures belong to the Harold Lloyd reissue and which have been among Associated's biggest money-getters.

"Manhattan Madness" is the Jack Dempsey-Estelle Taylor feature (not serial), and which has not proved the hot-cake seller anticipated under its former A. E. handling. Pathe will turn loose a new campaign on it.

If Jack Dempsey fights it is a foregone conclusion that Pathe will find a better market, but if he bumps into a knockout the picture will be knocked out with it.

Cobb as M-G-M Writer

Los Angeles, June 29.

Irvin S. Cobb will go to Metro-Goldwyn-Mayer as a scenario writer as soon as he finishes "Turkish Delight," an original for Cecil B. De Mille.

COM'R THOMPSON TALKS ABOUT F. P. CASE

Refers to Utterance of 3 Yrs. Ago—Dissented to Reopening Order—Case 7 Yrs. Old

Variety Bureau,
Washington, June 29

Reiterating his previous statement to Variety, Commissioner Huston Thompson, of the Federal Trade Commission, will tomorrow make public a statement of his dissension to the order reopening the Famous Players-Lasky case, under which additional testimony is to be taken in New York City commencing July 8.

Commissioner Thompson points out that over the period of seven years that the F. P. case has been before the commission 17,264 pages of testimony has been taken and that the Government has spent \$73,601.28.

The Commissioner also takes cognizance of the oft-repeated prophecy that the case will never be brought to final action while he is a member of the commission. The Commissioner, himself, made that statement before a Congressional committee three years ago. He now points out that the proceedings cannot possibly be brought to a close until his term of office expires Sept. 26, next.

After citing that the vote on the first paragraph of the order of reopening, wherein it is provided that all rulings of the trial examiner be vacated, it is stated that all the commissioners voted in the affirmative on this phase.

Thompson's Statement

As to the second paragraph Mr. Thompson states:

"The second paragraph was as follows:

"That counsel for the Commission and respondents are granted leave to adduce additional material evidence on the subjects only of theatre ownership and block booking."

"With respect to this paragraph Messrs. Hunt, Humphrey, and Van Fleet voted in the affirmative and Messrs. Nugent and Thompson in the negative and asked that their dissent be noted, and Commissioner Thompson made the following statement for the record:

"This case was docketed as an application for complaint on December 10, 1919, after preliminary investigation. Since that time the Commission has taken evidence all over the United States to the extent of 17,264 pages and has spent approximately \$73,601.28 during a period of seven years. The record was digested and the case exhaustively briefed and argued before the Commission. At the time of the trial counsel for the respondents presented arguments covering the offer of evidence on numerous points and cited rulings of the Trial Examiner refusing to admit such evidence in some 5,000 instances.

"I am opposed to the granting of that part of the motion to open the case to take further testimony regarding block booking and theatre ownership since, in my opinion, the evidence and the findings of the Examiner already show a tendency toward monopoly, a substantial restraint of trade, full line forcing and tying contracts contrary to law."

FILM CIRCUITS IN RIVALRY FOR WHITEMAN APPEARANCES

Acme Offering to Duplicate Terms and Time Offered by Publix—Acme's Offer of \$12,000 Denied—Publix's Offer, \$9,500 and Transportation

LURE OF U. S. WRECK SWEDEN'S SCREEN HOPE

Berlin, June 17.

The Swedish film production for the past year has been far below that of previous seasons. Of all the specials brought out only "Jerusalem" of Selma Lagerlof and the historical "Karl XII" have measured up.

The reasons for this are primarily that the best directors and actors have been engaged for America. Unless new stars and directors are developed the situation looks pretty hopeless.

The two best known directors, Maurice Stiller and Victor Sjöerström, are working in Hollywood and Lars Hansen and Greta Garbo are doing so well in the U. S. that there is little chance of their return. Of those left over only a very few are really of the first order and understand the technical requirements. The Swedish film has always been purely national in its subject matter and most of the best features have been founded on books by the popular Scandinavian authoress, Selma Lagerlof. Her best novels have all been used and no new authors seem to be in sight. Some real original scenario writers will therefore have to make their appearance.

Gustaf Molander who directed the "Jerusalem" film and John Brunkus who did "Karl XII" have proved themselves to have possibilities of development. The actresses Tora Teje, Mona Mortenson, and Jessie Wessel as well as Ivan Hedqvist are good material. Goesta Ekman and Jenny Hasselquist have played in Germany as well as in their native land and probably will be seen only occasionally in Sweden.

"GRAUMAN'S" TAKEN OFF

Los Angeles, June 29.

The word "Grauman's" in front of the Million Dollar for many months, despite Sid Grauman had entirely disposed of his interests to Publix, has disappeared.

In its place is an 80-foot electric sign of the house name only.

There is considerable rivalry between the picture theatre circuits in an effort to get Paul Whiteman signed to a contract. Publix, it is understood, has offered the King of Syncopation from 16 to 18 weeks in the Publix theatres about the country.

(Continued on page 49)

SAMMY GLUCK

Ballet Master

And

FELICIA SOREL

PREMIER DANCER

With

PAUL ASH

and His Gang

ALL THIS SEASON

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BALABAN & KATZ'
ORIENTAL THEATRE
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GENE TUNNEY

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431 South Wabash Ave.

ENGLAND IMPROPERLY EQUIPPED F. P. CALLS OFF FILM MAKING

Marshall Neilan Held Over Here—Charles Eyton's Report Decides Lasky—English Conditions Don't Warrant Gamble—Experiment Too Expensive

Los Angeles, June 29. Famous Players-Lasky, it is understood, will not produce a picture in England. The proposed trip of Marshall Neilan to go there this summer and make a picture starring Betty Bronson, has been called off, it is said.

Charles Eyton, former general manager of the West Coast Studios, sent to England to study conditions, is reported to have decided it would be impossible, at this time, to do any creditable producing abroad. He is said to have stated that, the studios over there are not properly equipped, and that there isn't sufficient equipment available to warrant a company sending directors and players over to make pictures which, he felt, would not justify the expenses, so far as producing was concerned.

Neilan was held in this country, it is said, to wait the return and report to Eyton. When that report was given Jesse L. Lasky, Neilan was informed that for the time being, his trip to England is off. This will possibly prevent the director from completing a picture which he started over there two years ago, "The Return of the Soldier," in which Blanche Sweet was to be starred.

Eyton will vacation here until late summer and is then due to go east again to sail for the Continent about Oct. 1, when he will again make investigation in an endeavor to see if there is any possibilities of producing pictures by his company, on the other side.

ENGLAND

London, June 15. Wyndham Standing and Juliette Compton will play the leading parts in the new Graham-Wilcox film, "White Heat," which will be directed by Thomas Bentley. This is the first picture made by the company since Herbert Wilcox started producing on his own. Juliette Compton recently had heavy damages, amounting to some thousands of pounds, awarded against her in the High Court, action brought against her by Britannia Films for breach of contract.

The latest freak entertainment belongs to the cinema, and has just been opened in Leicester Square. This is the Palm Court Bio Cafe. Here the "fan" can enter free, take his seat, and order coffee, tea, a "soft" drink, or an ice, for which he is charged one shilling. He can prolong his refreshment through a two and one-half hour run of anything but few pictures.

The cinema where this takes place is one of the oldest in the West End, and it has had a very checkered career. It was once known as "Cupid's Corner," from the number of little curtained private boxes to hold two.

Alfred J. Hitchcock, a producer who is making great strides here, is about to start on "Hunting Tower," an adaptation of a novel by John Breman. Boy Scouts have a good deal to do with the action. The leading male part will be played by Carlyle Blackwell. The picture will be made for Gainborough. George A. Cooper's production of Guy Boothby's "The White Devil" has been indefinitely postponed.

Milton Rosmer has joined the Gaumont producing staff and is making two-reelers. Rosmer has had some screen experience, but is better known as a West End legitimate actor.

Geoffrey Benstead, who achieved some degree of success with an educational series, "Hints on Horse-manship," is making another series, "Wonderful Women." This will show well-known women, from politicians to actresses, at work and play. This type of picture is being sadly overdone here.

Gordon Hewitt, at one time a producer of pictures of a sort and more recently a promoter of bogus clubs, has retired for a term of hard labor. His latest money-making idea (he had given up films) was to appoint any man or woman, with a bit of money to deposit as a guarantee of good faith, to the management of

secretaryship of some temporary club. He's in for some time.

The first Japanese picture shown in London was screened by the Film Society at the New Gallery May 30. This was a picture made on European lines, entitled "The Street Juggler." The story was a poor one and the acting on the same lines as that seen when Japanese stage companies have played here, but the studio technique and camera work were greatly in advance of that we get from our own studios.

Gainborough's new picture, star-

ring Ivor Novello, will be called "The Triumph of the Rat." This is being made from an original story by Reginald Fogwell, who returned to England some months ago with a mandate from Maude Adams regarding the filming of Kipling's "Kim." Miss Adams and the backers of the picture were also here, but something went wrong with the negotiations, and the rest of the party returned, leaving Fogwell here. He then tried to get the rights for a film version of one of the big Daly's theatre successes, but that fell through. After that he joined Graham Cutts and Gainborough. The supporting cast in the new "Rat" feature will be headed by Isobel Jeans, Marie Ault and Ninna Vanna. Gainborough have an exclusive claim on Novello's services until the end of next year.

The Metro-Goldwyn-Mayer trackless train is causing interest here, and so far has not come into conflict with the authorities, who have a general dislike for London's traffic being held up by advertising stunts. That the Pullman carries large ads to the effect that the Mid-dlesex Hospital must be rebuilt probably has something to do with the "train's" immunity. The newspaper offices the train wished to reach are in narrow street with heavily congested traffic, and the

"stunt" might easily have been "run in" as a nuisance but for its charitable advertising.

The Phoebus film of Berlin is making big plans for production next season and has already engaged the directors, G. W. Pabst, Dr. Ludwig Berger, and Karl Boese. Their films will be released under the new arrangement between this firm and United Artists, and if the quality is sufficiently good they will be distributed by the United in America.

'Uncle Sam's' Picture

Washington, June 29. "Harvesting Uncle Sam's Timber" is the title of a new film just completed by the Department of Agriculture.

The picture is of the system used in receiving mature timber without destroying the forest. Prints can be purchased outright from the department or borrowed for a limited period.

"Men of Steel" at Strand July 11. At the Strand, New York, week July 11, the First National's film production of "Men of Steel" will be the feature.

Hula Dancer in Street Ballyhoo Stopped in Tex.

San Antonio, June 29. Lile Phillips, half-caste Hawaiian dancer, was arrested here Thursday for appearing in a car on a down-town street in a hula costume. She was appearing as part of the ballyhoo used for the picture, "Aloma of the South Seas," at the Empire this week. Manager Robert Blair was fined.

The police prohibited the publication of the story in local papers.

Another publicity idea but not interrupted, was the erection of a grass hut on the marquet of the Princess theatre as an advertisement for the same picture. Miss Phillips has been dancing and posing in the small hut during the crowded traffic hours in perfect immunity.

During the showing of the picture, Miss Phillips will appear at the Empire in a series of native dances assisted by Sol Hoopii's Hawaiian Trio of the Pacific coast.

E. S. C. Coppock, recent graduate of the University of Texas, has just been appointed house manager of the Empire.

*Thanks!
Nick!*

NICHOLAS M. SCHENCK
Vice President and General Manager
of
LOEW'S THEATRES~
Not only knows pictures~he also knows
NEWS!

THAT'S WHY HE BOUGHT

FOX NEWS

104 ISSUES A YEAR
FOR HIS ENTIRE NEW YORK
CIRCUIT in 1926~27

*Some!
Buy!*

YES, SIR!~It's a great
buy for ANY THEATRE
that wants the BEST!

FOX NEWS
MIGHTIEST OF ALL

Hands Across Border

(Continued from page 13)

on her train and such like incidents. Several times Silver King is referred to as "she." But what matter these trifles. It's an uproarious melodrama, in which one may revel in unrestrained romance, and the verities of life do not have to enter. The picture makes no pretence to anything else and that is its large virtue.

This one plays romance wide open in the good old style and it gets over 100 percent.

Wehe wenn sie losgelassen

Berlin, June 17. "Take Care When She Gets Started" is the best German film comedy yet produced. Its reception when shown at the Ufa Palast am Zoo was first-rate, and it looks as though it could hold out for a three weeks' run, an exception at this house. Henny Porten is the star. If the Germans can continue to improve in the making of comedies there seems to be no reason why they should not eventually be able to find a good American market.

The story is not brilliantly original, but is well handled from a

technical point of view. The titles are bright throughout and at times get hearty laugh responses on their own. And there are gags of which Harold Lloyd need not be ashamed.

In brief: A wife believes her husband, a business man, does not appreciate her artistic leanings, and she turns to a young Turk named Ali Mokka for sympathy. He is a male gold digger, who seems to live by borrowing money from the husband. To cap the climax, she buys a Hungarian weaving loom, which falls apart, after succeeding in injuring everyone who tries to work it. The husband returns home one evening slightly lit and uses the loom as kindling wood in the fireplace. So the wife leaves home to earn her own living and show that she will not submit to a male tyranny. Ali Mokka, on whose understanding she counted, advises her to return to the financially-sound husband. She leaves him indignantly and tries various positions, among them that of film actress—but without success. She then changes clothes with a dowdy servant girl (a double role played also by the star) and takes a position in her own house. The husband realizes that it is the wife and just when he is about to disclose their to her she substitutes

the real servant. So the end is a joke on the husband and a happy reunion.

Henny Porten, Germany's favorite screen star, is known to America through her performance as Ann Boleyn. She has developed into a fine actress and the difference that she makes between her characterization of the real maid and the wife playing the maid is film comedy of the subtlest sort. Unfortunately she is of that stature which is called junoesque. An inexorable 30 pounds stands between her and the American public.

Bruno Kastner gives a very pleasing and smooth performance as the husband, and Kurt Bois as the lounge lizard is superb.

SHORT FILMS**TREASURES OF VATICAN**

St. Mark's Institute of Rome presents exclusive views of the Vatican. At Orchestra hall, Chicago, week of Eucharistic Congress. Running time, 25 minutes.

Numerous shots of various galleries and chambers in the Palace of the Popes. Sub-titles give history of some of the collections, including

the letters written by the first Protestant King of England (Henry VIII) to his mistress, Anne Boleyn. Decorations by Michael Angelo are considered individually, with comment attached indicating difference between his early style and later, oversteering of muscle and making the heads on his figures too small for the size of the body.

Subject thoroughly interesting. No reason why it cannot be exhibited before non-Catholic audiences as well as Catholic. Qualifies as an unusual educational short subject.

THE SWIMMING INSTRUCTOR

Van Bibber Comedy Series, released by Fox. Story by Richard Harding Davis, adapted by Sidney Lanfield and J. Walter Rubens. Directed by Al Austin. Release date, Sept. 20, 1926. Length, 2 reels; running time, 17 minutes.

Comedy of thrills and water sports, with Earle Foxe and Florence Gilbert in lead. Foxe carries the main works, although Ben Eard (of vaudeville), under the new handle of Bardson Bard and with a new face that makes him look like Valentino, handles himself very well,

all things considered, although there are times when one feels Bard is looking very much as though that Valentino look must have gotten to him and he wants to up-stage it a bit. At that Bard looks very much the sheik type, and it wouldn't be surprising if he stepped along in pictures. He has had sufficient stage experience to help him along the road.

The comedy has a host of laughs. A swimming race puts over the finish with a wow. There is sufficient excuse for a flock of bathing beauties and the director didn't overlook the chance to have them on the scene. Couple of sexy gag situations for laughs. Fred.

IT'S A PIPE

Imperial Comedy, released by Fox. Story and scenario by Sidney Lanfield and J. Walter Rubens. Directed by Ben Stoll. Release date Aug. 22. Reviewed in projection room. Length, 2 reels; running time, 19 minutes.

It looks as if Fox has a find in little Georgie Harris, the Jewish comic, who plays the lead in this picture. This boy would be a good one to buy Lasy Iskowitz series of stories for a string of comedies of picture business. He looks and suggests Izzy very much indeed.

This present story is just something that has been knocked together in a hurry for the youngster, and to make it easy the Jewish and Irish idea was pounced on. There are some laughs even though the film has the appearance of laboring along and at times fairly creaking. The sequence on board ship is the best. Barbara Luddy, playing opposite the male lead, scores rather nicely. Rather plump little thing with winning smile. Patrick Kelly as the Irish father looked the part and put over what he had to do. Fred.

JERRY, THE GIANT

Animal Comedy Series, released by Fox. Story by Eddie F. Moran, directed by Leslie Belander and Mark Sandrich. Release date Aug. 22, 1926. Reviewed in projection room. Length, 2 reels; running time, 20 minutes.

Fox looks to have a great bet in little Jerry Madden, a three-year-old kiddie, who has a wonderful smile before the camera and who evidently has been brought up without fear of animals. The story, except for the fact that the kiddie is a boy, resembles little Orphan Annie of the comic strips, at least as far as her circus exploits go during the past couple of weeks, but the chances are that this picture was made before the circus end of Annie was thought out.

The little kiddie runs away from an orphanage and gets into the circus, where all the animals become his friends and pals. Any number of laughs come out naturally and the picture is going to prove a corker. Fred.

THE COMPLETE LIFE

O. Henry Series, released by Fox. Story by O. Henry, adapted by Andrew Bannison, directed by Robert Kerr. Release date Sept. 12, 1926. Reviewed in projection room. Length, 2 reels; running time, 19 minutes.

Out and out hoak comedy built for action laughs. It starts with Frank Butler playing a snappy lead, very much in love and browbeaten by the girl to whom he is engaged.

An automobile smash up, battling iceman, a couple of telephone booth gags and some fairly good titles by Felix Adler make the comedy fairly acceptable. Fred.

HOBOKEN TO HOLLYWOOD

Mack Sennett comedy. Pathe release. At Million Dollar, Los Angeles, June 19. Running time, 20 minutes. Length, 1,900 feet.

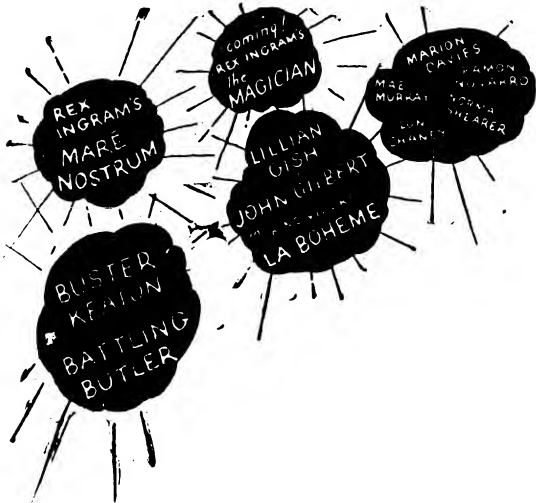
Very good comedy with general sustained laughter. Cross-country drive is theme with Billy Bevan as chief clown, assisted by Thelma Hill and Vernon Dent.

Slapstick, but good gags, some new. Test was standing in lobby, listening to laughter. Del Lord directed.

DOWN TO DAMASCUS

A Fox Varieties shown in projection room. Release date, Aug. 22. Length, 870 feet. Reviewed June 16, 1926. Running time, 10 minutes.

Travel subjects of semi biblical nature taking in as it does the territory around the Sea of Galilee and the Tower of Babel. It is interesting and the subject is one that will sit nicely on a program with a picture that may have a touch of the church atmosphere about it. Fred.



THE SPIRIT OF 1926-27

to the bank! to the bank! to the bank!

THREE cheers for Metro-Goldwyn-Mayer:
THOUSANDS of exhibitors
ARE celebrating July 4th, Independence day
WITH M-G-M contracts.
THEY'RE all set for financial independence
IN 1926-1927.
THERE'S no argument about it.
M-G-M'S consistent record of big hits
IS making exhibitors rich today
AND richer tomorrow.
M-G-M has the stars.
M-G-M has the studio.
M-G-M is success.
CELEBRATE Financial Independence Day
WITH the Parade that's headed for the bank

METRO-GOLDWYN-MAYER'S PARADE OF HITS

FILM HOUSE REVIEWS

STRAND (NEW YORK)

New York, June 28.
How picture house directors edit their news reels came out Sunday at the Strand as against Monday at the Strand. The Strand had an advantage inasmuch as the "Levinthan" came in Monday morning, bringing Fox some takes of the Ascot races (London) and the Lengen in her swift tennis playing. The Strand through this had three Pathe views, two Fox and one International. The International appears to be falling away along Broadway.

The contrasted editing happened in the same Pathe views of the Yale boat race and the attempted lifting of the sunken steamer. Each house director clipped the film to suit his own idea of "news value." The differences were easily detectable, but relative values might also be a matter of personal opinion. As assuredly, however, unless one saw both, what was left out in either would not be missed. It was just a matter of massed pictured news presentation.

A better stage show this week than last for Joe Plunkett's "Mark Strand Frolic" (new every week). It must not be forgotten in connection with the Strand's stage show, altered weekly, that Mr. Plunkett has but one house to frame and figure for. That's difficult for any producer.

A Scotch display for the big punch made a pleasant and lively sight upon the stage with its striking plaid drop background. In it were Scotch pipers for the finale, 3 Ormonde Sisters in kilts, of course, and rather a pleasant harmonizing trio with Scotch dances, also Sandy Shaw and Douglas Burley, one a singer and the other a dancer. Very good flash and with probably so many Scotch gags being used by the columnists nowadays the Scots didn't ask too much money for hot weather.

A couple of holdovers on the bill, Bernardo DePace, the mandolinist, with a better repertoire than last week's, but Mr. De Pace is setting a poor example for picture house stage direction. Monday at the first night performance he took two bows, then came back for an encore and died. As he seems to hold popularity at this house he should either have immediately returned on his applause or quit. Retiring to applause at the finish proper of a turn will get an act more money in picture houses or elsewhere than returning after stealing a bow and dying. It had better be chopped by the house managers of pictures at any attempt, for it only retards the speed of a picture house bill.

The other holdover is Ben Blue, without his sailor quartet of last week. Mr. Blue came out this week dressed as a lounge around the ash cans. He was called "White Wing," but had no street cleaning uniform with him. Mr. Blue did an eccentric dance with a slow motion step added. He had better go back to his skating dance, and if out for real attention as a performing dancer, maybe an original step or two would be a large help. Blue did little Monday night, even with a lobster-scope playing on the slow motion bit.

Opening was the overture, "Dance of the Hours," followed by the News weekly, after which was a "Pompadour" song (Friml), with Kitty McLaughlin pleasingly singing it. The Strand's ballet chorus (worked once only this week) did an extremely well-staged grouped waltz in couples. It was better than they did last week in either of their two attempts. Mlle. Klemova and M. Daks did a double waltz number of no moment. They need something of distinction to bring them forward as ballet premiers.

After DePace and Blue, the Scotch finale, then the feature, "Up in Mabel's Room," followed by an organ solo (and fine) for the finale.

"Up in Mabel's Room" is a P. D. C., in at the Strand which holds the First National franchise. It's a light and foolish farce, not bad to gamble with around July 1, but meaning little for the regular season unless the farcical bedroom fun on the screen isn't as innate as it looks.

Sime.

MILLION DOLLAR (LOS ANGELES)

Los Angeles, June 24.
The Million Dollar advertised the opening of "Variety" as its world premiere. The picture did not have a special opening, screened early in the afternoon without any of the ceremony usual at this house. A well-balanced bill was presented.

Bakalainikoff, the new conductor, led the playing of "Raymond Overture" as his first number since he came back to this house. Indications are that he will be well-liked

and will add character to the house. Screen novelty, "Her Choice," followed. This was a British bit, not over 350 feet long. Husband and lover decide to fake shooting themselves to decide which one wife loves. On hearing the shots, butler breaks down door, wife enters, sees man dead, and in true "Passing Show" fashion, embraces butler. Audience thinks its serious till the denouement.

What was termed "a bit of variety entertainment" followed. Dave Murray was master of ceremonies. Introduced Margie May's Melody Maids, three girls in "two." Violin and voices were the harmony ensemble, with all attired in nice costumes. Good lighting effect.

Jean Middleton arrived next. Young girl in old-fashioned clothes, playing the violin to great reception. Plenty of stage presence and poise as well as easy to look at. Fine technique for a woman.

Dewey Leonard Johnson, colored singer, went over nicely with two songs. His stuff is a direct lift from George Dewey Washington, the Negro tenor, who played Loew's State a while ago for Fanchon and Marco. Not only is his name similar, but Johnson wore the same sort of a plug hat, patterned vest, pants slit at the bottom and no coat, with white shirt, that Washington has been using for a long time.

Full-stage then, with silver cye and circular stairs and Mr. and Mrs. David Murray doing a neat waltz, ballroom style. Act was pleasing, since this type is seldom seen around here. Mrs. Murray formerly Hilda Lee.

"Variety," the German picture, followed. Mack Sennett comedy "Hoboken to Hollywood," closed.

ORIENTAL (CHICAGO)

Chicago, June 24.
The familiar "success attracts success" is well exemplified by the constant improvement in the shows offered by Paul Ash and in the mounting grosses at the box office of this house. The theatre is doing practically capacity and some days squeezes in an extra performance. To do this they pare the running time to the core.

Yesterday, as an example the whole show consisted of the feature, Paul Ash, the organ solo and about four minutes of news reel confined exclusively to shots of the Eucharistic Congress. No comedies, short subjects nor overture.

Henri Keates started off, devoting his entire time to plugging "That's Why I Love You," supposed to have been written by Ash. Animated cartoons kidded the audience into singing, declaring that Keates had a \$100 wager with Ash that the customers wouldn't really sing a new song. The chorus was flashed about seven times, with the audience singing lustily.

Immediately following, the Ash jazziers were heard behind the curtain opening with the same number. They way they plug songs at the Oriental a showman would think the theatre was owned by the music publishers. They do everything except to sell copies in the aisles. In advancing the cause of another number later in the proceedings Ash gave a ballyhoo stating the composer was an ex-soldier who returned from France in a maimed condition, etc.

"Up in the Air" is the title of the presentation this week. It was a roof garden set, the band in the center on the flying stage, a staircase left leading up to a terrace above the band, where several persons sat at tables overlooking a bird's-eye view of the big city. A prop elevator shaft right, from which Ash emerged as if just coming up to the roof from the street.

At the start several couples were dancing with the rotund Johnny Perkins acting as floor man. He steps up to a couple and goes through the well-known ballroom pantomime of cautioning them to be a little less warm. This threatened to work up into a snappy piece of business, but the germ of the idea was not developed.

Johnny Perkins has become quite a large fav at the Oriental. He's been there six weeks, sings the output of tin pan alley with the sock and pep the jellybeans relish. Ash brought him in from the coast, where he previously appeared when the Granada in Frisco was Paul's hang out. Perkins has a good sense of clowning and in the exchange of cross-fire with the maestro gets across some man-sized giggles.

Other numbers had (Miss) Billye Adams, good looking blonde soprano, the new prima donna of the Ash stock, George Riley, also blonde, who sings pop songs, and Bennie Newahl, Hawaiian, appearing in balloon trousers and plays stringed instruments to the accompaniment of funny noises, a tattoo with his foot and odd mannerisms. George Riley is of the vaudeville team of Heller and Riley. Miss Heller is

temporarily out of the profession while studying vocal.

Incidental ballet work was woven in and out of the 40-minute session consumed by the stage band. This is produced by Sammy Gluck and adds a pretty touch to the tout ensemble of Louis McDermott's production.

The flying stage with the band moved forward and a platform from behind raised up on which a brief dance was performed by three figures, one in bronze and the other two in silver gilt. The bronze figure was Felecia Sorel (Mrs. Gluck), who has been at the house since its opening.

Dorothy Gish in "Neil Gwyn" was the feature.

Loop.

CAPITOL (NEW YORK)

New York, June 28.
A lot of marine scenes in the feature ("Road to Mandalay"), so they dressed up the supporting program with more sea subjects. The short subject (no comedy) is called "Heroes of the Sea" and is made up of scenes in the North Sea with the English trawler fleet carrying on in the face of wild weather.

All this material, and particularly the abundant melodramatics of the feature, is pretty violent; so, by the way of change of pace and variety, they staged a three-part episode called "Impressions of Mac-

Wowell," probably the most sentimental of the composers.

This began with Celia Turrell posed in a bower of roses, set into a transparency, singing "To a Wild Rose." The picture was pretty and the exquisite quality of the mezzo-soprano's voice brought out the full values of the song. Waldo Mayo, "concert master" (which appears to mean first violin), played "Long Ago," richly sentimental. "To a Water Lily" was the name of a simply set dance by Ruth Southgate, the dancer arising from a prop lily large enough to hold her, and doing a series of posing and steps.

Yasha Bunchuk, solo cellist, had a number all to himself. It might be a bit heavy for any audience but the hungry music fans that frequent the Capitol, but there it drew as much applause as is usually allotted to a star feature.

Three news reel organizations got an even break, Fox, Pathe and International getting about the same display, with Kinograms trailing with new views of Flyer Byrd's arrival in New York and his reception by President Coolidge. Fox contributed some magnificent views from the air of the Eucharist demonstration in Chicago, together with close-up shots of the final mass celebrated by Cardinal Bonzano, the Papal Legate.

Another fine bit of Fox was made up of close-up views of the King, the Queen and the Prince of Wales

at the Ascot meeting in England.

The real sensation of the subordinate program was the prolog of the feature, called "By the Old Moulmein Pagoda" (first line in the poem "On the Road to Mandalay"). This is a specialty dancing act, framed in a setting appropriate to the special subject, a Hindu shrine, with the Buddhist image, a girl, coming to life.

The Capitol ballet helps to dress the solo dance of Vlasta Maslova, Russian dancer. The dance finishes with the goddess climbing to her shrine, probably nine feet above the stage level, and doing a perfect "swan dive" into a catch by her man partner. On the basis of applause, this outdistanced anything in the performance.

LOEW'S STATE (BOSTON)

Farewell week of Philip Spitalny as guest conductor was an actual ovation, this Saturday night capacity house making a five-minute battle to stop the big picture to get his 10 jazz players to give another number. But Spitalny was too good a showman to put in an appearance before the screen and he also knew that whatever he did would be an anti-climax to the send-off he was given.

The surprise came in the fact that Spitalny did not use the boys in the pit for an introductory overture, this being due mainly to the length of the show, however, as this was the first week of the double picture summer policy. Spitalny worked from the stage entirely with his 12 Victor recording artists and his concluding number was worked into a scenic showing the players in a cycloramic Pullman speeding west to Cleveland. The encore to this was a series of screen slides giving his thanks in lyric form to the public, each lyric being accompanied by music of a farewell nature. He worked a feeder into these slides intimating that he would be sent back later provided Bostonians really would like to see a return engagement of himself and his jazz band.

The balance of the bill included Louise Loring, soprano; the Eddie Miller Duo and the Four Footloose Fools.

Pictures comprise a news reel, a two-reel comedy and a twin feature bill consisting of "Winning the Future" and "Brooding Eyes."

Libbey.

STATE (MINNEAPOLIS)

Minneapolis, June 24.
Every season for the past six F. & R. have staged a kiddie revue at their premier downtown house, the State, and not one has failed to attract big patronage.

The current revue, however, although inferior to several of its predecessors in quality of presentation, proved a box-office smash. It necessitated an extra supper performance every day throughout the entire week and gave the house its biggest seven days, perhaps, since the engagement of Gladys Gray in person more than a year ago.

When caught at the 6.40 p. m. performance the kiddies were accompanied only by the organ. The house did not squander many nickles on this act. There was an ordinary set, consisting principally of a back drop, to represent a blacksmith shop. The 12 children, evidently ranging in age from eight to 14, had no special costumes, and the one adult in the offering, a male singer, boasted a very ordinary voice. The outlay for the inexpensive set and the salaries could not have amounted to more than a bagatelle.

Yet there was no doubt the act was the draw, and it packed 'em in. What's more, if applause was any criterion, it pleased mightily. The kiddies are recruited locally; they are young, and the auditors are predisposed in their favor.

If presented in a more pretentious manner the act might cause those in front to be more critical. Anyway, what's the use of spending a lot of dough if you can satisfy your patrons without doing so? The management well might argue. Good exploitation—as was the case in this instance—is often worth more to a theatre than elaborateness of production.

As the curtain rose, the male singer, attired as a blacksmith, was at his forge, singing "The Village Blacksmith." For the wind-up of the song there was a sort of anvil chorus effect, in which the 12 kiddies joined. The children were grouped in a semi-circle, minstrel fashion, and one by one or two by two they came forward to do their stuff. They would be introduced by some such line as this: One of the kiddies—"John skipped school today." The male singer—"That's nothing. Jane and Esther skip rope every day." Whereupon two of the girls would break into a rope-skipping dance.

Several of the youngsters exhibited real talent and displayed showmanship worthy of their adult professional brethren. The best of the outfit were a young girl acrobatic

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"AT THE NIGHT CLUB" (40) Singing, Dancing, Music 40 Mins.; Full Stage (Special) Loew's State, Los Angeles

One of the most worthwhile presentations staged here in a long time was the "Night Club" idea that Fanchon and Marco put on at Loew's State. Everything about it was smoothly and excellently executed.

Full stage at rise of curtain with black cye as basis for set. On right an arched door, backed by drape from floor to fly gallery. On left canopied platform for orchestra. Girls and members of orchestra dancing. Rubie Wolf, master-of-ceremonies and leader, came down aisle in silk hat and coonskin coat. Coonskin a curiosity here and brought laughs.

Band into mean, lowdown number. Tommy Wonder, kid dancer, came out for a Russian number. The week before the Metropolitan, opposition house, featured Paul Haakon pretty heavy as a boy wonder. Tommy Wonder need not fear any other kid his size or weight. Stopped show.

Song and dance number followed. Rudy Denono, tenor, sang "Blue-bonnet," with 16 girls in nice costumes in a walk-through and kick number. Went over. Eunice Healy, little girl of 12 or so, kicked and toe danced through the turn.

Mack Johnson, tall and thin, performed one of those good goof slap shoe dances to returns. Wolf recited "Uncle Tom's Cabin," with orchestra playing cues with trick music.

Special number out of "Valencia," chorus dressed as Spanish boys and girls and hoofing prettily.

Nell Kelly walked down the aisle to sing and mug "What a Man," with Wolf trying hard to play "straight." Both got plenty of laughs on the song and the series of dances and encores that followed. This "Able's Irish Rose" team kept stopping the show.

Little Tom Wonder came out for a whirlwind rag doll dance, with the dummy tied to legs and hands. Got good mark for this one, too.

Finale a tribute to Luther Burbank with special song, "I Lay My Head in the Roses," sung by Denono with the girls in tasteful and exotic flower costumes.

Whole bill, with "Road to Mandalay" as feature picture, one of best since 1926 was only a phone number.

"DEMI TASSE REVUE" Singing, Dancing, Specialties 30 Mins.; Full Stage Granada, San Francisco

Now that vacation time is here it was but natural to expect the usual crop of "kiddies' revues." The public had a choice of three different local theatres.

The Granada labeled their youngsters "A Demi Tasse Revue." The majority of the performers were of the adolescent age, between 13 and 16, but none the less talented.

"The Demi Tasse Revue" was in-

troduced in song by Lionel Cole, warbling a special ditty and then taking over the baton of Don Wilkens, regular orchestra leader, and himself conducting for the youngsters.

The Granada's "kiddies" presented their offerings a la vaudeville with a special drop suggesting the proscenium arch of a variety house with card announcements on each side to herald each act.

"The Demi Tasse Revue" impressed more for its individual numbers than for its merit as an ensemble. The specialties were amazingly good. For instance, Lorraine McGee, singing "In My Gondola," had all the assurance of a seasoned performer. This kiddie (and that's all she was) milked the number dry of laughs.

Somewhere farther down came Helen Peigh, Irma Burwell and Meredith Nichols in a fast, peppy, acrobatic turn that won a rousing hand. In between were ensemble dance selections by the Hirsch-Arnold girls, passably pleasing. All of the girls were nearly full grown, or at least seemed so, and therefore didn't appeal from the kid angle.

Their "Forget Me Not Ballet" was an outstanding contribution. For a finale the entire company staged a military drill in toy soldier costumes. It was exceedingly well down. Also a drum corps of Chinese lads impressed. Rivera.

"BY THE OLD MOULMEIN PAGODA" Dance Prolog 6 Mins. Capitol, New York

Prolog to the feature, Metro-Goldwyn-Mayer's "Road to Mandalay," the title is the first line in Kipling's poem of the same name. At the rise of the curtain is disclosed the interior of a Hindu shrine, built in the interior of a native temple. Center is a pyramid nine or 10 feet high, with a Buddhist goddess posed, her back to the audience—a pretty picture to begin with.

Twelve priestesses enter for a slow Oriental dance, during which a white man in tattered garb slips in. The dancing girls veil their faces and hasten off, while the goddess, come to life, descends, does a dance with the man, making leaps into poses and spins into postures.

She slowly mounts the side steps back to her place before the shrine, while the 12 girls return for more active Oriental stepping.

At the finish the goddess, poised nine or 10 feet in the air at the edge of the platform, does a perfect, graceful swan dive into a pretty posture in her assistant's arms. The feat doesn't sound as sensational as it looks, but at the Capitol Monday afternoon it was a breath-take and brought a storm of applause.

The woman dancer is Vlasta Maslova, billed as "the famous Russian ballerina"; her assistant is Bayard Ruth, stalwart mate to so daring a leaper.

(Continued on page 18)

VAUDEVILLE REVIEWS

PALACE (St. Vaude)

The clan Rooney, back at the Palace for a repeat within five weeks, flanked by a coterie of assistants in a tabloid version of Pat and Marion's road musical, "Daughter of Rosie O'Grady," copped everything and walked away with the show Monday night. No set-up, either.

Klansmen attendance was in a minority, judging from the extent of handsclapping, which gained impetus when Pat walked on first. It continued more or less throughout the 35 minutes consumed by the offering.

With Harry Fox (New Acts) close runner-up and Frank Fay also a contender, in the sixth week of his double assignment as master of ceremonies and contributor of the closing single, it was an ideal warm-weather entertainment and one of the best routinized bills at the Palace in some time.

Fred and Hazel Gardner's Maniacs (New Acts) opened and projected pedigree dogs in new stunts, handled in a new and unusual way for this class of act and getting over neatly.

Paul Kirkland and Co., next, should also be remembered when the comedy medals are passed out. Paul, although featuring his ladder dancing, handled legitimately, got his laughs through his tissue juggling and clowning with his fem assistant in the chair-balancing bit. Another likable turn that went over big.

Edgar Bergen, assisted by Christine Chadwell (New Acts), held the troy with a ventriloquial novelty, "The Operation," also sold for good returns. Spotted next was Adele Verne, concert pianist, for a selection of numbers, in which "The Wind" and Beethoven's "Turkish Patrol" stood out particularly from a popularity angle with outfronters, although each selection practically brought an ovation for the pianist.

Chas Chase, pantomimic comic and stepper, proved another welcome rib-tickler with his grotesque get-up, freak stepping and fire-acting stunts.

Harry Fox (New Acts) and Beatrice Curtis got over to runner-up honors, closing the first half with as nifty songs, chatter and foolery as Fox has had in a long time, and which the Palace mob ate up. Fox played his routine legitimately, never once "cracking" for the "wise mob," which proves the worth of the turn.

Following Fox, Fay (who had announced Fox and his two precursors packing the usual essence of non-chalant comedy) and Harry joined forces for some more buffoonery, climaxed when Harry volunteered a dramatic sensation, which panicked Frank into announcing intermission. The real smash came after, when the Rooney-Pat, Sr. and Marion Bent-Rooney—scintillated throughout the tabloid, "Rosie O'Grady," with none of the trio attempting to come on or remain on longer than necessary, but giving way to their corps of dancers and specialists and seemingly bridging the latter's rest spots, but nevertheless the walkaway hit of the night.

Coming into vaudeville, Pat has retained most of those who stood out in his road musical, including Muriel Stryker, whose Oriental dance was a treat; Layman and Kling, whose whirlwind dancing stuff was in tempo creditably; Anita Nieto, contributing a likeable Spanish; Mildred Burns, too and taps, and Pat-Rooney's Club Orchestra, a lively combination chaperoned by Andy Byrne.

Pat, Sr., worked as enunciator for the specialists, did several styles of hoofing and led several of the 14 numbers constituting the tabloid musical. A hoopskirt number, "When Mother Was a Girl," led by Pat, brought on Miss Bent and the ensemble. A great entrance that brought big results. Young Pat was later introduced, and proved a chip off the old block as to footwork manipulation. The kid wowed 'em with a song and tap dance.

Pat, Sr., toward the close went into his "Daughter of Rosie O'Grady" and the eccentric waltz clog that sold him to vaudeville as a headline attraction years ago, and which will seemingly never die out. When Pat, Sr., packs away the dancing shoes, Pat, Jr., can perpetuate it, as demonstrated Monday night, when the youth followed his dad on through the same routine. The stunt proved a panic, and brought Marion on for a threesome with Pat and the boy.

With all on for "Rosie O'Grady's" a Charleston Lady, the act was brought to a finale with the snappiest dancing ensemble that has ever hit vaudeville.

The Rooneys in "Rosie O'Grady" is a certain smash for anybody's theatre, vaudeville or pictures.

Frank Fay closed with his single, with both Pat Rooneys working in at intervals. After Fay's opening song, young Pat came on to tell

Frank that his father sent him to help with a recitation. Frank, remembering Harry Fox's previous attempt, was cautious, but couldn't silence the kid. After hearing Fay query why his father had not allowed him to use it in their act, it brought a reply that "Dad didn't think it was good enough for our act," which precipitated prolonged howls.

Pat, Sr., then came on to annoy Fay further.

Bill Robinson, colored dancer, among the spectators, also came up to help Frank out, and after telling all Frank's answers, went into some legitimate hoofing. Fay held the fort for another song, and called it an evening. All of Fay's stuff was enjoyable, and went over big. Business good Monday night.

STATE (Vaude-Pets)

A pleasant enough show for any reasonable price and a bargain at the Loew scale.

This circuit still retains the strictly orthodox spirit and atmosphere of that disappearing manifestation so long and famously known as "vaudeville." Though the shows combine acts and pictures, there is more of the flavor of true vaudeville in a Loew theatre than anywhere else, in the opinion of this occasional visitor at theatres of this branch.

Unlike the tactics of the more snobbish line of houses, where stalling and clowning obtain, where "names" are sold too often, irrespective of entertainment values, where the performers seem more intent on making the audience work than on making the audience like it, a show at the State is a refreshing evening.

The acts seem to know what they're to do and they go right at it and do it. And when they finish doing it, another act comes on and does something—no sympathetic, sentimental buncombe; laughs where things are funny, only; applause when the seatholders are tickled or roused into enthusiasm, and not because of affiliations, associations, memories or hero-worship.

This week's bill runs on ball bearings, with variety, skill, talent, speed, and—yes—class.

Ritz Brothers, who bring with them something of a rep, came in on a welcome that was genuine. The nifty trio lashed into the original collegiate rah rah number for an opener, then ran a breathless pot-pourri of mad dancing and boyish burlesque. The white-and-red rose bit, which has served its several re-enlistments in the ranks of several theatrical armies, still yielded laughs. Following a furious dancing finish, an encore bit (by demand rather than by request) was a trifle stretched and petered into an anticlimax. But this outfit, next to closing, scored hard in all.

Hubert Kinney and Girls (5) with Tom Tucker, an active and hard-trying if occasionally affected and over-conspicuous pianist, seemed considerable over little when stripped down to actual stage importance, which left Kinney, himself, in his brief dancing specialty. He has a two-limb overhead kick that is a sweetie. The rest was neat and had the virtue of being swift, with five chorus girls around Kinney and attempting individual specialties. The costuming is a bit elaborate and the scenic surrounding somewhat extravagant.

Crafts and Sheehan, couple of well-dressed youths, with hokum sidewalk dialog and a song or two, worked easily and got howls. A trifle shy on consecutively interesting material, even for this audience with its established liking for gags and puns, this pair is probably not attaining the standard possible, but doing very well at that.

Mary and Ann Clark, a straight and eccentric, reminding somewhat of the Elinore Sisters of the pre-Sam Williams days, clicked on talk tuned to tastes not exacting or subtle. The finish was weak, with an abrupt split by the comic to bring on two stage hands who carry her off in that position. No foundation being laid for the bit, it didn't register to half its possibilities.

Abbey Sisters, three attractive brunettes who sing together, though their voices are too nearly alike for strong close harmony, showed three becoming costume sets and warbled a number of familiar ditties engagingly. Being spotted deuce here is no hardship, as at this show they went on after nine. But this combination is easily worth a stronger location on this circuit if position is a measure of merit.

Three Londons opened, two men and a girl dressed as a tramp on a trampoline. She drew some laughs on comedy bouncing and ludicrous noises. The blowoff is rather sensational, with the strong man suspended head down from a tall perch and the agile one going from the rubber to a pedestal to a somersault to a feet-in-hands hold and wide swing that stopped the show.

Ldit.

5TH AVE.

(Vaude-Pets)

Business is claimed to have been good here. Monday night the last show opened to light attendance, with stragglers continuing sometime after the vaudeville section started, but not in sufficient number to supply in total, but ordinary summer trade.

The bill was in the main made up of better class acts, but the routine was puzzling. Lillian Morton was next to closing with songs—in the shut spot came Pressler and Klaiss and as Miss Klaiss opens with two song numbers, the turn was placed at a disadvantage. The two-act is not one for the closing position and the likely explanation is one of the other acts declined the late position. Toto should have gotten the assignment instead of going on third or even Miss Morton.

Miss Morton annexed the evening's high score. She is one of the peppiest warblers extant and a corking single. There is nothing quite like her Yiddish number, and she sure can handle it. This clever girl seems just as good with dramatic song bits. For instance, coupling up "Lonesome Girl in Town" with Silm, a hero of "The Big Parade," is an excellent idea.

Toto has inserted considerable new matter in his "revue." It looked somewhat disconnected, but clown stuff always does. There are three men and one woman in support. They count principally in "the baby band," used at the finale. The "musicians" are supposed to be in high chairs, the bit being well worked up for comedy by Toto. The clown will leave for Berlin next month.

Mr. and Mrs. Norman Phillips and Norman, Jr., are using their former "family revue." The youngster is cute in a tux, with wise stuff at the start. The elders have their principal innings with a skit in between called "Careers." The last skit features the kid with rags and white poodle, "Pal." The dog whines when Junior plays the accordion, and it is a laugh.

Rubini and Rosa did well enough, second. The combination of violin and accordion has been successfully used by them for several seasons. The girl's vocal ballad duet is away too slow. "All Wrong" (New Acts) opened. Pressler and Klaiss could do little in the finale spot. Ibee.

BROADWAY

(Vaude-Pets)

Have they moved the old Twenty-third Street audience up to the Broadway? Monday night's customers were of the old Chelsea kind. They like their comedy loud, robust and then some. They have a slip-on-a-banana-peel sense of humor and they don't care how the fun-makers get results as long as they have horselap to haw-haw at.

Monday night the big laughs went to Herbert Faye and Co. of three who used burlesque talk bits for material (New Acts), and Jans and Whalen, who go out after laughs with hammer and tongs and bring them home.

The difference is that the latter team use legitimate methods and are ideal for this kind of an audience, while the former have nothing but raucous noise without any genuine knack of entertainment.

Moran and Fiso were another big laugh, while Flo Lewis and her pianist slipped by, but not much more. Miss Lewis was probably not rough enough in her approach, while the other laugh makers were. Anyhow, it was a comedy bill and that's what the customers came in for.

El Rey Sisters, roller skaters, opened neatly. These two girls have worked a bit of novelty into their specialty. Between numbers, they retire to a cabinet dressing room, open to the view of the audience, and make their quick costume changes with the aid of a maid. For a team of the kind, they dress remarkably well with fairly elaborate changes considering the speed, all of them—four in number—attractive and in good taste. The work on the rollers is interesting, with a good finish in a Charleston dance.

Miss Lewis had partly herself to blame for the cool attitude of the crowd. She used up 25 minutes, too much for her sort of clowning. It runs talk and number, piano solo by accompanist while she changes and then more talk and a number. The routine is short on speed, doesn't knit and on this occasion didn't get over, although there are neat bits of Sis Hopkins-like comedy that should score if they got the right degree of emphasis. Her final number, "Why Did I Leave Wisconsin," must have taken eight minutes with incidental business and building up, and it dragged as so long a session will.

"Berlin vs. Liszt" is short on substance. When you strip it of its unnecessary business it comes out as a violinist's specialty mingling classic music and jazz. To get this kernel of meat they have to use five people, to work up an idea that is light. In substance it consists of a young musician trying to choose between a career among the masters and a profitable engagement with a jazz orchestra. In opposite cab-lets are two men made up, one as

Liszt, the other as Irving Berlin. Two girls argue in crude verse for one side and the other with the effigies in the cabinets taking part. The musician—he is Alex. Hyde—gives it up, calls upon the audience to decide by its applause and then goes into a cycle of both kinds of music.

For a finish the two girls sing, one straight song and the other a jazzed version of the same composition, with the violinist playing a "classical jazz" rendition. The planting of the idea, before Hyde went into his playing, occupied six or seven minutes, and more time was wasted in talk at intervals up to the finish. Acrobats are not the only performers who can be restrained from talking only by force, it seems.

Jans and Whalen whammed them, with their vociferous sidewalk conversation at the start and from their entrance to the finish, they never for a moment lost touch. This pair have real comedy method. They get results from their speed and swift change of approach from sidewalk exchange that is funny, to nut stuff, to an absurd song with uke accompaniment by one while the other does a snappy series of stepping, they keep the top spinning and get away promptly while they're going at their best. A simple bit for a curtain had them sitting chatting at ease while the orchestra played a popular number, at their request, while the audience wondered what they would do next. They merely said "Thanks" to the conductor and departed.

Parker and Babb (New Acts). Ray and Harrison out of this show.

AMERICAN

(Vaude-Pets)

Another big time bill and feature picture at small time prices on top the American Roof the first half of the current week. The bill, an 8-act blend, is one of the happiest combinations dished up to the roof patrons this season and could move intact into the ritziest of the straight vaudeville houses. Nothing tricky about it, only all of the eight acts, except a couple of new ones, have played big time. Now they are off the diet.

Chandon Trio, one of the prettiest and artistic of the aerial acts, two men and a woman, opened breezily, followed by Joe and Art Humby, a couple of show stopping deuce hoofers. The boys make a neat and prepossessing appearance. They hoofed to heavy applause.

Morton and Brower (New Acts), a two-man comedy pair, sowed them, third. The Four Madcaps, three girls and a man in a dancing act, closed the first half. All four can buck and execute real wings, also triple time taps. In addition, one girl turns in an acrobatic toe dance that is not to be dismissed lightly. The man is an excellent all-around dancer. The costumes are bright and pretty and the turn holds real merit with little or no attempt at "selling." Even the name is misleading and builds up expectations of an English ballet routine.

After intermission Helen Eley (New Acts), a real big league singing comedienne with unusually good bright material, whammed them, assisted by a male pianist who cops the pale blue pajamas for falling to do a piano solo. That alone stamps Miss Eley as knowing her onions. She is a flaming flamboyant blonde with oceans of stuff.

Faber and Wales next bowled them with a meritorious crossfire turn founded on the old, but always welcome, flirtation idea. The girl is a looker with an armful of s. a. and the male a competent w. a. cracking comic. They didn't miss a point and closed with a likeable bit, in which he turns in some very funny nugging when his lips work longingly as she coos a pop song right under his beizer. They could have stayed on all night. She made a change from fetching street attire to a French abbreviated dress which was used for more funny crossfire. Both are clever.

Fields and Pink moved in to a homer in the next to closing spot. Max Fields is a veteran Hebe comic and just right for vaudeville. The material, while familiar, is sold for 100 per cent. They cross-fired, sang and gagged to an impressive total.

Balassis Trio, two male hand-to-hand balancers with a girl assistant, closed. This act played the Palace not so long ago, and has lost nothing in the transition. The males feature springboard stunts to head-to-head and a ten-finger lift and hand stand from an apparatus, by the tall top mounter.

A corking bill.

Con.

FILM HOUSE REVIEWS

(Continued from page 17)

dancer; a pretty, personable little miss, perhaps 12 years old, who came down into the audience and sang "Gimme a Kiss" to embarrassed male patrons on the front row aisles (yes, this was typical of the offering's ingenuity and originality); a pair of sister dancers, and a tiny young man of Irish extraction, who sang jazz song ditties with commendable assurance and ability.

For a wind-up the children and male singer participate in a Charleston wedding song and dance.

After the revue came the feature photoplay, "Rolling Home," which seemed to please, and then, to get the turnover, the revue was put on again. If you wanted to catch the balance of the show, providing you came in at the start of the revue, you had to sit through the revue again. The overture, news weekly and comedy completed the program.

The revue will tour 20 of the leading F. & R. houses throughout the Northwest for the balance of the summer. Director Murphy of the State, who has staged all six of the middle revues, selects his performers from the pick of local talent. That he is a good picker is evidenced by the fact that more than 30 of the youngsters have graduated from the revues into Broadway shows, vaudeville and pictures. Marion Nixon, who played the feminine lead opposite Reginald Denny in "Rolling Home," the feature photoplay, was one of Mr. Murphy's discoveries.

RIALTO (NEW YORK)

New York, June 27.

With a long running feature, "Variety," this week starting on a six weeks' trip at the house, the Rialto appeared to have cut down the running time of the performance, getting it well under two hours. Of this "Variety" used up 92 minutes.

The show started with a "Martha" overture, well played. It ran into the News Weekly, with Fox represented by four and Pathe two, then going direct into the brief prolog for "Variety."

The prison scene was the prolog's setting upon a dimly lighted stage, with Caesar Nesi as a prisoner with soliloquy and song, into which was woven a shadowy dance by Glenn Elynn behind a scrim, the girl dancing nicely as she came into the light.

Show seemed sufficient and well handled, considering the minute stage space here.

"Variety" as a picture received the unusual applause at its finale. Capacity at 3:30 Sunday afternoon, a fine day.

Rialto utilizes its entire front for a large "Variety" banner strung across the theatre, above the entrance almost to the roof. Very effective for the corner of Seventh avenue and 42nd street which means the 42nd street corner of Broadway.

RIVOLI (NEW YORK)

New York, June 28.

"Circus Week" at the Rivoli. Judging from the audience reaction the first three days of this week it is a flop as far as New York is concerned.

Too late in the year for circus stuff on the Main Stem. The time for that sort of entertainment is in March when the big circuses come in. Then it would have had a chance. Possibly for the smaller cities along the circuit it will do better than on Broadway.

The opening for this house was changed to Saturday last week, and on that day there was around \$5,000 for the program offered. Sunday, however, dropped to \$3,390, about \$1,500 under the average Sunday at the Rivoli. Monday night the balcony failed to hold more than 200 people, while downstairs was not capacity.

The "Circus Week" presentation runs 59 minutes, and is the only thing on the bill in addition to the feature. It was staged by Frank Cambria. Listed among the performers are Franklyn D'Amore, Six Hassans, Carlos Dog and Pony Circus, Alfred Latell, Dan Holt, Foster and Peggy, Spencer and Beach, Tom Campbell, Allan Raymond and a pony ballet of six. This totals 23 people, four ponies, two mules and a couple of dogs.

The show as laid out failed to show speed Monday night after it had been running for three days. The opening is in "one," the exterior of the Big Top, with a Barker making a spiel.

A burlesque strong-man act opens after the typical circus band has been blaring away for a few minutes. The opening act is Foster and his dog Peggy. Clever for the kiddies and quite interesting, but too long.

Going to full stage for the interior of the tent there is a ballet number, with the six girls representing two teams of ponies, each handled by a driver. Then a burlesque adagio, followed by a song by the singing ringmaster, Allan Raymond. A comedy acrobatic turn follows, and then Carlos' Circus, with the usual stunts trying to ride the mules for comedy.

This closes the first full-stage period. Back in "one," Alfred Latell does his usual "Tige," the dog, and was the first real laugh of the show. Latell walked away with the applause honors up to this point. A hand-to-hand balancing and acrobatic turn followed and then gave way to a full-stage effect of six elephants, the best bit of scenic work in the presentation. This brought

(Continued on page 27)

HARRY FOX
Assisted by Beatrice Curtis
"The Bee and the Fox"
18 Mins.; Three
Palace (St. Vaude)

Harry Fox is back in vaudeville after a season's absence, also reunited with his wife, Beatrice Curtis, in chatter credited to William Collier and some songs and dances. Harry Gray is at the piano.

Fox sauntered on No. 6 to one of the big receptions of the evening Monday night and went into his apartment a "robin" song with Harry working in the whistle when opportunity presented and it did.

Miss Curtis emerged from left wing and after some remarks directed back stage, went into repartee with Harry anent being invited to walk home from an auto ride. Collier's sardonic humor was in evidence here with the couple handling it for top value, then into a duet "We Should Get Together" for an ease-off with Miss Curtis back for a solo and a Charleston.

Fox returned for his "Towel" song (from "Scandals") flanked by a sextet of ancient chorines which probably were the same "girls" Fox utilized in his scrubwomen beauty pageant number in one of his previous acts. This bit wowed them and stopped everything until Harry brought back "the girls" for another round.

The act is an unquestionable smash. Fox saunters throughout in likeable manner. Miss Curtis looks charming and dances well. The chatter is breezy and the songs well spotted.

No trouble for this one to hold a good spot in either vaudeville or the picture houses. A real act.
Edbs.

PARKER and BABB
Dance Production with Philippine Sextet
14 Mins.; Full Stage
Broadway (V.-P.)

Both principals have figured in other combinations. This one is a dandy. The six Filipino musicians all play what probably are the native equivalent of ukelele and guitar with another instrument between a cello and a bass viol in size but with strings that are picked.

Both dancers, man and woman, are splendid in their work. The girl has two especially effective numbers, a fast Argentine with her partner, and a solo dance in character of "Kiki" in the play of that name, finishing with a bit of wild tumbling in a series of feats resembling partly what gymnasts call a rip-up, and something like an "Arab" if you can imagine an "Arab" done by a dancer rolling on the ground.

The man contributes a splendid number, not noted before. It might be described as "jazz legmania," involving as it does high kicks and novel leaping twists.

The six Filipinos just dress up the presentation, filling out the picture and also filling in the pauses between dance numbers. For a finish the principal pair do what they call "the camel step" in a song explanation, in which the orchestra joins in grotesque comedy contortions. The finale is not worthy of the rest of the routine.

WM. EDMUNDS and CO. (1)
"Mossie" (8kit)
21 Mins.; One
56th St.

Several years ago William Edmunds did "Peg O' My Sole," a little skit with a setting and a comedy tug at the heartstrings. In this new act he has a young woman and the piece de resistance is the comedy foil of Edmunds as the "wop" instructor, the finish having him doing several falls as he teaches the girl the tango.

The Co.'s best moments are when doing straight kicks in the closing period.

Edmunds keeps the laughs going for the most part and in the neighborhood his falls can't miss.
Mark.

FREEHAND BROS. (3)
Perch and Head Balancing
8 Mins.; Full
American, Chicago (V.-P.)

Nice turn for the intermediate time. Three neat appearing boys in white blouses and black trousers seamed with a wide satin stripe and belted with satin sashes. Routinely smoothly and impressive from the audience standpoint, although plenty of acts in vaudeville do more or less the same stuff.

For a wind-up two of the boys do feats of equilibrium on a pole in a belt support by the understander. Flashy, and gave the boys a strong curtain.

JOHNS HOPKINS' COLLEGIANS
20 Mins.; Full Stage
Century, Baltimore (Picts.)

The collegiate trend to jazz finds Hopkins right in step. Enoch Light rounded up about a dozen fellow J. H. U. syncopators, and they broke into the big picture time at the Century here, holding over.

The orchestra is unique among jazz organizations, running more to vaudeville than its competitors. It is full of tricks.

The boys enter from the front of the house in street costume and stroll nonchalantly down the aisles. They assemble before the curtain in "one" and pull a comedy effect when a member is found missing.

The boys exit to wings and are next in full stage, grouped with instruments and dressed in blue and orange striped blazers—(Hopkins colors).

For the second week they did "Valencia," "Deep Henderson," "Lonesome and Sorry" and "No Foolin'." Solo and ensemble vocalizing and a step or two.

A feature used for both weeks, was the burlesque recital of "Shooting of Dan McGrew," delivered by the troupe's comic, Bill Rodgers, with orchestral and prop effects. The stunt was highly effective.

The act has an effective finale in "Animal Crackers." A cut out drop in "one" represented an animal cage and the number was vocalized comically to good effect.

The act should prove excellent picture material. Its tricks left it out of the usual run and with a week or so of breaking in, it should be running smoothly.

William Morris is booking the act. Tivoli, Washington, current.
Braubrook.

DUNN and LA MARR

Skit
9 Mins.; One to Two (Special)
Academy, Chicago (V.-P.)

Highlight of Academy last half bill comedy way out of line with what Academy patrons relish, but team managed to get quite a break.

Opens before drapes in "one" with man and girl entering opposite and sitting on same bench. Both are waiting for dates, but not each other. Recognition follows, and the man proposes.

Lights out. Action jumps to breakfast room set for a newlywed argument about cold toast and neglected wifery. Spiff ends with a big "back to mother" boohoo by girl.

Lights out again, and team before the drapes, revealing the previous skit as an "if" clause. Act closes with the girl turning him down flat.

Girl nifty looker and no mean laugh as a young wife. Team sings at intervals, with the man soloing at one point. Vocal work passable.

Real merit in comedy around aged plot.
Ready for better dates. Hal.

"ALL WRONG" (4)
Comedy Acrobatics and Dancing
11 Mins.; Full Stage
Fifth Ave. (V.-P.)

A very odd combination. Two men of eccentric type doing phoney acrobatics and a dance couple who have no connection with the other duo.

After a pantomimic comedy bit in "one," the act goes into full stage, with the dance team offering a fair fandango. The two boxers crash into the studio and chase the hoofers. They went into a hand-to-hand routine of missed stunts that had them on the floor half the time. The top mounster's foot was sometimes in the understander's pockets or the top of his trousers. It was hoked up very well, however.

The acrobats also counted a bit later with a burlesque adagio number, the dancers not in it, particularly. Opening the show the turn got across on the strength of the work by the comic acrobats. Ibes.

VAN BUREN and GUYMAN

Guitar
7 Mins.; One
Academy, Chicago (V.-P.)

Lobby photos say this male team is recently of radio. So or otherwise, the boys need a course in showmanship.

With entrance music omitted, they walked out as if doing a death prance, so quiet was the house. Dressed in dark trousers and white shirts, with Hawaiian garlands around their necks. Started with Hawaiian and pop duo work, adding some pretty vocal accompaniment now and then.

Exit of one left the other to solo "Rosary," which drew best. Other returned to help out on a pop song finish.

Concluding, the boys got up and ran off the stage. Plenty of room for improvement.
Hal.

ORIOLE ORCHESTRA (15)

Orchestra
27 Mins.; Full Stage
Palace, Chicago (St. Vaude)

This orchestra's reputation, fading of late because of the musicians' leisurely existence in the Edgewater Beach hotel, will undoubtedly brighten quite a few degrees after the Palace engagement. Playing as they haven't played for months, the 15 men went on a musical rampage that literally bowled customers over right and left.

What these boys do to a typical pop number is uncanny. They imbue it in a network of the most complicated arrangements imaginable, but never do they bury it. At all times the true melody is evident.

Dressed in grey flannel suits and seated in terraced order, the orchestra put up a nifty front, with Dan Russo directing and Ted Florito at the piano beside him. As all in the aggregation are versatile musicians and are wont to double considerably, the instrument racks made a formidable array.

First was a paraphrase of "Talking to the Moon," wherein the dance tempo was disregarded for a classical essence. Extremely complicated but sweet as honey. A straight pop number followed, and then Mark Fisher, singing banjoist, made himself known with renditions of "If You Miss Me as I Miss You," accompanied by the orchestra.

Fisher was a feature of the band at the hotel, and he works on the stage like a native. Before the program was completed he had also sensationalized himself with comic presentations of "Horses" and "Winegar Winks," lining up as a valuable asset to the band.

Another soloist in the outfit is Frank Papile, accordionist, who had a medley for the occasion which paralyzed the act temporarily, so great was his ovation.

Closing the act proper was a medley of Russo-Florito compositions, all hits in their own names and recognized with bursts of applause by the audience. Announcing this offering, the modest Russo identified the compositions as exclusive creations by Florito.

There are five numbers in the routine, consuming 27 minutes. At the opening appearance here the orchestra was forced to take four encores, and ran out of cards used to announce the numbers.

Acclimated to the stage and presenting a quality program hard to equal, the orchestra is an ace-high attraction. Their routine includes numbers to suit every musical taste, and can't fail to please either as a dance orchestra or stage attraction.
Hal.

BURNETT and CLARK

Comedy
15 Mins.; One
American, Chicago (V.-P.)

Sonny Burnett, formerly with Earl Faber and last season featured in a Maury Greenwald sketch with music, has teamed with a young woman named Clark.

It's a hodge-podge of nutty stuff with Sonny in over-size pants and coat, plug hat and carmined nose. He enters chatting goofily half to himself and half to the audience.

Miss Clark in rompers attracts attention in the wings and is dragged out. Sonny introduces her as his youngest offspring and there is a lot of giggles obtained from the exchange.

Later Miss Clark reappears in tights overhung by rhinestone fringe which sends the comic into a fit. Much rolling about the stage and nutting along this lazy mode of working. Sonny brings on a rocking chair and fans himself as he chats intimately with the customers. (Something in this bit for Dr. Rockwell to notice.)

Takes easy rating as a good next to closing hoke team. Loop.

GARDNER'S MANIACS

Novelty Act
15 Mins.; Full (Special)
Palace (St. Vaude)

This is an animal act, dogs, projected by Fred and Hazel Gardner deserving recognition above the ordinary for the double barreled reason that they have striven for novelty in presentation and have a good set of trained canines with which to manipulate.

The dogs are rated as pedigreed bulls and terriers. They are thoroughbreds also as performers especially the white terrier that leaps in air and hangs on to traapeze with teeth grip. This stunt is the outstander and clicked heavy although some of the precursors got their share of well deserved applause.

Made a corking opener for this bill and class enough for anywhere.
Edbs.

HELEN ELEY (1)

Singing Comedienne
14 Mins.; One
American Roof (V.-P.)

Helen Eley, dazzling good looking plump blonde, has been around before between musical comedy engagements, but her current routine of special songs sound brand new and may have been written by her unprogrammed pianist.

The girl opens with an introduction song that establishes her legit engagements, and then gets right down to tacks with "June Brings the Roses for You But May Fever for Me," a well written lyric with a bit of monolog in it in which she imitates a hay feverite buying a ticket to Mamaroneck.

Her next is a sure fire song recitation, "Jim," that could serve as an object lesson for some of the sloppy lyric writers. In it she tells of winning the richest man in town but can't go through with it and decides to marry Jim, the poorest man in town, whom she really loves.

"Men, Men, Men," her next, was another pip. It is a sophisticated treatment of what she had on the males. Some of the lines were snappy but clever. One bon mot was about being off architects. She had met one but his plans were awful. "Waiting on the Corner," an excellent ballad, gave her an opportunity for some vocal pyrotechnics that rounded out a fine repertoire.

Miss Eley has everything, looks, voice and material. She's a bet for the picture houses as well as productions.
Com.

BILLY GROSS and CO. (4)

Musical Tab
15 Mins.; Full (Spec.)
American, Chicago (V.-P.)

Just why this Nat Haines act was revived with a new cast is hard to explain. Nat Haines has played everything the Association has and a second-rate imitation of the original is not going to help the vaudeville houses, particularly not in summer when things are tough enough.

Billy Gross is an old-time Dutch comic and an unsuccessful imitator of Haines. He uses the gray derby and cutaway and all of the little stock mannerisms Haines incorporated in the turn. It is not alone by comparison that Gross suffers, as his three assistants impressed more than he did.

Half the punch of the original act has been lost by the omission of a fifth character. That was a beautiful vamp in the original and without her there is a noticeable gap.

The juvenile and ingenue appear to be a couple from the tabloid field. They have the pretty-good-but-something-lacking quality usually found among the tabs.

Billy Gross and Co. will find it difficult to deliver in the better houses for the outstandingly sufficient reason that Billy Gross is not cast in a part he can handle. Mugging can not pass for humor in these days. Loop.

MORTON and BROWER

Comedy Talk, Songs, Dances
16 Mins.; One
American Roof (V.-P.)

Bill Morton and George Brower comprise this combination which seems destined for the heights. Both are excellent performers and versatile.

One does a "dope," the other a "boob." The latter is facile at mugging and gets a laugh any time with expression. His partner feeds him the highfown and far fetched dope stuff that Lew Kelly popularized some years ago.

The material can stand some revision but is in the main original. In addition the pair dance and inject comedy into a near routine of tap dancing, also sing well, having voices that blend perfectly. The "dope" is inclined to overdo the dead pan thing, and to stick to a monotone in delivery to keep in character. Otherwise the act is neighborhood proof.

They could step into a production as is and probably will. Com.

BURNS and McINTYRE

Songs
14 Mins.; One
American Roof (V.-P.)

Mixed team at piano, of nice appearance and with above-average lyric voices. His tenor handles lyrics O. K.; ditto for her soprano. She switches to piano accompaniment on occasion.

Songs are a mixture of pops, standard and production, making for a distinguishing change of pace. She handles "Indian Love Call" in nice style and they double-off with "Rose-Marie."

Engaging pair and satisfactory doucers for the grade. Abil.

"A MINIATURE REVUE" (9)

16 Mins.; Full Stage
Wardman Park, Washington (Picts.)

Washington, June 29.
Whenever one of the local houses wants something worth while to fill in for a cancellation or as a straight booking, Father Hurney and his St. Patrick Players are sought out. Now they come forward and do one on their own, and, along with the Moving Picture Guild, a new undertaking here that has seemingly found a way to put across this small theatre, they are standing on their own, outside of the annual production.

There is no denying the group is the cleverest lot of amateurs gathered together in any man's town. The offering the current week consists of nine numbers, with each scoring solidly.

Mary Deery did well with her clog and newsboy number; Estelle Murray, the feminine star, scored with her songs; Royal Foster, first with the song, "The Wigwam," and later with the Apache dance with Miss Murray, establishes his worth as a dancing comedian. The original finish of the Apache dance, when with the girl in a faint he throws her out the window and brushes off his hands, brought big returns.

Mention must be made of Elizabeth Gorman, sister of Margaret, the first winner of the Atlantic City pageant, and Orme Libbey in their waltz. Libbey was recently caught at the downtown Rialto, and the then favorable impression was further enhanced in his current appearance.

Father Hurney has a combination here that will stand up anywhere.
Meakin.

EDGAR BERGEN and CO. (1)

Ventriloquist Novelty
15 Mins.; One and Three (Special)
Palace (St. Vaude)

Edgar Bergen, ventriloquist, is the latest of the cult to figure a production built up for his voice throwing demonstration. In fact Bergen may be credited with having outdistanced many in weaving a comedy of logical plot and plenty of entertainment in this two scene episode which he has labelled "The Operation." Christine Caldwell, as the charming nurse, comprises the support.

The mixed team are strolling through a parkway in opposite directions at the opening. Their attention is arrested by moaning sounds from a bench. Investigation reveals a boy dummy. He is ill and says he's a newsboy and an orphan. The couple take him to the man's office, who happens to be a physician.

The change shows the operating room and a three cornered comedy conversation anent the impending operation is carried on with the dummy allowed the usual laugh-getting wisecracks. The comedy is brisk throughout with an essence of romance teased in at the finish with the couple becoming engaged and retaining the "dummy" for an office boy.

Neatly set and well manipulated it clicked heavy here in the tray. Set for either vaudeville or certain picture houses.
Edbs.

HERBERT FAYE and Co. (3)

Comedy Talk, Song and Dance.
16 Mins.; One
Broadway (V.-P.)

Herbert Faye furnishes the comedy, in Hebrew dialect, with a straight man to feed him. The talk is hokum taken from burlesque, or in the burlesque "bit" style at any rate.

Two girls figure in the developments in a haphazard way and also according to the burlesque model. They are first introduced in a street flirtation episode along the time honored lines. Later on they also feed the comedian in love making business. Faye can dance, but for some reason, only does a brief step or two.

Three or four songs, none sufficiently striking to remain in memory and for the finish all four go in for pretty strong harmony, Faye providing the bass. The individual solos gone before hadn't promised much in voice quality but the harmony caught the house and brought them back.

Faye grabbed the opportunity to introduce his Co. as Bert Morrissey (or maybe it was Morrison). (Miss) Bobby Brown and Flo Olney (or that's what is sounded like). The billing was simply "Herbert Faye and Co."

Faye seems to be young and determined. He hasn't found his right specialty line yet. This is just a casual try in that direction.

3 KINCAID RADIOETTES KILLED; 3 ALSO HURT IN AUTO ACCIDENT

Mrs. F. R. Kincaid, Harry Dodson and Bert Brown Dead—F. B. Kincaid, Ellis T. Thurman and Dorothy Kay Were Seriously Injured

Modesto, Cal., June 29.

Mrs. F. B. Kincaid, Harry Dodson and Bert Brown were killed, while F. B. Kincaid, Ellis T. Thurman and Dorothy Kay, all members of Kincaid's Radioettes (Ass'n act) were seriously injured when the car in which they were driving from Stockton to Fresno turned over twice on the state highway, two miles south of here, June 28.

A blowout, while the car was moving at a high rate of speed, was the cause of the car turning over. Kincaid, manager of the act, was driving.

Mrs. Kincaid and Dodson were thrown 50 feet from the car, died instantly. Brown was rushed to the Robinson Hospital here where he expired on the operating table.

A second car, containing three other members of the troupe was traveling a short distance behind. Aided by other machines, they brought the injured to the hospital here.

Miss Kay suffered lacerations and bruises, while Kincaid and Thurman were under X-ray observation where it was found that the latter suffered a fractured skull, broken ribs and lacerations.

All of the occupants except Kincaid were asleep at the time of the accident. Lou Newcomb, manager of the Modesto, took charge of the rescue work and the affairs of the company.

Services for Mrs. Kincaid, Brown and Dodson were held at the Modesto Mortuary.

Los Angeles, June 29.

Mabelle Russell, of the ill-fated Kincaid Radioettes troupe, arrived at the White theatre, Fresno, and knew nothing of the accident. She arrived from Stockton by train. When informed by the management what had happened, she decided to do a single act in place of the big turn.

It is the first time Miss Russell attempted a single endeavor. Last Sunday the unit of which the Kincaid Radioettes was a member left San Jose. Mabel Hollis and her Metropolitan Seven, replaced them for the balance of the route.

EYE TROUBLE STOPS EVA TANGUAY AT A. C.

Although Eva Tanguay was prepared to oblige as the special fortnight's opening attraction at the new Club Francis Renault, Atlantic City, she could not go through with it, owing to eye trouble. Miss Tanguay had cancelled California railway booking until the optical complications prevented the engagement.

The Renault cafe now holds the Glorias and their Coral Gables revue, and the Music Weavers (band) plus the female impersonator.

Renault left the Beaux Arts, Atlantic City, because of objections to Evelyn Nesbit, who was booked in on top of the personator.

RUSSELL MACK'S SINGLE

Russell Mack has given up his flash act idea and will shortly return to vaudeville in a singing and talking single, carrying his own piano accompanist.

Mack will turn to the legit in the early fall with "Lonely Wives," in which he will figure as star-producer.

RUTH CHATTERTON'S 2D

Ruth Chatterton has scrapped her former vaude tabloid and is rehearsing a new one, "The Sacrifice," by Vincent Lawrence, to open at the Orpheum, Los Angeles, July 4. Ralph Forbes will appear in her support.

EMILY STEVEN'S PLAYLET

Emily Stevens, from legit, will shortly evade vaudeville under direction of Al Lewis. Her playlet will be "Are You Insured?"

The support will comprise William E. Morris and Erin O'Brien.

SWIFT-RAND PARTED AFTER ONE SHOWING

Miscues at Proctor's, Mt. Vernon, Brought Down Curtain Prematurely

The recently formed vaude partnership between Thomas F. Swift (formerly Swift and Kelly) and Beatrice Rand dissolved after one performance.

The dissolution, although reported friendly is said to have been precipitated by the closing of their new act, "Danny Boy" after one performance at Proctor's, Mt. Vernon, N. Y., two weeks ago.

Reasons leading up to the closing are given in several versions. Outfronters claim the act was far from ready. Swift claims the trouble was due to miscues from back stage while the couple were on.

The piece was a flashback affair that was trying at this house without its regular equipment or stage manager to handle cues and effects.

Swift said that the first cue was for a blackout and the second for curtain. A mixup in signals confused the stage crew which brought down the curtain prematurely.

Miss Rand may go into "Americana," the revue Richard Herndon is shaping for the Belmont with William Collier starred.

Swift states he will revive the act with another partner.

IRVING TISHMAN MUST STAY IN AUSTRALIA

Chicago, June 29.

Another man without a country?

When Irving Tishman secured an Australian route for his Imperial Midgets he accompanied the act to Australia on a visit. When deciding to come home he was balked.

Williamson and Tate informed him that inasmuch as the contract called for a general manager and as he was evidently "it" he must remain with the midgets in Australia or the route would be cancelled. And as further inducement to his sojourn in the foreign land they promised him arrest for breach of contract if he decided to leave.

It leaves three more months of Australian climate for Tishman.

Wayburn's Dance Recital

Ned Wayburn's annual dance recitals with the advanced pupils of his schools, besides some of graduates taking part, will be held in Town Hall on West 43rd street, New York, July 1-3, with a matinee also on Saturday.

A price scale for the night performances has been set at \$2.75 top.

DOOLEYS IN PRESENTATIONS

Los Angeles, June 29.

Fanchon and Marco have booked Bill and Jed Dooley to appear in picture house presentations playing West Coast Theatres.

Both have been given a 10-week contract, each to appear in their own act.

"Light Wines and Beer" Skit

An abbreviated version of the late Aaron Hoffman's farce "Light Wines and Beer" is being readied for vaudeville by Al Lewis. Lew Welch and George Eickel will head the cast of 15.

The piece in elongated form served as a starring vehicle for Kolb and Dill on the Pacific Coast under the title of "The Good Old Days."

Vaude's Oldest Playlet?

"The End of the World," the Aaron Hoffman skit, may hold the world's record for longevity as a vaudeville playlet. The piece, projected by Sam Leibert and Company, is rounding out its 20th year in vaudeville, currently rotating over the Loew Circuit.

It was originally brought out by Alexander Carr in "Wine, Women and Song" at the Circle, New York, later played in vaudeville by Carr and divers other vaudevillians.

It's remarkable record has dubbed it the "Able's Irish Rose" of vaudeville.

Dispute Priority and Claim to 'Niagara Falls' 'Gag'

Kendler & Goldstein, attorneys for Paul Gerard Smith have informed Lyle Andrews, manager of the Vanderbilt theatre, and Lew Fields, a producer of "The Girl Friend," that they will hold both to a full legal accountability for the use of the "Niagara Falls gag" which Eva Puck and Sammy White are using in the production.

The attorneys pointed out that Puck and White were restricted from using the gag in vaudeville on several occasions and that they thought the legitimate managers should see that its use as part of the show is discontinued.

Lew Fields stated that the gag was an aged one and he would fight the matter, bringing Sam Bernard, Joe Weber and a host of other old timers in show business into court to prove its age and general usage prior to the time that Smith incorporated it in "The Greenwich Village Follies," where it was originally used by Puck and White.

Paul G. Smith Back; Had Tilt with Keaton

Los Angeles, June 29.

Paul Gerard Smith and Buster Keaton have come to a parting of the ways and Smith is motoring back to New York from Cottage Grove, Ore., where he quit the comedian's unit which was making "The General."

Smith came to the coast last winter and was with Keaton through "Battling Buttrick." He was prevailed on to remain for the second picture, but while on location a rift occurred.

Joffries-Sharkey in N. Y.

Jim Joffries and Tom Sharkey, now touring the Loew Circuit, will make their metropolitan debut at Loew's State week of July 12.

It marks their first eastern appearance in 17 years. The act has been a draw at Buffalo, Newark and Boston for the Loew Circuit.

TOM MIX SAW RAQUEL MELLER; DIDN'T KNOW WHAT SHE DID

World's Greatest "Western" Star Paid \$27.50 and Had Wife as Witness—Audience Knew No More Than He Did—"Great Show"—Must Have Been

GEO. WALKER'S MOTHER GOT OVER \$1,700

By TOM MIX

("Variety's" Cub Reporter)

Los Angeles, June 15.

Dear Variety:

No man is going to separate himself from \$12.50 to see a show and say anything about it except that it was great. Double the \$12.50 to \$25, add in the war tax and it made the admission to hear Senorita Raquel Meller "priced," as the dry goods adds would make it read, "at \$27.50 per the pair," with no limit to a customer. Even at those figures every seat in the Los Angeles Biltmore theatre was filled at the young lady's concert here, and I had two of 'em.

I don't know yet how I came out on the deal—I either got a lot for my money or nothing at all—and I'm willing to admit here and now that I couldn't cast an intelligent or decidin' vote either way.

Senorita Meller is a Spanish "disease." At least that is the way one of the Los Angeles morning newspapers referred to her. I don't know whether that's a mis-spelled or a regular word—I've got no way of checking up on it.

Personally, I don't know that there really is such a person as a "disease." If it means anything at all, it probably means that she is a

(Continued on page 24)

RADIO CARD PLAYING FILM HOUSE CIRCUIT

The Silvertown Cord Orchestra has been booked for a tour of the Acme-booked Stanley houses opening at the Strand, Brooklyn, July 10.

The William Morris office arranged the tour for the band. It has been a popular radio feature for several seasons.

Colored Show Stranded?

Indefinite reports reaching New York last week stated that "The Chocolate Kiddies," abroad for about one year, had stranded in Hamburg, Germany.

Some claim was made by the show's management (Dr. Leonidoff, Russian) of non-responsibility through changes and contracts.

Some of the show's members were reported having reached Berlin.

Sam Wooding's Band is reported now playing at the Faun, a Berlin cabaret.

The show went across on a guarantee of eight weeks and transportation both ways. It played around 45 weeks abroad in several Continental countries.

De Kerejarto, M. P. Act

Ducl de Kerejarto, the concert violinist, playing for Keith-Albee straight vaudeville since leaving the concert stage, will open a tour of the picture houses at Fox's, Philadelphia, next week (July 5).

The Alf Wilton office placed the musician.

Kerejarto has just convalesced following a fractured leg. He has been confined to his hotel room in Cleveland.

Joe Verdi in Shubert Show

Joe Verdi (Clark and Verdi) under a Shubert contract has been assigned to the Shuberts' new show "Our Country."

Verdi will play an Italian character. Rehearsals start July 9.



EDGAR BERGEN and CO.

WITH CHRISTINE CHADWELL
IN "THE OPERATION"
ARTISTIC VENTRILOQUISM

This Week (June 28), KEITH'S PALACE, NEW YORK
Production Managers Kindly Call to Review This New Novelty
Direction HARRY WEBER

SUMMER SUBSCRIPTION

to "VARIETY"
\$1.75—3 Months

Send remittance with name
and address

N. V. A.'S "OPEN MEETING" BRINGS CAUSTIC COMMENT FROM ARTISTS

"Loans on Contracts" Made Necessary by "Cut Salaries"—Only Risk Death, Covered by "Insurance" "Statement" Received Days Before "Meeting" Held

The "open meeting" of the National Vaudeville Artists held last week told the world how much money the organization had "advanced on artists' contracts," the inference being that the loans were an altruistic gesture, coming under the head of charity.

The money spent by the organization for charities in comparison to the sums realized since the club was sponsored by the Keith-Albee Circuit, also came in for considerable criticism following the meeting.

The reaction of the artists present to the "loans against contracts" was aptly expressed by a prominent vaudevillian, who said, "Not much risk attached to that. The only way they can lose is for the act to drop dead and then they have his \$1,000 insurance."

Another actor remarked that the necessity of loaning money to acts holding K.-A. contracts on the contracts was the tip-off on the "liberal salaries paid by the K.-A. houses."

"Eliminate the cut weeks and we won't have to go to the vaudeville pope and beg on our contracts," was another widely quoted remark.

The K.-A. publicity forces gummed things up considerably by sending out a glowing report of the meeting to New York dailies in advance of the affair. One dramatic critic received the rave and decided to verify it. He called the N. V. A. Club and was informed the meeting had not been held, but would be in a few days.

The K.-A. press agent spread himself in the story, mentioning names of those present and extracts from their speeches glorifying the N. V. A.

Flash Act Taken Off; Lost \$1,000 "Showing"

Another flash act has been relegated to discard through inability of its producer to arrange what he terms liveable terms for it from the bookers.

The act discarded is "The Shanghai Follies," a 10-people Chinese singing and dancing revue produced by Milton Weber. It is reported as having cost the producer \$1,000 over original investment to keep it intact for the numerous showing dates that brought nothing.

Weber claims he will revive the piece as a fair attraction next September and after that will book it in picture houses.

Silber Taxed \$750 More For Wife's Attorney

It is costing Arthur Silber, the Pantages booking agent, an additional \$750 to fight his divorce suit against Eva North (vaudeville), who is defending the agent's divorce action. Justice Ford has awarded Judge Herman Joseph, acting on behalf of the wife, an additional \$750 counsel fees.

A mistrial two months ago caused the suit to go over until October for trial. Miss North, meantime, dropped her countersuit for divorce against Silber, which had implicated Monya Andree, dancer, because she did not want to afford her husband, she said, an opportunity for his freedom in view of her belief he would marry the co-respondent.

Miss North, who was formerly of North and Silber in vaudeville, before her husband became an agent, alleges Silber's charges to be a "frame." A Pathe film agent is named in Silber's suit.

Bergere for No. 2 Shanghai

A. H. Woods will organize a second company of "The Shanghai Gesture," to be sent on tour next season.

Valerie Bergere, from vaudeville, will have the Florence Reed role in the duplicate company.

UGHT TO CATCH—!

Chicago, June 29.

One of Uncle Sam's detectives running down a thief who had robbed the United States mails at Indianapolis arrived last week at the North Center, local Pantages house, where he came out with the accusation that one of the girls in the band act, Elgar and Co., was a boy in disguise.

Fred Bennege, owner of the act, smiled at the suggestion and brought out a group picture of the band.

"Pick the girl that isn't a girl," he invited the detective.

The postal inspector scanned the picture carefully and then put his finger on one of the girls.

"That's my man," he said. "It is not," Bennege replied excitedly, "that's my wife."

NEW SUMMER POLICIES HAVE ALL PASSED OUT

Summer Slump Not Yet Affecting Independent Vaude—Few Booking Switches

The summer slump which threatened independent bookers some weeks ago has not hit as yet, with most of the bookers losing only a minimum number of houses because of summer closings. Also few switches of houses from one agency to another have occurred.

Continued cool weather at night in most far out stands may be responsible for this time of season bettering this period of previous years for activity in the independent field.

Another gladdening feature for the vaude bookers was the early flops of new policies which had been calculated to displace vaudeville. The only instance where a house failed to click was in the instance of the Cohen houses, Newburg, N. Y., and Poughkeepsie, N. Y., which tried alternating dramatic stock for three weeks. After the "flop" it went to a straight picture policy. These two and the closing of the Willis, New York, lost three "cream" stands for the A. & B. Dow Agency which the latter will probably regain next season.

New Producers' Dilemma; Can't Fill Their Casts

Unsettled conditions in vaudeville and lack of consecutive bookings are working considerable hardship upon vaude producers through difficulty in interesting performers to work in their casts.

For a time producers found easy pickings among the unemployed legit actors but seemingly have exhausted that field. Casting agents receiving calls for people for vaude acts have been unable to fill them with most of the legit crowd adopting a thumbs down attitude for vaudeville unless the engagement is guaranteed.

The situation as regards vaudeville speculations seems queer since most of those turning down the vaude jobs have been notorious as gamblers with "commonwealth" shows.

ANDY WRIGHT EAST

Chicago, June 29.

Andy Wright, active in Chicago as a vaudeville producer, is moving to New York.

The Simon agency will continue to handle his western bookings while those in the east will be handled by the Pat Casey office.

THIS GENTLEMAN PREFERS 'EM BLONDE

Harry Foglettea Beat His Wife Though When She Rejected Peroxide

Chicago, June 29.

Mrs. Helene Bradley Foglettea, dancer in "Castles in the Air," requested a divorce from her husband, Harry Foglettea, which Judge Sabath indicated would be granted.

Mrs. Foglettea charged that her husband brought home a bottle of peroxide in November, 1924, and requested that she bleach her hair. When she refused, according to her story, the husband beat her unmercifully.

"CONTEST" A BLOOMER; K.-A.'S HIDEAWAY PRIZE

The managers who submitted ideas for the Keith-Albee contest last season in an effort to win a first prize of \$1,000 and a second of \$500, together with other prizes, are wondering if the promoters of the contest have donated the money to the N. V. A.

The awards were supposed to have been made some time ago. Not a word has emanated from the K.-A. officials save a report that they were going to forget all about the contest.

The winning idea is said to have been the "Quartet Contest," an ignominious flop as a business getter, but which was used. None of the others, so far as is known, was employed, although the managers labored valiantly to turn in ideas that would aid the sagging box-offices.

The contest was open to all managers of K.-A.-booked houses and was given considerable publicity when launched. The judges were three K.-A. executives, but to date they haven't done any judging, and the manager who submitted the quartet idea remains holding an empty bag.

ALL SUNDAY IN L. A.

Los Angeles, June 29.

With Pantages changing its bill Sunday instead of Monday, all vaudeville houses here are opening new programs Sunday.

Orpheum and Hillstreet announced their change, effective last week with the Pantages adopting the same policy the same day, upon three days' notice.

Broadway Palace has been opening on Sunday since it installed Ass'n vaudeville.

Hippodrome, playing Bert Levey time, has had a Sunday opening for several years.

May Foltz Married a Sailor And He Sailed Away

San Francisco, June 29.

Six years ago May Foltz, then 15, married Clyde M. Quest, upon the belief, she alleges, he was a millionaire. Two days after the wedding she learned he was a machinist's mate in the navy.

The bridegroom sailed away and she has never seen him since. Last week she obtained a divorce.

Miss Foltz has been playing in vaudeville and musical comedy on the Pacific Coast.

Capt. O'Hay's Flivvering

Capt. Irving O'Hay will start on his annual flivver jaunt next week, to be gone about three months.

This time the Capt. will travel alone, Little Billy having walked out on him so far at the cross country stuff is concerned.

Ernie Carr his former side-kick in flivvering, is not in sturdy enough physical condition.

GRANGE-HIERS ACT

Los Angeles, June 29.

Harold "Red" Grange and Walter Hiers, are to do a double act over the Orpheum Circuit at a salary of \$3,500 a week. It is said, starting their tour immediately after the completion of Grange's picture, "The Half Buck," for F. B. O.

The Orpheum, it is said, has booked the act for 10 weeks.

STATE-LAKE, 4 DAILY, NO NOTICE; ACT HAD TO ENGAGE SUBSTITUTE

Orpheum's Biggest Money Maker Arbitrarily Changes Policy—Would Not Excuse Geo. Le Maire from 4th Show, Though Ill—3 Shows Daily Before

Chicago, June 29.

The State-Lake theatre, biggest money maker on the Orpheum Circuit, is having acts do four shows a day in place of the three formerly required. The new four-daily policy was inaugurated last week. It took all the acts by surprise.

LeMaire and Phillips booked in for the week, asked if they could not be excused from the additional performance on account of the illness of George LeMaire and the strenuous nature of their act. The Orpheum refused to excuse them.

Finally because of the added strain LeMaire propositioned the circuit if it was agreeable to have a substitute act for the fourth show. The Orpheum agreed and LeMaire hired Horde and Robinson to do one performance a day in his place, paying them out of his own salary.

This is probably a precedent.

EMERY SELLING TO FAY 5 PROVIDENCE HOUSES

Providence, R. I., June 29.

It has been announced that Edward M. Fay has procured a 60-day option upon the five Emery theatres here: Majestic (2,300), Emery (1,700), Rialto (1,600), Modern (1,600), and Capitol (1,400).

Fay also operates Fay's in this city. The deal if consummated will give Fay six theatres in town against three controlled by Keith-Albee and the Strand, also Providence Opera house, as independents.

Fay has Fay's in Rochester and houses in Philadelphia. Fay books vaudeville through the Amalgamated Agency in New York.

Emery has partners in the Majestic and Emery but is said to hold the other three houses entirely.

Chief Caupolican Booked 'Out' After Panning 'Tap'

Chief Caupolican, Indian baritone, opens a picture house tour July 17 at the Mark-Strand, Brooklyn, booked by Hermine Shone.

The Indian chieftain has been in concert since his break away from K.-A. vaudeville at which time he "panned" the N. V. A. "tap" from the stage of the Maryland theatre, Keith booked house in Baltimore.

Caupolican and E. F. Albee have exchanged considerable correspondence, the singer expressing his disapproval of the K.-A. tactics in no mild manner.

The Hughes Apart

Chicago, June 29.

Leona Hughes and Thomas Hughes, man and wife who appeared jointly in a dance act, have parted maritaly.

Leona charges cruelty and asks alimony for the support of herself and their four-year-old daughter, Gloria.

The case is now pending in the Superior Court of Cook county with Attorney William F. Ader representing the wife.

GILDA GRAY BUYS LAND

Gilda Gray last week bought the three acres of land adjoining her estate in Oceanside, L. I., near Long Beach. The acreage formerly belonged to Benward & Conway. The price was not disclosed.

MARCUS LOEW BACK

Marcus Loew returned to New York Monday on the "Leviathan."

GRACE HAYES

Featured in

"THE MERRY WORLD"

Exclusive Management

Ed Davidow & Rufus LeMaire

1560 Broadway, New York

The Subway Tap Dancer

A variation on the backyard and sidewalk performers is subway tap dancers. The elderly chap goes through a regulation clog, his shoes being heavily cleated so he can be heard above the trains' rumble, and the effect on the stone floors of the subway trains (B. M. T. line) is very staccato.

The hooper, apparently an ex-pro, works in the afternoons when traffic is not so heavy, and carefully selects his trains, choosing the one without the guard.

The new subway efficiency system of one conductor handling two or three trains, permits ample opportunity for exhibition.

The hat passing follows in a frank and unashamed manner.

THAT WILL MORRISSEY! HE WILL HAVE HIS JEST

Wisecracks as Cops Say He's Stewed Driving—Greets the Jailer with Joke Next Morn

Los Angeles, June 29.

"Morrissey's my name," Will Morrissey told Motorcycle Officers Havens and Mathes when they finally caught up with the producer of the "Music Hall Revue," playing at the Majestic, after trailing him along Wilshire boulevard at 45 miles an hour, the cops said.

The actor-manager was escorted to the city jail on a charge of driving while intoxicated, but not before he made an attempt to sell his car to the policemen for \$145.

When examined by physicians at the Receiving Hospital, who found him intoxicated, Morrissey continued to add lib, saying to the frowning surgeons: "Well, I guess you don't like my act, do you?"

Tuxedo, silk hat and all, the master of ceremonies was locked up and not released until the following morning, when Michael Corper, lessor of the Majestic, put up \$1,000 bond. When the stern-faced jailer came to release him, Morrissey brought his dialog up to date with "What are you so sad about? It's me that's getting all of the hard breaks."

The comedian will have another opportunity to wisecrack when he comes before Municipal Judge Pope to answer the charges chalked up against him.

Central Park's New Policy; Silvers Still Booking

Chicago, June 29.

Balaban & Katz in dispensing with vaudeville at their Central Park theatre, a split week combination house for about a year, will retain Morris Silvers as booker. It was stated the vaudeville bookings at the Central Park were personally supervised by Max Turner, manager of the house. While true this was an unintentional slight (by implication) against Mr. Silvers who has won unstinted praise from Balaban & Katz for the devotion and zeal he has shown in handling the house.

The new policy of the theatre will be along the lines as at McVickers and the Oriental, with a stage band augmented by specialty people.

Sammy Kahn from Al Tannen's Town (Club Cafe) has been selected to try his luck at doing a Paul Ash. Harry Garfain (associated in the past with Lubliner and Trinz) will officiate at the Central Park in the same capacity Lou McDermett officiates at the Oriental, sort of a supervising producer.

LOEW'S CELEBRATING 20TH YEAR THROUGHOUT WORLD IN SEPT.

Extensive Novel and Exploitation Plans Afoot—Celebration Running 4 Weeks—Marks Huge Growth of Loew's Since Its Inception

The Loew Circuit will have a mammoth celebration next September in honor of its 20th anniversary. It will be world-wide in scope taking in the Loew theatres in the United States and Canada, in addition to Loew houses in Cuba, England, France, Germany, Egypt and Australia.

Plans will be formulated at a meeting this week at which Marcus Loew and Nicholas M. Schenck, general manager of the Loew Circuit, will preside. A meeting was held last week but upon motion of Jake Lubin, Loew's booking chief, it was decided to await the return of Marcus Loew before going ahead with plans for the anniversary celebration.

Mr. Loew returned to New York Monday.

The celebration will be of our weeks' duration. Many novel features and exploitation angles will be worked out within the next few weeks, with a comprehensive plan drafted to put the celebration over in a manner commensurate with the terrific growth of the Loew enterprise since its inception.

Orpheum's New Press Agent
Chicago, June 29.

Phil Lamar Anderson, recently press agent for the tabloid department of the Gus Sun Circuit, has been engaged to handle publicity for the Orpheum Circuit.

BURNS AND MCINTYRE

"THE GOLDEN VOICES"

Direction NEWHOFF & DAVIS



MARIS

EDWARD

CHANEY and FOX

Shown at Coliseum, New York, June 21-23, and immediately booked for a tour of the Orpheum Circuit

July 3, Orpheum, San Francisco.

July 10, Orpheum, Los Angeles.

"TALENT" Is What the Public Wants

Direction: LEW GOLDER

PANTAGES RETALIATES ON LOEW AGENTS

Clean Out This Week—Names of Agents Franchised Now by Pan

The long-threatened clean out of agents booking with the Pantages' New York office occurred this week, when dozens of independents and all agents holding franchises with the Loew Circuit were notified they had been disenfranchised by the Pantages Circuit.

The survivors and only ones authorized to book with the Pan office are Arthur Silber, Dick Henry, Reilly Bros., William Shilling, Wirth & Hamid and Johnson & Lowenstein.

The clean up is reported to have been ordered by Alexander Pantages following his visit to New York city as a retaliatory move against the Loew Circuit's booking office for a similar stand where Pantages agents are concerned.

DICK HENRY SAILING

Dick Henry, independent vaudeville agent, will sail for Europe July 7, to sign foreign novelties and acts for the Pantages Circuit. Henry will be accompanied by his wife. During his absence Jack Fauer will attend to the Henry office in New York City.

PICTURE HOUSE AGENTS MEET; TALK FOR MUTUAL PROTECTION

Working Committee Appointed—Leaning Toward Organization Gist of Suggestions—29 Agents Present—Plan Closer Office Relations

In an attempt an effort for mutual protection, and for the elimination of a number of common evils now existing among the picture house agents met Thursday night in The Tavern on West 48th street, to discuss ways and means to accomplish it.

Twenty-nine picture house agents, including four women (one of whom is a pioneer in the business) got together with a committee selected to further discuss details at their convenience.

It developed during the meeting among other things that most of the agents knew one another only by name or reputation; that, as was admitted in a talk by one of the agents, most suspected the other of ulterior motives in booking relations which he opined was an erroneous premise and not worthy of the high calibre of these artists' representatives who should work in great harmony and fuller cooperation with one another.

The submission of the same acts by a number of different agents at various salaries was one salient drawback in the physical functioning of submitting acts and attractions to booking office executives. An arbitration committee to adjust such differences was suggested.

The majority of the agents concurred that once another agent had been handling an act, they wanted little to do with the newcomer unless it was ascertained the former representative had ceased relations in the interim.

General Idea

The general idea was not a move for solidarity against the bookers. It was stressed that the picture house agents were not getting together in any way, shape or manner for a stand against the bookers but for mutual protection amongst themselves; to eliminate duplicate and triplicate submission of acts; to enforce collection of commissions; doing away with the irresponsible type of agent who discredits his associates in the business of representing artists. Splitting commissions, cutting commissions, etc., were other evils mentioned.

Mrs. Bendix Spoke

The attitude of the performer towards sticking with one agent when he can find work with another was a very sound topic sounded by Mrs. Bendix whose 12 years' reputation as a film theatre representative distinguishes her as a pioneer among musical and concert acts. It was a thoroughly worthy premise and the other agents recognized that its reaction to the welfare of the artist was something important for consideration.

This topic will be gone into further by the committee appointed which appreciates that if one agent can find bookings for another agent's acts, the latter are to be considered. An adjustment of this, via a time-limit, was suggested, subject to further discussion.

The following who attended are the greater majority of the picture house agents in the field, any omis-

sions being through oversight (with Variety requesting a memo of their names and addresses):

Mark Adams (Arthur Spizzi's staff), Alfred Adler, Miss Autler (Mrs. Bendix staff), Mrs. A. K. Bendix, Ted Braun, Jerry Cargill (representing Max Hart), Peter Creatore (Spizzi office), Fred C. Curtis, Benjamin David, Ben Edwards, Gus Edwards, Johnny Hyde (Wm. Morris office), Mr. Klinedinst (Fred Curtis office), H. E. Kraft (representing Alf. T. Wilton), Abe Lastfogel (Wm. Morris), Edward Melsher, Edwin Meyers (Walter Meyers, his brother, is on the coast), William Morris, Sidney Phillips (representing Max Hart), Paul Ross, Nat Sanders (Paul Ross' office), Miss Seeger (Mrs. Bendix office), Dan Shone and Hermine Shone (associated), Max Shone (Ben Edwards' staff), George P. Pope (Alf. T. Wilton staff) and Alf. T. Wilton.

The committee met again Saturday for informal discussion with another meeting scheduled.

ORPHEUM CUTS SCALE TO \$1 TOP AT FRISCO

San Francisco, June 29.

Drastic cuts in the admission scale was made here last week by the Orpheum under the guise of "Special Summer Prices." The entire lower floor is now being sold from Monday until Friday inclusive at 50c. for the matinees and \$1 for the evening performances. The Saturday, Sunday and holiday shows are to remain at the former scale of \$1.50 for the evenings and \$1 for matinees.

For some weeks there has been a general falling off in business at the orpheum.

The price slash followed close upon the heels of the announcement changing the opening show day of the Orpheum from Sunday to Saturday.

Carpentier at \$2,500 3 Weeks for Pantages

Georges Carpentier has been booked for three weeks by the Pantages Circuit opening at San Francisco the week of July 11 with Los Angeles and San Diego to follow.

The French heavyweight will use his trainer and sparring partners with Jack Curley along as an announcer. The salary is reported as \$2,500 weekly.

The booking was arranged by Will Weston of the Ike Weber office.

Sunday Concerts at Windsor

Harry Shea will resume booking independent vaudeville Sunday concerts into the Windsor, Fordham road, in the Bronx, in September. The house is operated by John Cort and will play legit attractions during the week.



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Mysterious, Startling, Entertaining
RETURNING TO

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EASTERN REPRESENTATIVES

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BOB BURNS

Hello Sime -- Lets Go -- Thanks for the Buggy Ride

A. P.

MIX AND MELLER

(Continued from page 20)

singer at twelve bucks and a half a seat, and that a new word was needed. Instead of making it "disease," I'd a thought "in use" was better.

Spanish Shawls

It certainly was a great audience. It also must have been a great night for the Hollywood studio wardrobe and rental departments, for I never saw so many Spanish shawls before in my life. I wouldn't have been surprised at any moment to see some of the women near me slip a tamale or two from under their shawls and eat 'em.

The clothes I wore at the Meller, \$12.50 per are a wreck. My coat is

covered with a wonderful assortment of fine, almost-near-rabbit-ermine hair that nothin' short of a street sweeping machine will ever remove. Every woman in my part of the theatre wore some kind of a fur cape, and in passing in and out I got covered. With the rabbit and skunk hair I was familiar, as we used to have 'em on the ranch, but I could only guess at the seal. If we are going to have an open season of opera out here I'm in favor of the men being permitted to wear light gray dinner suits, or else establish a rule that fur wraps worn in the moulting season be checked at the door like six-shooters at a Texas dance.

But to get back to the concert. I'm willing to admit I don't know yet what it was all about. The little Spanish girl, the papers say, is a great singer and a wonderful ar-

tist. She ought to be at \$12.50 a head. I always hope to believe she is great for then I'll feel that I didn't get gyped out of my \$27.50.

But a lot of it was over my head. Every one sitting near me pretended they knew all about it. I don't believe that most of 'em knew any more about what was goin' on than I did. The same thing that enticed Mrs. Mix and me to the show—the price—brought them. Some bird in the Meller outfit is a smart showman and knew the \$12.50 per would sound so high and mighty and so grand that no one who considered themselves anyone could afford to stay away.

All Surprise Numbers

Naturally, the program was in Spanish and all around me I could hear the wise ones speculating on what the next song would be about. One number had a long name filled up with "y's" and "j's" which led us to expect a sort of hot-tamale-chile-con-carne jazz, but it turned out to be a sad, mournful sort of lullaby. That was as near as most of 'em got—every number proved a surprise.

The Senorita sang probably 14 songs, each differing from the other. Some were quite tuneful. I don't pretend to say that the Senorita isn't a great interpreter of Spanish songs, maybe the greatest, but I can recall one or two I used to hear along the Texas border who were mighty entertaining and where two of us could slip in for a couple of pesos and like it. That was where the people who yelled "bravo" knew why they yelled it and what it was all about—a lot of 'em that yelled "bravo" the other night at the Biltmore didn't know whether "bravo" stood for a period or a comma. An audience is just like a bunch of sheep—some old buck starts something and the rest all jump over the fence.

Joins Bum Lingo

I was introduced to Senorita Meller after the performance. I threw a couple of lines of my best Rio Grande Spanish at her in which "mucho grande, star bueno" and "gracias" figured a lot, but somehow it didn't seem to get over. Maybe she was havin' one of her temperamental spells they advertise so well. But at that, she had nothin' on me, for when the Senorita handed me a line of her Spanish, I muffed it just as bad.

I guess the \$12.50 per Spanish

the young lady uses don't take in "Mex," by Rio Grande lingo, the look-out or even go double.

Anyway, it was a great show. That's my ultimatum and I'm stickin' to it.

Tom Mix.

P. S.—Next week I'm goin' back to the Orpheum where I at least know what's goin' on.

T. M.

FORUM

New York, June 26, 1926.

Editor Variety:

I think an error occurred in Variety's review of the Palace this week. Mention is made of Hardun

having performed my 3-card girl-monte illusion.

I suggest the reviewer had names somewhat mixed and that the name should have been Nicola.

The illusion in question is my invention. At present I have a case pending against Nicola.

Amac.

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in "BABY'S CRY"—Ventriloquists

WOULD LIKE TO HEAR FROM A GOOD MALE VENTRILOQUIST

Now at Home Vacationing

ADDRESS: Apartment 6, 2604 Atlantic Avenue, Atlantic City, N. J.

NOTE:—Miss Walters' baby crying bit has been proclaimed by press and public to surpass anything ventriloquial in vaudeville.

MARY and ANN CLARK

in "THE IMMIGRANT"

JUST COMPLETED EIGHT SUCCESSFUL WEEKS ON LOEW CIRCUIT

This Week (June 28); LOEW'S STATE, NEW YORK

Thanks to MR. J. H. LUBIN and MR. MARVIN SCHENCK

Direction JOE FLAUM and MEYER B. NORTH

Sailing August 12th for Europe

"MOUTH ORGAN" ORCHESTRA OF 32 IS ASKING \$3,000 WEEKLY

**Minnevitich with 32 Youthful Harmonica Players at
Picture House as Special Attraction—Orchestra
Members All Contest Winners and Trained**

Colored street and backyard players, along with the up-turned noses of whites to the long despised "mouth organ" may groan as they learn that there is now a harmonica orchestra of symphonic dimensions under the leadership of Borrah Minnevitich, admittedly the foremost harmonica exponent now known to the show business.

Minnevitich has an orchestra of 32 youths, all playing the "hateful" mouth organ. They are this week with their leader at the Mark-Strand, a straight picture house in Brooklyn, New York, appearing as the special stage attraction.

A weekly salary valuation of \$3,000 has been placed upon the orchestra, with the William Morris agency empowered to book it.

Continuous Coaching
All of the orchestra's boys were winners in various newspaper contests, Minnevitich corraling them and assiduously tutoring the group for hours at a time until his Harmonica Orchestra in rehearsal has played everything from jazz to the "William Tell" or Liszt Rhapsody overtures.

Harmonicas lay dormant for many years, not being heard beyond street corners or along the street as colored boys played them with one hand, holding a hat in the other. Quite recently the harmonica became popular, so much its sales for the past two years have exceeded in volume those of the notorious saxophone.

At a recent private affair attended by the smartest of gatherings, it was anticipated upon the announcement of Minnevitich's "Harmonica Orchestra" that a series of jazz

tunes would follow. The audience was amazed when classical numbers were rendered. Inquiry brought out that each of the boys instruments had been differently pitched, until the whole made for perfect symphonic harmony.

Minnevitich's as far as known is the first harmonica playing group ever professionally organized.

Newcomers in Agencies Taking in Vaudeville

Stewart & Washington, newcomers to booking and originally handling presentation features for the smaller picture theatres, are branching out as independent vaudeville bookers.

The new firm has 15 theatres on its books, exclusive of at least five which had previously closed for summer.

Among the latest acquisitions are the Terrace, N. Y., playing three acts changed thrice weekly; Stratford, Poughkeepsie, five acts on a split week; Broadway, Newburgh, five acts on a split week; Hamilton and Strand, Yonkers, flash act presentations changed twice weekly and the Forum, N. Y., operating also with similar policy as the latter two.

"The Fakir" Opening for Loew's
Rahman Bey, the fakir, will open a tour of the Loew Circuit, beginning at Loew's State, Boston, week of July 12.

The fakir will change his routine at every performance.

Sun's Tab Managers Meeting in Springfield

Chicago, June 29.

Gus Sun has called a meeting of the musical tab managers for July 29 at the Shawnee Hotel, Springfield, O.

The object is to thrash out the problems, if any, which the managers may have and to organize for the coming season.

Sun feels that as he has lined up some higher class theatres than formerly with a corresponding elevation in the shows over his circuit to be achieved.

The Sun circuit expects to have its biggest year in the tabloid field with present plans calling for a marked expansion.

Proctor's Desperate in Mt. Vernon Competition

Mt. Vernon, N. Y., June 29.

In an effort to keep business up with competition exceedingly keen here, Proctor's (vaude and pictures) is resorting to all sorts of stage stunts and publicity.

Mt. Vernon has 50,000 population and there are five other theatres, Loew's, Embassy, Bunny and Playhouse, all pictures, and Westchester, stock.

In the frenzy to put on freak attractions the quality of the vaudeville at Proctor's has been greatly lessened.

LEASING IN PORTLAND

Los Angeles, June 29.

According to reports Warner Brothers will not operate the Pantages house in Portland, which they took over on a long term lease beginning Aug. 1.

It was the Warners' original intention to run the place as a feature house and show their own pictures. As Pantages has a contract for their product in Portland, it will be impossible for them to do so.

Sam Warner has instructed his really agent in Portland to place the house on the market, it is said, with a rental of \$5,000 a month asked.

Fisher Pushed Out by Fire

Arthur Fisher, independent booker, whose offices were badly singed in a fire at the Publicity Building last week, has removed to 1650 Broadway.

Booking Strand, Wash.

The Strand, Washington, D. C., opens Aug. 1.

The house will play the regular Loew road shows booked out of New York by Jake Lubin.

LOEW'S BARS MICHAELS

Joe Michaels' booking franchise with the Loew Circuit has been cancelled by Jake Lubin for an infraction of the Loew booking rules concerning the non-delivery of an act and the booking of it with another circuit.

According to officials of the circuit the cancellation is definite and not a suspension.

Rheingold Road Show Manager

Sidney Rheingold, assistant booker in the Jack Linder Agency, has a three months' leave of absence to associate himself as manager of the Joe Dealy road vaudeville units which the latter operates through Sullivan county during the summer.

HOUSES OPENING

Grand, Decorah, Ia., opened with straight films June 22.

ENGAGEMENTS

Margot Kelly and Florence Fair, with "Service for Two" (A. L. Erbacher).

JERRY
SMITH AND HART
MARIE

"A NEW COMBINATION"

Off to a Wonderful Start with 15 Weeks for Loew

3--ABBEE SISTERS--3

"MUSICAL MOMENTS"

This Week (June 28), LOEW'S STATE, NEW YORK

Direction WM. MORRIS

JAMES J. JEFFRIES AND THOMAS J. SHARKEY

World's Greatest Attraction

BROKE ALL RECORDS

AT LOEW'S STATE, NEWARK, WEEK JUNE 14

AND

WEEK JUNE 21 ORPHEUM, BOSTON.

WEEK JULY 12 EARL, PHILADELPHIA

WEEK JULY 19, LOEW'S STATE, NEW YORK

TOM O'BRIEN, Manager

WM. MORRIS, Agent

PRESENTATIONS—BILLS

THIS WEEK (June 28)
NEXT WEEK (July 5)

Shows carrying numerals such as (10) or (11) indicate opening this week, on Sunday or Monday, as date may be. For next week (17) or (18), with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Initials listed after houses for booking affiliation are:

Pictures (Pc) Independent (In) Keith's Western (KW)
Pantages (P) Interstate (It) Loew's (L)
Orpheum (O) Bert Levey (BL) Keith's (K)
Association (WV)

Where no initials are used with name of theatre, denotes house is without regular booking affiliation.

Pictures include in classification picture policy with vaudeville or presentation as adjunct. Independent includes those pop vaudeville (vaudeville and pictures) theatres affiliated with no general booking office.

FOREIGN BILLS

LONDON

(Week June 28)

(Moss Tour)
Victoria Palace
Talbot O'Farrell
Layton & Jo's net's
Tom Clara
Perry Honri
Victoria Girls
E & L Gillette
Jack Boot
Ulric

Ford's Park Empire
Jazz Round-Up
Harry & Burton
10 Cowboy Synopses
Stratford Empire
Saucy See Rev
NEW CROSS
Empire
Stop Press Rev

Jap Edwards Co
2d half (8-11)
Ford & Price
Dunlop & Gogga
Kramer & Breen
Will H Ward Co
Edna Torrence Co
Lincoln Sq. (L)
1st half (5-7)
Max & Gang
3 Abbey Girls
Brooks & Powers
Rathburn 3
(One to fill)

Fordham (K)
2d half (1-4)
Collins & Hart
Manuel
Mack & Rosalier

Far Rockaway
2d half (1-4)
Camilla's Birds
Pearson Bros

WHEN
PLAYING
PHILADELPHIA

JACK L. LIPSHUTZ
TAILOR
908 Walnut St. SATURDAY

ORDER
MONDAY:
FINISH
SATURDAY

PROVINCIAL BILLS

NEWCASTLE
Empire
Our Cabaret (rev)
EDINBURGH
Empire
Too M'y C's (rev)
GLASGOW
Empire
Oh Patsy (rev)
SWANSEA
Empire
On the Dole (rev)
HULL
Palace
Treasures (rev)
LIVERPOOL
Empire
Big Ben (rev)
SHEFFIELD
Empire
Hcy Hey (rev)

BRADFORD
Alhambra
Charlot Rev
LEEDS
Empire
Harry Day's (rev)
May Henderson
CARDIFF
Empire
A W's Ple's (rev)
NEWPORT
Empire
Out of Work (rev)
NOTTINGHAM
Empire
All the Wines (rev)
BIRMINGHAM
Empire
S'my in C's (rev)
BIRMINGHAM
Grand
B'ts & Pieces (rev)
George Robey

TOM
BROWN
AND HIS
MERRY MINSTREL
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Buffalo
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PARIS
MONTH OF JULY
PARIS
Empire
La Pia
Franco Piper
3 Swifts
Perchicot
Ouvrad
Great Roulettes
Permanes Bros
The Wines
Les Melodys
4 Windsor
Hunk the Mule
NEW YORK CITY
2d half (8-11)
Capitol (Pc.) (27)
Celia Turilli
Waldo Mayo
Ruth Southgate
Rosalie & Penny
J & B Page
Secrets of 1928
Nee Wong

SUITS FOR THE SUMMER IN
EXCLUSIVE MATERIALS

BEN ROCKE
1632 B'way, at 80th St., N. Y. City

Yaasha Hunchuk
Viasta Maslova
Road to Mandalay
Colony (Pc.) (27)
La Torrence
Fayles & Macomber
The Trap
Hiale (Pc.) (27)
Glenn Elynn
Caesar West
Variety
Rivoli (Pc.) (27)
Franklyn D'Amore
4 Haseans
Carlos Circus
Delano Dell
Alfred Latell
Don Holt
Foster & Peggy
Spencer & Beach
Pony Ballet
Tom Campbell
Allan Raymond
H B Murrigh
Born to the West
Strand (Pc.) (27)
Kitty McLaughlin
Klemons & Daks
Bernard DePaco
Blue Orch
3 Ormond St
Sandy Shaw
Wyatt's Pipers
In Mabel's Room
Warner's (Pc.) (26)
Ruth Matlock
Fred Kingsley
Heidelberg 4
Prince of Pilsen
American (L)
1st half (5-7)
Ann Vivian Co
Ford & Cunningham
Arthur Lloyd
Kramer & Breen
Lander Bros Co
Leach LaQuinlan 3
(One to fill)
Smith Hart Co
Collins & Peterson
Cook Mortimer & H
(One to fill)
Avenue B (L)
1st half (5-7)
Cherie 3
Nee Wong
Billy Kelly Co
Dare Stanley & H
Kamatus 3
2d half (8-11)
Solina's Circus
Jack Danger
Renard & West
Gaston & Greeley
Swift Rev
Boulevard (L)
1st half (5-7)
Corradini's Animals
Rector & Cooper
Married Life
Wilton & Weber
Al Zee Orch
(One to fill)
Redford & Wallace
Burns & McIntyre
Casey & Warren
Brooks & Powers
Natalie Darnell Rev
Delaney St. (L)
1st half (5-7)
Ford & Price
Rogers & Dorkin
Billy Elliott
Stewart & Lash
The Worths
(One to fill)
2d half (8-11)
Mitchell & Darling
Stacey & James
Casper & Morrissey
Al Zee Orch
(One to fill)
Greeley St. (L)
1st half (5-7)
The Lumars
Vernon & Loftus
Officer Hyman
Evans & Pearl
Marino & Martin

Marino & Martin
Elida Ballet
(One to fill)
Orpheum (L)
1st half (5-7)
3 Herman Bros
Albright & Harte
Wilson & Godfrey
Will H Ward Co
Volga Singers
2d half (8-11)
LaSalle Hase'n & M
Going Straight
Wilton & Weber
4 Madcaps
State (L) (5)
Arnold & Florence
Sherman & Ryan
Mary Marlow
Phil Seed Co
Ryan & Lee
Walter Fehl Co
Victoria (L)
1st half (5-7)
LaSalle Hase'n & M
Sam Liebert Co
Casper & Morrissey
Elida Ballet
(One to fill)
2d half (8-11)
Rathburn 3
Billy Elliott
Billy Taylor Co
DuVal & Little
3 Herman Bros
Coliseum (K)
2d half (1-4)
Van Lane & Vern's
Roger Williams
Earl Hall Co
Morris & Baldwin
Geo Dorn'de & Pa
(One to fill)
Shat St (K) (28)
Shat St & Ward
Lillian Roth
Dave Ferguson
Leo Beers
Tillus & Larue
(One to fill)
5th Ave (K)
2d half (1-4)
Duponts
Burns & Allen
Aunt Jimma
(Others to fill)
58th St (K)
2d half (1-4)
Gennaro & Joyce
Haley & Joyce
Ernest Illatt
(Two to fill)

Ann Suter
(Two to fill)
Jefferson (K)
2d half (1-4)
Clarence Downing
Billy Abbott
Harris & Leroy
Hurst & Vogt
Swift & Gibson
Glenn & Jenkins
Seville & Phillips
(One to fill)
155th St (K)
2d half (1-4)
Fred Bosman
Barber Simms
Joyces & Foster
Diaz Sis
(Two to fill)
Palace (K) (28)
Gardner's Maniacs
Paul Kirkland
Adela Verne
Chas Chase
Fox & Curtis
Rooney & Bent R
Frank Fay
Edgar Bergen
(5)
Ruth Budd
Jack Joyce
A Rasch Ballet
Trever & Harris
(Others to fill)
Regent (K)
2d half (1-4)
Esther 4
Jerome & Ryan

Royal
2d half (1-4)
C & M Green
Halp'n Walt's & M
Billy Gilbert
Winifred & St Clair
Bert Sheppard
(One to fill)
CONY ISLAND
New Brighton (28)
Clark Morrell
Willie West & M
McKay & Ardine
Pompador Ballet
Patricia
Rhyme & Reason
Mel Kier
(5)
Paul Kirkland
Rooney Bent Rev
Keno & Green
Aunt Jimma Co
(Others to fill)
Tilgus (K)
2d half (1-4)
Worcesters
Iver & Silis
Coogan & Casey
Murray & Allen
O'Conn & McKee
(One to fill)
Far Rockaway
2d half (1-4)
Camilla's Birds
Pearson Bros
Milton Watson
Johnny Perkins
Phyllis Rae
Peggy Bae
Bennie Newahl
Reed & Duffer
Skinner's Dress Suit
Metropolitan (Pc.)
(27)
Geo McNulty
Lelde Orch
Ella Cinders
Loew's (5)
Cooper & Rodello
Erlay & Hallcock
Stanley & Quinette
Walton & Brandt
Larri's Ent
ATLANTIC CITY
Globe (K) (28)
Lottie Atherton
Sydell & Spotty
Dave Appollon Co
Dare & Wahl
Lahr & Mercedes
Blossom Seelye Co
Parlan Art
(5)
Jack Northworth
Angel Bros
Pompador Ballet
Mack & LaRue
Cecilia Loftus
Lyette & Fant
Sylvia Clark
(One to fill)

ATLANTA, GA.
Howard (Pc.) (27)
Kids in Kandyland
Padlocked
Metropolitan (Pc.)
(27)
Geo McNulty
Lelde Orch
Ella Cinders
Loew's (5)
Cooper & Rodello
Erlay & Hallcock
Stanley & Quinette
Walton & Brandt
Larri's Ent
ATLANTIC CITY
Globe (K) (28)
Lottie Atherton
Sydell & Spotty
Dave Appollon Co
Dare & Wahl
Lahr & Mercedes
Blossom Seelye Co
Parlan Art
(5)
Jack Northworth
Angel Bros
Pompador Ballet
Mack & LaRue
Cecilia Loftus
Lyette & Fant
Sylvia Clark
(One to fill)

Lucy Bruch
Stars of Tomorrow
Lane & Barry
2d half (8-11)
G P Wilson & A
(Three to fill)
Temple (K) (28)
Hart & Leroy
Brenns Fitz & M
Remond Hund
Edith Clifford

MAX HART
Books Picture Houses
1660 Broadway New York

Geo Schreck Co
(Two to fill)
2d half (8-11)
Patrice & Sullivan
Mary C Coward Co
(Three to fill)
COLUMBUS, O.
James (Pc.) (27)
B Batchelor Co
Miss Norma
Road to Glory
DALLAS, TEX.
Majestic (It) (4)
Hollywood Revels
Carney & Jean
Kan Sunflower Girl
Frank Hunter
Chevalier Bros
Melba (L) (8)
H Naurro Boys
Elsie Clark Co
Farrell & Florence
Stanley Hughes Co
BROCKTON, MASS.
Brooklyn (K)
2d half (1-4)
Hamilton & Barnes
Bell & Naples
Ray's Arctic Rev
Forrest & Mardo
(One to fill)
BUFFALO, N. Y.
Buffalo (Pc.) (28)
Charleston Rev
Bruno Steinback
Say It Again
(5)
Spanish Nights
Dancer of Paris
Hippodrome (Pc.)
(27)
Tom Brown Orch
Old Love for New
(4)
Henry Santrey Ed
New Klondike
Lafayette (Pc.) (28)
Gray Family
City Life
3 Darkies
Mack & Charles
Paris at Night
(5)
Great Santell Co
Silent Watcher
State (L) (5)
Claude DeCar Co
Sammy Duncan
Mildred Livingston
Piano & Landauer
Cook & Shaw Sis
BUTLER, PA.
Majestic (K)
2d half (1-4)
Maxwell Fulos Co
(Others to fill)
CAMBRIDGE, MASS.
Central Sq. (K)
2d half (1-4)
Glynn Van
McManus & Harris
Armand & Devore
Singing Belhops
Lyle & Fant
CHELSEA, W. VA.
Kearse (K)
2d half (1-4)
Novelty Perettos
Charleston Champs
2d half (8-11)
DAYTON, O.
Keith's
2d half (1-4)
Mary Cook Coward
Jerome & Mann
Stone & Tolson
Skelly & Helt Rev
Clayton & Lennie
Inter Jass Rev
1st half (5-7)
Claude DeCar Co
(Louisville split)
Froselin
Frances & Hume
Lloyd Nevada
Cole & Snyder
Shadowland
DES MOINES, IA.
Capitol (Pc.) (28)
Des Pomeroy Rev
(28)
Jason & Harrigan
Orpheum
2d half (1-4)
Jack LaVier
Musical Shermans
Operatic Tid Bits
(Two to fill)
1st half (5-7)
Trado Twins
Siamense 2
Kafka Stanley & M
2d half (8-11)
HAZLETON, PA.
Feely's (K)
2d half (1-4)
N & G Turner
Barrett & Ford
N & G Verga
Poppyland Rev
(One to fill)
HOUSTON, TEX.
Majestic (It) (4)
Wilfred Dubois
Faulstich Saxon
Pope & Freed
Parisienne
HT'GTON, W. VA.
Orpheum (K)
2d half (1-4)
Girls of Altitude
Raines & Avery
Suburban Nights
Oicott & May
E Sanderson Rev
IND'N'POLIS, IND.
Cirele (Pc.) (28)
H Stoddard Orch
Palace (KW)
1st half (5-7)
Kluting's Ent's
Patrice & Sullivan
Florence Gast Co
(Two to fill)
2d half (8-11)
Aerial Smiths
Lane & Barry
Bob Fisher
Jubilee
Pasco Canini Co
(One to fill)
JACKSON, MICH.
Capitol (Pc.) (28)
Sisile & Blake
JER. CITY, N. J.
State (K)
2d half (1-4)
Strout Twins
1st May Chadwick
(Others to fill)

Second Return Engagement
EDDIE HILL
TOURING PANTAGES CIRCUIT
Material: Ben Ross Riley Bros. Rep.

DAYTON, O.
Keith's
2d half (1-4)
Mary Cook Coward
Jerome & Mann
Stone & Tolson
Skelly & Helt Rev
Clayton & Lennie
Inter Jass Rev
1st half (5-7)
Claude DeCar Co
(Louisville split)
Froselin
Frances & Hume
Lloyd Nevada
Cole & Snyder
Shadowland
DES MOINES, IA.
Capitol (Pc.) (28)
Des Pomeroy Rev
(28)
Jason & Harrigan
Orpheum
2d half (1-4)
Jack LaVier
Musical Shermans
Operatic Tid Bits
(Two to fill)
1st half (5-7)
Trado Twins
Siamense 2
Kafka Stanley & M
2d half (8-11)
HAZLETON, PA.
Feely's (K)
2d half (1-4)
N & G Turner
Barrett & Ford
N & G Verga
Poppyland Rev
(One to fill)
HOUSTON, TEX.
Majestic (It) (4)
Wilfred Dubois
Faulstich Saxon
Pope & Freed
Parisienne
HT'GTON, W. VA.
Orpheum (K)
2d half (1-4)
Girls of Altitude
Raines & Avery
Suburban Nights
Oicott & May
E Sanderson Rev
IND'N'POLIS, IND.
Cirele (Pc.) (28)
H Stoddard Orch
Palace (KW)
1st half (5-7)
Kluting's Ent's
Patrice & Sullivan
Florence Gast Co
(Two to fill)
2d half (8-11)
Aerial Smiths
Lane & Barry
Bob Fisher
Jubilee
Pasco Canini Co
(One to fill)
JACKSON, MICH.
Capitol (Pc.) (28)
Sisile & Blake
JER. CITY, N. J.
State (K)
2d half (1-4)
Strout Twins
1st May Chadwick
(Others to fill)

OFFICIAL DENTIST TO THE N. Y. A.
DR. JULIAN SIEGEL
1560 Broadway, New York
Bet. 46th and 47th Sts.
This Week:
Joe K. Watson; Miller & Farrell

Bob Willis
Miss Dumb Bell
(One to fill)
CINCINNATI, O.
Palace (K) (28)
Lloyd Nevada
Taylor & Markley
Karter's Komed'n
Harmonia
Lane & Barry
Francis & Hume
Toby & Wells
Jerome & Newell
(5)
Billy Puri Co
Jenks & Ann
Howard Nichols
Burns & West
Mills & Shea
Whirl Synopsators
CLEVELAND, O.
State (L) (5)
K Sinclair Co
Taylor & Lake
Jas C Morton Co
Brown & Bracken
Allyn Mann Co
106th St. (K) (28)
Dan Fitch's Mins
Fulton & Parker
Youth & Beauty
Elliot & LaTour
Davis & McCoy
(Two to fill)
Palace (K) (28)
Seebachs
Carleton & Ballew
Hal Neiman
Edwards Juveniles
Chabot & Tortoni

SPECIAL SUMMER OFFER
100 8x10—\$15
3 POSITIONS
H. TARR
Broadway at 53rd St., New York

Anger & Fair
Oney Camp 1
(One to fill)
ALBANY, N. Y.
Palace (K) (28)
2d half (1-4)
Harry Carleton
Barnard & Anna
Roy Rogers Co
Morrissey & Murray
Virginia Rucker Co
Ed Janis Girls
ALBANY, O.
Keith's (K)
2d half (1-4)
Hazel Goff & B
Davis & McCoy
Youth & Beauty
Bert Fitzgibbons
Angel Bros
Alabama Land
1st half (5-7)
Harmonia
Skelly & Helt Rev
Fenton & Fields
A & L Barlow
5 Mounters
2d half (8-11)
Clayton & Lennie
Ewel & Del
ALBANY, PA.
Celestial (K) (28)
2d half (1-4)
Brush & Thurston
Gaffney & Walton
A M Havel
Gene Austin
Wilson Aubrey 3
Gordon's Olympia
(K) (28)
Seebachs
Clifton & Brent
Rock & Blossoms
One Summer Day
Goslar & Lucy

Conrad & Eddie
Victor Moore
Bert Walton
Ella & Theodore
Riverside (K)
(28)
Miacabus
W C Dornfield
Galia Rini & Sis
Kelly & O'Rourke
Haig & Howland
Eva Clark
B & B Wheeler
Templeton Bros
Billy Riddle
Bordman & Boyer
Billy Abbot
B & J Pearson
London Paris N Y
(Others to fill)
College 4
Harry Barris
Betty Quintet
Harry Kaley
Footloose Widows
Chicago (Pc.) (28)
Dance of Joy
Dance of Paris
Harding (Pc.) (28)
Billy House
Vera Walton
Bob Hulen
Annoh's Lounge
Billy Riddle
Ben Paddy Orch
Sweet Daddies
Oriental (Pc.) (28)
Paul Ash

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**AFTER I SAY
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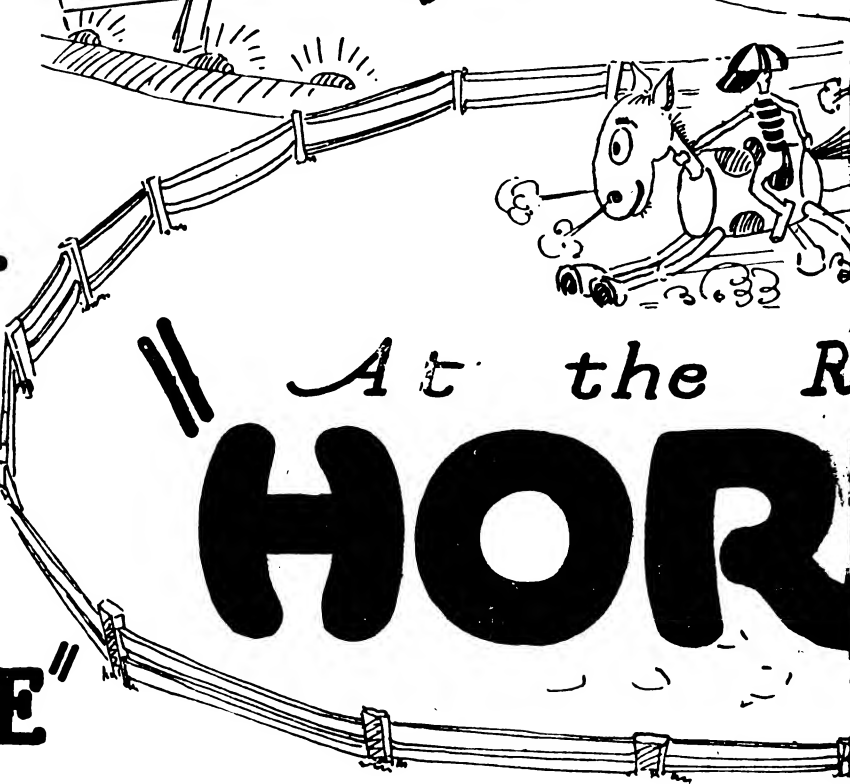
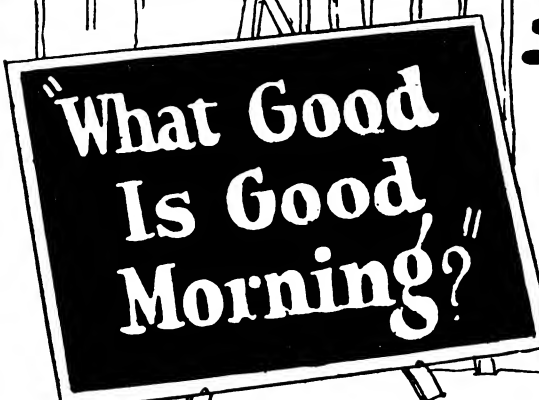


On the Dan

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In the
**"LET'S TALK
MY**



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YOU WERE"**

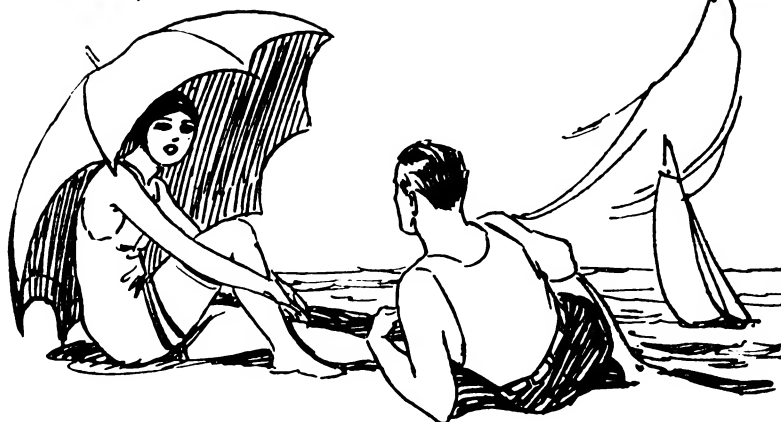
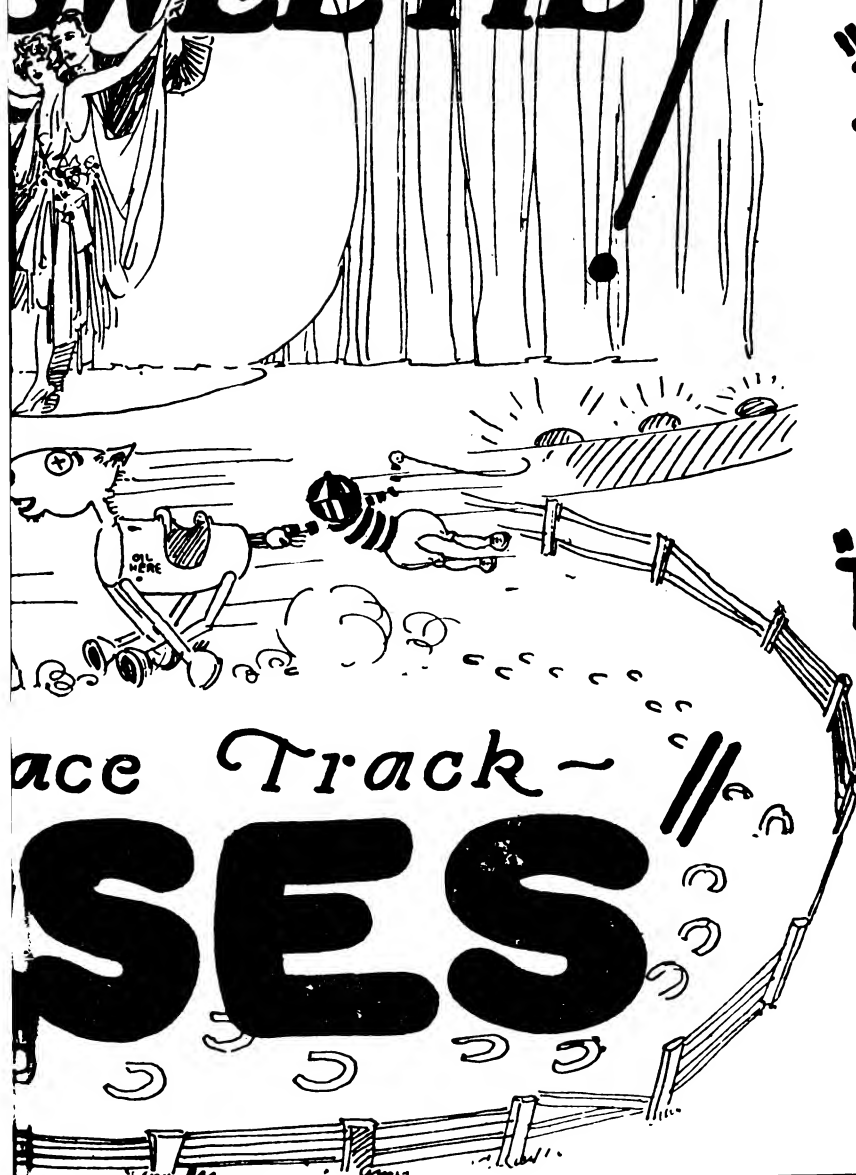
"HI-DIDDLE - DIDDLE"

"KATINKA"

**SHE WAS JUST A
"SAILOR'S
SWEETHEART"**

THAT'S WHY I LOVE YOU

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276 Collins St.

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

One of the Paris newspapers in a survey found that in spite of protests from the native trade more than 50 percent of the pictures exhibited in France in 1925 were of American make. France has 2,947 picture places, 200 of them in Paris.

Mrs. F. B. Kincald, described as an actress of New York, was killed with two others when an automobile driven by her husband turned turtle near Modesto, Cal. The other two victims were Bert Brown and Harry Dodson, said to be vaudeville performers. (None of the three appears in Variety's records.)

The so-called Actors' International Congress met in Berlin last week, with 18 nations represented. Delegates from unions, guilds and lodges were present. It is proposed to organize an international institution such as the world bodies of other crafts. James K. Hackett was present as representing the British Drama League of London. John Emerson represents Equity from the United States. The German government welcomed the delegates and the diplomatic corps approved the plan of international exchange of stars.

The divorce action of Mrs. W. K. Manton, which was called off, was renewed. Marjorie Rambeau is named, as before. On the same day Ian Keith was cited in contempt for non-payment of alimony to Blanche Yurka. Miss Rambeau having been named in the suit by which she won a decree. Keith is in New York doing a picture.

Bud Fisher's wife charged cruelty in her suit for divorce, while the cartoonist, maker of "Mutt and Jeff" entered a general denial. Mrs. Fisher was formerly the comtesse de Beaumont. They met and married at sea last October.

The Samuel Untermyer residence, southeast corner of Fifth avenue and 54th street, has been leased for 21 years, and will be replaced by a 15-story office building. The total involved in the lease and renewals is \$7,500,000. The attorney will live at Graystone, his Yonkers estate.

Ned Wayburn will stage a three-day revue at Town Hall July 1, 2 and 3 as a demonstration of his school. Four hundred stage directors and dancing teachers have enrolled for a special course in the school, starting July 6.

"Is Zat So?" played its 600th performance June 25.

Joseph Schildkraut is now an American, having received his citizenship papers in New York late last week. He returned immediately to Hollywood. He is playing Judas Iscariot in a biblical film by De Mille.

Subscriptions for the repertory theatre which Eva Le Gallienne will sponsor have reached \$40,000. Among the supporters are Otto H. Kahn, Adolph Lewisohn, Jules S. Bache, George Barr Baker and Thomas H. Beck. October 18 is the opening date.

Harry Cohen, 160 Fifth avenue, contending that he was forced out of the "Sex" enterprise although a stockholder, obtained a court order directing the producing company to show cause why it should not be put in the receiver's hands.

Violet Anderson, model and chorus girl, caused the double indictment of Philip Elliott and Richard Thorne on charges that they criminally assaulted her on a lonely road near Harrison, N. Y. Both men were believed to be in Canada. One indictment charges a statutory offense punishable with 20 years imprisonment.

G. B. Shaw, talking to a group of British authors in London, denounced American films as "anarchal." He added that theatres should be licensed like saloons, and, if at the end of a year it could be shown that a theatre had been improperly conducted, complaint should be made to the licensing authorities.

German Masonic societies have just purchased a site for a \$1,000,000 lodge, with an auditorium, on Irving place. In it the 29 German Masonic fraternities of the district will concentrate.

Federal Judge August N. Hand signed 21 padlock decrees. One of the longest terms was ordered against the Three Fifty Club, 107

West 48th street. These decrees cleared up the series of raids made more than a month ago by Federal agents, city police and some of Federal Attorney Buckner's men. The padlock action against the Fallen Angels was tried separately.

A sneak thief entered the Ziegfeld office in an unguarded moment and stole a jewel box containing jewels belonging to Patricia Burke Ziegfeld, the ten-year-old daughter of the producer, which had momentarily been left in an unlocked safe.

CHICAGO

Rosamond Whiteside, daughter of Walker Whiteside, who is now playing "The Arabian" at the Studebaker, has succeeded Vivienne Segal as prima donna in "Castles in the Air" for the remainder of the Chicago run.

Cantor Josef Rosenblatt will lead services during the coming Rosh Hashonah and Yom Kippur festivals at the Congregation Beth Hadmirash Hagodol Anshe Luknik.

Universal Films received exclusive contracts to supply motion picture entertainment at Mundelein last week during the Eucharistic congress. The films were projected on open air screens.

"Betsy Nobody," with Flora Le Breton in the leading role, is scheduled to open at the Cort July 4, following "Out of the Night."

William Anthony McGuire, here to admire his play at the La Salle, "If I Was Rich," is working on a play to be called "The Gossipy Sex." Robert Emmett Keane wrote and acted in a vaudeville sketch of that name and afterward enlarged it to play size. McGuire has bought the play and is refashioning it.

Max Bendix, for ten years concert master with the Theodore Thomas Chicago Symphony Orchestra, has been selected to direct the orchestra in "Castles in the Air" for its Broadway sojourn.

Paramount's Junior stars, here in a Public presentation, accompanying their picture, "Fascinating Youth," doubled one night last week in Rainbo Garden.

Two Chicago bandits who stole \$250 from the Fort Armstrong theatre in Rock Island after grappling with E. R. Cummings, manager, and an usher and firing ineffective shots at the pair, were captured near Morrison, Ill., by a sheriff's posse after another gun battle. The \$250 was recovered.

LOS ANGELES

Esther Fricke Green, organist at Angeles Temple for Aimee Semple McPherson and radio musician, was sued for divorce by Albert G. Green, Jr., on desertion charges.

James Kirkwood and his wife, Lila Lee, picture players, purchased the Louis M. Jackson ranch in Hemet Valley, Cal. The ranch has 110 acres, and will be used by the Kirkwoods as a country home.

Fanchon and Marco, stage producers for West Coast Theatres, will present "The Evolution of the Bathing Girl" for the Los Angeles "Examiner's" beauty pageant at Ocean Park, July 18.

J. M. Danzinger and the Wake Development Company filed suits in superior court against Walter M. Murphy and R. E. Shaw, charging that the latter pair loaned Danzinger \$5,500 and the company \$25,000, taking shares of stock in the Olympic Auditorium as security. The plaintiffs assert that the defendants accepted the stock as payment on the notes, but later demanded cash.

Romer C. Grey, brother of Zane Grey, novelist, captured the first broad-bill shark of the season in a competition between the deep sea fishermen of Southern California.

Pansy Meredith was chosen "Miss Balboa of 1926" at the annual bathing girls' revue at Balboa Beach, nearby.

The five girl dancers arrested in the "wildest party" raid on Foresters' Hall will be tried before Municipal Judge Georgia Bullock July 2.

J. Phillips and William D. Fox were arrested on burglary charges

after the cash drawer of the La Tosca theatrical hotel, was rifled.

Mrs. Mary Filer, 17-year-old Pasadena dancer, was arrested upon her arrival here from San Diego, charged with taking clothing from the home of Isaac Rubin there.

Syd Chaplin was ordered to appear before Judge Elliot Craig July 14 in a judgment suit against a manufacturing company in which he is interested.

Tom Rizzo, downtown cafe owner, was arrested and charged with assaulting and injuring Eleanor Blederman at his cafe. The girl is said to have sustained a broken leg and other injuries.

Corrine Griffith purchased the yacht "Edris," formerly the property of the late Thomas Ince. She renamed it "The Wanderlust."

Ed (Micky) Stone, pugilist, was sentenced to 30 days in jail for neglecting to contribute \$30 monthly to the support of his wife, Wealthy Stone, and their seven-months-old baby.

Parents of Dolores Eline, 17-year-old toe dancer in Will Morrissey's Music Hall Revue at the Majestic, will not allow her to marry Edgar Allen Hamilton, 20, member of a wealthy Philadelphia family. Mr. and Mrs. Everett Eline, parents of Dolores, said she must wait two years.

Mark M. Long, manager of a West coast theatre, was granted a divorce from Lucille E. Long on grounds that they had been separated since August, 1919, and that previous to that time she insisted on "stepping" nightly. Mrs. Long has been living in San Francisco.

Mrs. Myrtle Woolacott, film actress, was denied a divorce from Albert Henry Woolacott, broker, convicted of an embezzlement charge, not being appealed. Mrs. Woolacott charged her husband with non-support. He countered with a statement that he always supported her to the best of his ability.

Avery Brown, night watchman at the new Famous Players-Lasky studio, was found bound and gagged. He told police he had gone to investigate a mysterious sound when he was seized. Nothing was stolen, officers say.

Mrs. Dorothy Dodd, Los Angeles housewife, won \$500 by finding Frank Hopper, who looks like Theodore Roosevelt, and will play that part in "The Rough Riders" for Famous Players-Lasky.

Fred Lang, former manager of a skating rink here, pleaded guilty to a charge of contributing to the delinquency of a minor and applied for clemency. Lang was asserted to have given a 14-year-old girl intoxicating liquor.

Donald Johnson was sentenced to life imprisonment in San Quentin when he changed his plea to guilty of murdering "Smiling Eddie" Egan, nephew of Frank Egan, theatrical producer, here in March.

John George, hunchback Arabian film actor, was found guilty of having annoyed Mrs. Ann Coogan in a Hollywood picture theatre.

George Cairncross (in pictures Stuart Paton, film director), was allowed until July 21 to make settlement in contempt proceedings arising out of failure to pay his former wife \$3,000 back alimony. When scored by attorneys because he had married again and assumed more obligations, Paton said his present wife had nursed him through a severe illness and in gratitude he had married her.

Frances Selwyn was named winner of the Illustrated Daily News contest in a tie-up with "The Final Extra," Renaud Hoffman production. Betty Hackett was chosen also, with a part written in for her.

Leota Crider Lakenan, film actress, was charged with teaching her four-year-old daughter, Nancy Lakenan, about gin in the battle over the custody of the child.

"KIDDING BOOZE"

(Continued from page 1)

the new ideas. It is said that Mr. Hays feels that producers and directors should toe the mark in this respect, as its constant entry into films would constitute the industry's taking sides on a political issue.

Hays returns to New York July 20 in time for the opening performance of "Don Juan," the new Bar more film to be released by Warners.

"WHITE SLAVES" IN MEXICO

(Continued from page 1)

intervened and pulled wires that abrogated further mistreatment.

The girls are Grayce Connell and Mae Mitchell. They were of a party of six girls engaged out of New York last April to appear as hostess-entertainers at the Louisiana Cafe, operated by Lupis Strozzi, in Tampico. Miss Connell had been engaged at \$75 a week with room and board. The other girls were to receive \$40 and found. All were to receive a bonus of 25 percent on checks in which they had been instrumental in promoting.

The party left New York last April. Once over the line into Mexico things began to happen and the girls began to figure the mess they had gotten themselves in.

First, the room and board gag was out, with Senorita Strozzi informing them that she would expect them to take up abode in a cheap rooming house which she also conducted, making it understood also that the rent would be deducted from their salary. Food also would have to be paid for at the cafe.

When the girls rebelled against the arrangement they were coldly informed they had been smuggled in and would be arrested by the Mexican Government as prostitutes unless obeying her.

The girls acquiesced and at the end of the week found that not only was the room and food amounts taken out but no salary at all issued, with the Senorita explaining that several weeks' salary would be deducted to defray the traveling expenses in bringing the girls down.

Told What to Do

Most of the girls flat broke appealed to their employer, querying as to how she thought they could live during the weeks the reductions were being made, which brought the suggestion that they could do the same as the other girls.

Another slight mistake was found in the preliminary verbal agreement as per cut on drinks, when the girls came to check up. It was then explained that the girls' cut could be had only on "downs." The latter is a gingerale or tea substitute for liquor sold at the same price as the exhilarating beverage.

Used Girl for Target

"Butter and egg men" in Mexico are far from as chivalrous as those in the States. One of the girls in desperation to please ordered "downs" on a customer who found it out and fired three shots at her. After that the "downs" were out with her. And the rest of the girls also after they heard what occasioned the impromptu fireworks.

After several weeks of employment and no money the Misses Connell and Mitchell started a rebellion of their own but didn't get far. Investigation showed that they would be unable to leave Mexico, since no passport would be issued to let them out as they had not come in on one. No record of their entry was made with emigration authorities. A rumpus would only precipitate arrest and incarceration in the Hospitale, which the Women's Prison is called.

Consul Was Nervous

After a conference with previous inmates and their tales of humiliation, the girls were convinced that silence was the better route to freedom. The girls were for appealing to the American Consul, but claimed that he was in such a continual state of nervousness they hated to annoy him further.

When on the job two weeks the new entertainers were invited to accompany Senorita Strozzi to the Emigration Building and affix signatures to what she explained was a contract. Most of the girls signed, but Miss Connell, noting the document was written in Spanish, insisted that she be permitted to have it translated before affixing her signature. Miss Mitchell backed her up in this. When refused the two girls declined to sign and were again threatened with arrest.

American "Fixer"

That same evening, however, an American with large oil interests and a good spender at the Louisiana, arranged to meet Miss Connell the following afternoon. He explained that Senorita Strozzi was backed in anything she did by the governmental powers and suggested diplomacy be used with her to get out of the country. Upon raising \$300 the girls were smuggled back into the States. A check of sums were made for "fixing."

Waiting to wait for the next passenger steamer out, the girls ar-

ranged to embark upon "The Stal," cargo steamer, which brought them into New York after several stop-offs, making it practically a 20-day trip. The girls arranged with the captain to bring them back for \$90 each.

According to both girls, Mexico holds no equal as a hotbed of vice, immorality and forced prostitution. The latter angle is practically sealed in the tricky contracts issued to girl entertainers from the States under guise of contracts.

According to some of the girls who signed there are clauses contained in the document which practically sells the signer into bondage to the employer. Especially one clause which states the employee cannot leave the services of the employer or the country without the latter's consent. There is no appeal or redress should the employer be unwilling to consent other than being cast into the Hospitale (jail) and the consequences, which has had its effect in whipping the girls in line, for either master or madam.

Expensive Engagement

The girls figure aside from the humiliations and attendant nervous shock that they not only worked gratis the time down there but the adventure also cost them \$300 each.

The Chorus Equity has frequently bulletined its members against accepting engagements in Mexico and South American countries. The girls concerned in this latest adventure were Equity members, but acknowledge none had asked the association's advice before accepting the job.

In Variety's "Night Life of the World" series the chapter on Tampico by Jack Lait described it as a town of orgies at night, with four square blocks of "saloons."

Even as an old boom town Mr. Lait termed it "wild."

"MODEL" "JOHNS"

(Continued from page 1)

tually get them for the summer annuals.

Democratic "Johns"

A spirit of democracy prevails among the "Johns" which ranges from the misunderstood broker with much cash and leisure to the slick appearing chauffeur, who keeps his glad rags in a locker at a nearby garage, parking his uniform when parking the car.

The misunderstood brokers have found many within the model contingent that make a business of understanding the misunderstood model. But of course this is only a side line with the girls.

GIRLS AND PARACHUTES

(Continued from page 1)

maneuvering to get his ship to the ground without a smashup.

At any rate, Emily landed and ran screaming to a gang of section hands near the station of San Carlos. She was taken into a drug store and revived and the local constable summoned to start after the aviator.

That chap, however, literally took air. The constable fired a couple of shots but the aviator kept right on going.

Moral seems to be: "Take along a parachute," or—
Give the press a rent credit.

AIRMEN CHEAP

(Continued from page 1)

the stunt men got \$37.50. Stunt women were to receive \$50.

After the summons had been issued on Edwards, he came into the labor commission office with an affidavit stating he had paid the men. He was ordered to appear June 24 when the claimants would be assembled to substantiate his statement.

On the same day when he presented the affidavit, L. A. Snell presented a claim for \$51 for services as radio man with the flyers.

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

GERARD WITHDRAWS 18-YEAR-OLD "FOLLIES" FROM COLUMBIA WHEEL

Can't Afford to Stand Sharing Terms—Led All of Wheel's Grosses for Over Six Years—Played to Average of \$8,000 Weekly at \$1 Top

Barney Gerard, burlesque pioneer producer, has withdrawn from the Columbia Burlesque Circuit. Gerard has notified the Columbia officials he is dissatisfied with the Columbia's sharing terms.

After a conference between Gerard, Sam Schribner and Rud K. Hynicka of the Columbia, during which Gerard explained that despite last season's gross business done by his "Follies of the Day" was the third largest in the show's 18 years of existence, the net receipts were greatly diminished, due to the sharing terms which have been reduced by the Columbia the past few seasons, and the increase in the show's salaries and other expenses over which the producer has no control.

The Columbia officials explained the terms would not be changed next season. In view of further increases in salaries next season, Gerard stated he could not produce a show at terms that practically limited the producer to 50 percent. Gerard's withdrawal from the Columbia will remove the only surviving producer of the old Empire Circuit (Western wheel). The "Follies" was the only title permitted to be used when the Columbia absorbed the old Western wheel and its attractions.

Originated in 1908 The first "Follies of the Day" was produced in August, 1908. In May, 1909, it had a run at the Lincoln Square, New York, with an all-star cast headed by Harry Fox and the Millership Sisters, Gertrude Hayes, Sam Sldman, Larry McCale, Shep Camp, 17 Boys in Blue, "Dancing Bricktops," etc. It was during this engagement the Columbia burlesque (then known as Eastern wheel) officials decided the time was ripe for burlesque on Broadway and built the Columbia, New York.

During the past five years Gerard made a new star for his show in Bozo Snyder. During the time Bozo has headed the "Follies" it has grossed over \$1,500,000 at \$1 top. Snyder's contract with Gerard has several years to run. It covers the speaking stage and motion pictures.

The "Follies" may be condensed to play the large picture houses under Alf Wilton's direction. There is also a possibility of it playing the legitimate houses at \$2.50, now that Ziegfeld's "Follies" has been discontinued.

During the 18 years on the Columbia wheel, Gerard's "Follies" has led the entire wheel no less than six seasons and the Gerard show never has been less than third at the expiration of any season in the gross business.

Gerard's average gross for the past few years at the Columbia's average \$1 scale has been \$7,000, \$8,000 weekly.

DAVE MARION BACK?

Dave Marion, veteran Columbia producer, is reported as returning to the circuit next season to produce three shows in one of which he will appear.

One of the shows which Marion is to produce is said to be the Mollie Williams Show. A second is a revival of Dave Marion's Big Show.

The Columbia Circuit is said to be financing Marion in the three productions. Marion was relieved of his franchise two seasons back and has been inactive since.

CASTING ST. PAUL STOCK

Chicago, June 29. H. W. McCall of the McCall-Bridges Players was in town last week conferring with Milt Schuster with regard to casting the new musical stock he intends to install in the Empress, St. Paul, recently taken on lease for a term of five years from Finklestein & Rubin.

McCall-Bridges now operate a stock musical at the Palace, Minneapolis and the Lyric, Duluth.

SINGER'S BURLESQUE HAS ONE MORE CHANCE

Syracuse Police Notified Savoy, Syracuse—Singer Retires as Producer

Syracuse, N. Y., June 29. One more complaint against the Savoy theatre and there will be no more Jack Singer stock burlesque in Syracuse.

This is the ultimatum of Carleton B. Shaw, commissioner of public safety, to Morris Fitzer, manager of the playhouse.

It was delivered, following the publication in the "Herald" of a stinging broadside by Nelson C. Hyde, conductor of "The Center Aisle" column, and consequent police investigation.

Hyde dropped into the burlesque according to his column, because he found, in his auto, a throw away bearing the picture of a half-nude woman and, under it, the words, "Compliments of Florence De Vere."

Police served notice then that there must be a clean up, while the Mutual Wheel promptly ousted Jack Singer as a producer. The house had announced that the show was a Mutual production of last season.

With the police eye on the theatre, the show was somewhat fumigated, but this didn't last. Scarcely the same performance is given twice in succession. Some of the "dirt" dragged in is above the limit.

DONOVAN DISCHARGED

Found Asleep in Stolen Car—Others Held for Grand Jury

Joseph J. Donovan, vaudeville actor, 30, of 48 Avenue O, Brooklyn, was freed in West Side Court by Magistrate Edward Well on the charge of grand larceny. The actor was arrested by Patrolman McLaughlin of the Bridge precinct after a thrilling chase across the Manhattan Bridge.

Donovan, together with Daniel O'Keefe, 30, homeless and jobless, and Leo Morlett, 30, counterman, 354 West 56th street, were charged with the larceny of a taxicab owned by William Shapiro, 140 West 145th street.

Shapiro had left his cab parked at 48th street and 7th avenue while he entered a store. When emerging the cab was gone. He reported the loss to the detectives of the West 47th street, and a general alarm was sent out for the car.

The cop saw the cab speeding east across the Manhattan Bridge. O'Keefe is said to have been at the wheel. The car had no headlights on. Inside, the police said, were Donovan and Morlett. The bluecoat ordered the cab to halt, but O'Keefe stepped on it.

After a chase across the bridge the bluecoats came abreast of the machine on the Brooklyn side. O'Keefe and Morlett are alleged to have fled. Donovan, asleep in the cab, apparently never knew of the wild ride. He told the court he did not remember being in the car. The court was satisfied with his explanation, and freed him.

The other two defendants were held in bail for the action of the grand jury.

ENGAGEMENTS

Emmet Callahan has signed Rose Bernard as the featured woman with Captain Goldberg's "Vamps of 1927," Mutual burlesque. Miss Bernard was with "The Best Show in Town" on the Columbia circuit the past two seasons.

George C. Mack, Miss Bernards husband, has been signed with the same show as straight man.

ILL AND INJURED

Mrs. Laura Lavarrie, actress, recovering from a serious operation at the Good Samaritan Hospital, Los Angeles.

Ann Codee, out of Orpheum bill, Los Angeles, June 22. Replaced by Carr Lynn, who placed house week before.

Mrs. Oliver Hardy, wife of a picture actor, tore ligaments in her right leg and is confined to her bed for several weeks. Hardy, while caring for her was scalded on his right hand and wrist and bruised his leg and was out of the cast of Mabel Normand's latest comedy for Hal Roach.

Anna Katherine Gilda, third prize winner in the Eastern Charleston championship contest in Chicago recently, and now on a vaudeville tour, became seriously ill on the second day of a three-day booking at the Orpheum, Huntington, W. Va. The management replaced her in the act, which includes other Charleston dancers, with a local terpsichorean artist, Marie Surbaugh.

Mrs. Gilda, whose home is in McKeesport, Pa., although registering a fever of 102 appeared in the afternoon performance Friday. At the close of the turn she was removed to a local hospital.

Rose Mary, in Andy Wright's vaudeville act, "Bungle-Love," suffered an attack of acute appendicitis while playing B. & K.'s Central Park, Chicago, and was rushed to the hospital where an immediate appendectomy operation was performed. Miss Mary's role was played for the last performance by Helen Cobbs, wife of the act's carpenter.

Wenneah Tenney, vaudeville agent, is ill at her home in New York.

MARRIAGES

Joe Leddy, Loew vaudeville agent, June 16, to Mary Blanchfield, non-professional, at St. Gregory's, New York.

Viola Hartman, girl swimming champion, to Fred Cady, swimming instructor, Los Angeles Athletic Club, in Riverside, Cal., June 21.

W. C. Blackstone, First National (pictures) salesman, to Artie Westland, last week at Oklahoma City. The newlyweds will reside in Oklahoma City.

Miles Ingalls, associate of William Jacobs (Chicago booking agent), June 23 to Beatrice Kromenaker, secretary at the Will Cunningham Agency.

Louis R. Lipstone, manager of Balaban & Katz's orchestra, to Ruth Fisher, prima donna, in Chicago.

Clara Grace Mackin to Eric Blore, June 12, in New York. Mr. and Mrs. Blore will be at home after July 1, at 247 West 72d street. Wedding announcement made by Mrs. Clara Mackin, mother of the bride.

Clifton R. Levy, production manager at the Kinemart Studio, to Ellen Erickson, in Los Angeles, June 27.

Mae Murray, screen star, to David Divani, film actor, in Santa Barbara, June 27.

George Maler and Charlotte Telcher, both attached to the Joe LeBlang Public Service Ticket Office, June 27 at the Temple Mount Zion. Honey-mooning at Roscoe, N. Y.

Rose Epstein, secretary to Andy Talbot, to David Bell, non-professional, both of Chicago.

Al St. John, comedy screen actor, and June Price Pierce, actress, will be married June 30 in Hollywood.

Iwan d'Archembeau, 'cellist, Flonzaley quartet, to Mlle Emma Pach, singer, in Switzerland.

BIRTHS

Mr. and Mrs. Raymond McKee at St. Vincent's Hospital, Hollywood, June 26, son. The father is a picture actor.

Mr. and Mrs. George Smith, at their home in Hollywood, Cal., June 25 son. Father is chief electrician at Grauman's Egyptian, Hollywood.

Mr. and Mrs. Geo. M. Rosener, June 24, on Long Island, son. Mr. Rosener, the character comedian, sent a wire of information regarding the birth stating it had occurred in a motor car between Stony Brook and Bayshore.

Mr. and Mrs. Francis Lemaire, June 15 at the County Hospital, Rensselaer, Ind., daughter. Grandparents are Reynolds and Donegan, in vaudeville.

Mr. and Mrs. John MacMahon at the Polyclinic Hospital, New York, June 25, son. The father is the newspaperman and producer. It's the first child for the MacMahons.

CONDITIONS IN BURLESQUE FOR STAGE HANDS SCORED IN REPORT

Convention of I. A. T. S. E. at Cleveland Decides to Appoint National Inspector—Working Under Scale and "Doubling," Main Faults

WILL KING DISBANDS CO.; ON COAST FOR YEARS

Nothing New to Offer, Says Producer—Repeated Often in Many Cities

San Francisco, June 29.

After many years along the Pacific Coast Will King has disbanded his burlesque stock tab company. "Nothing new to offer" said Mr. King. The company dispersed in this city.

From almost time beyond memory the Will King name and company have been a Pacific Coast institution. King has gone into the largest cities on the coast and remained for months in one house.

The King composition of a show was peculiar. He aimed for speed and girls, getting both to be liked and finally giving a performance as a tabloid musical with a moving picture attachment.

While no announcement has been made by Mr. King of his future intentions there isn't much doubt but that he will find a way professionally to commercialize his far west popularity as a comedian and producer.

For many years the West Coast has been without regular burlesque. This in a large measure was also helpful to the King entertainment.

Empress, Mil., Reopening With Stock Burlesque

Milwaukee, June 29.

With an official announcement of policy, the Empress, which ran stock last season after turning the Mutual franchise over to the Gayety, sets to rest rumors this week as to the course to be taken next year.

For the first time in years the house ran continuous, alternating pictures and two-hour burlesque shows. The house at present is operating on a summer schedule, risking summer burlesque for the first time here in a decade. It is playing to money, the only burlesque in town (the Gayety running pictures).

It is expected that the house will close for a week or two in August to make alterations, including a new balcony stairway and larger lobby. The management also announces an entirely new cast for the season opening about Aug. 15. Up to the present the only principal to return next season is Marian FaVera, elevated from the chorus during the past season.

Harry Feldman, trap comic in the house for 43 weeks, left Saturday for Syracuse to join the Savoy Stock (burlesque) there. He is engaged with Jack Reld for next season. Billy Gordon, Hebrew comic goes with Frank Demsel's Mutual show; Texas Keede with LaMont's Mutual show and Tessie Teresina, dancer, for a road tour.

Bud Purcell, director and straight is expected to hold over, having made a good record last season.

Percy Lohr, Dutch comic, a Milwaukee favorite, is expected to take out his own show over the Wisconsin circuit.

JUDGMENTS

Hygrade Photo. Corp.; L. Levy; \$1,519.20.

Edna Leedom; R. Hammel; \$2,904.95.

Attachments

Lewis H. Mooman Production, Inc.; Samuel Blair; \$2,400.

Same; Gerritt J. Lloyd; \$3,250.

Houses Closing

Although business during the past month has been good in Minneapolis, Pantages will close July 10 to permit renovation and redecoration. It will be the second time this theatre has closed for a stretch of a few weeks since its opening over eight years ago.

Next season will find a decided change in burlesque circles as far as the working staff is concerned. The International Alliance of Theatrical Stage Employees in convention at the Hotel Winton in Cleveland last week paid special attention to conditions as they affected members of the I. A. in that branch of amusements. The president's report on last year's activities devoted one full page to burlesque and its stage crews.

After the president's report had been read a special committee was appointed to make an investigation of charges in the message to the convention and the committee's report apparently substantiated the allegations made. The result was that the convention came to the decision that the only manner in which the continuation of the evils could be rectified was for the appointment of a special national business agent solely to cover the burlesque field.

The corruption which the president complained of was that particularly carpenters and property men with burlesque shows were first and foremost working under the scale proscribed by the I. A. Many of them permitted themselves to be influenced by the managers of the shows that they were with and took a cut in order that they might remain with the show of which their wives or sweethearts were members.

Doubling Another phase was that the working staff was doubling and playing bits and in one particular show the property man was the leading comedian.

Complaints came in from a house crew on the road to the effect that this property man would rush the crew, to death in striking a scene because he had to lead the number that opened the scene following and had to make a change for it.

In the future none of the members of the working crew is to be permitted to work under the scale, play parts or bits, and all "sketching" and "baggage carrying" is to be taboo under orders from the national body.

To see that these edicts are to be carried out the special national business agent is to check each burlesque company and to jump about the country and make inspections of the shows and the manner in which the crews are observing the order.

When the business agent discovers any member is violating the rules he will be empowered to call the man guilty off the job and replace him either temporarily or for the balance of the season with one of the men out of the local in whichever city the attraction may be playing.

Seemingly the executives of the I. A. have come to the definite conclusion that a weakening of the entire structure of the Alliance would be brought about through a continuation of the conditions as have existed in burlesque and feel that it is necessary to combat them by inaugurating the most stringent measures.

Cleveland, June 29.

All officers of the International Association of Theatre and Stage Employees were re-elected at the final meeting of the convention held here last week.

William F. Canavan (St. Louis), president, re-elected. Other officers re-elected were: F. J. Dempsey (Boston), first vice-president; W. B. Covert (Toronto), 2d vice-president; W. E. Elliott (Cincinnati), 3d vice-president; Cleve Beck (Fresno), 4th vice-president; George Brown (Chicago), 5th vice-president; J. P. Nick (St. Louis), 6th vice-president; W. J. Harren (Chicago), secretary and treasurer.

At the final session two of the four oldest stage employees attending the convention, G. H. Stanbridge, stage manager at the Randbox, local playhouse, and Isadore Friedmann, stage carpenter at the old Colosseum, were given a reception.

DUNDEE MAY BE NEXT CHAMP, AFTER K. O.

**Joe Handed Mickey Lacing
and His First "Out"—Bass
Beat Kennedy**

By JACK PULASKI

Joe Dundee of Baltimore who has been knocking on the door of the welterweight crown room, ought to cop the title from Pete Latzo if Pete gets into the ring with him. That prediction is based on the workmanlike manner in which Dundee beat Mickey Walker last week at the Garden. The referee stopped the bout in the eighth round. Mickey was not in danger of taking a sleeping powder but his left eye was so badly cut that he might have received permanent injury had the milling continued. The result means a technical knock-out against Walker, the first chalked against his record since his first starts in the racket.

Walker won but one round—the first. After that it was all Dundee, with one round possibly even. Mickey was the favorite in the betting seven to five and the most popular with the crowd—probably because he lost his title to Latzo recently. He entered the ring three pounds over the limit, weighing 148 and it was noted around that he was not in prime condition. Indications are that Walker has shot his bolt. Jack Kearns seconded Walker but was too busy wiping off the blood from his man's map to tell him what to do. Walker lost a \$500 forfeit through coming in over weight.

Dundee was a revelation. Always as hard as nails, he was rated a specialist in body punching. But Joe carried the fight to Walker and that surprised the boys. Cool as a champion, Dundee socked away in every session after the first. Walker entered the ring with a plaster over his left lamp and there may have been a wound gotten in training. Head to head they went to it, Joe getting much the better of the infighting. He crossed with his right in close, left hooked Mickey frequently, fainted the Elizabeth wonder into missing a mile and hurt Kearns' boy enough to make Mickey start calling him names.

Joe is Foxy

Dundee has a similar knockout to his credit in the case of Tommy Freeman. The latter's left eye bled to much that the referee also stopped the fight. Joe is a foxy boy and can take it without a sign of hurt. Just when it might look as though he was in trouble, Dundee has a way of tearing in with both arms. He disconcerted Mickey just that way.

Benny Bass, former featherweight and now a junior lightweight, made his bow and can now get all the bouts he wants. He knocked out Billy Kennedy of New Orleans, also in the eighth round. The runty little Philadelphia can take it too. Kennedy is no bum. He has fought some of the best men in his division. He crossed with the right a number of times but Benny kept coming in. Early in the fatal session "Stroudel" caught Billy with a right uppercut that lifted the Southerner off the floor. Did Bass try to box? He did not. He went in with everything and knocked Kennedy through the ropes. They carried him to his corner. In the first ten rounder Harry Cook a colored lightweight who fought a "Buffalo draw" with Sid Terris easily defeated Boots Antley from Jacksonville. Boots was in trouble several times and suffered one knockdown.

NO HEAT—\$690

Justice Edgar Lauer in the Third Municipal Court, 314 West 54th street, directed a verdict for \$690 in favor of Loretta DeLone, professional harpist, Carnegie Hall building, against the Partos Realty Corporation.

Miss DeLone sued for \$1,000 damages on the ground she had been deprived of sufficient heat during November, 1926, and April, 1926. As a result she alleged, she became ill and four harps lost their tone. Representatives of the Corporation entered a denial, claiming the place was comfortably heated during the months the musician complained of.

Judge Lauer ruled the woman had been damaged to the extent of \$690.

HOTEL'S MAID CONFESSES

Marie Mullen Stole Shepard Waldman's Jewelry

Marie Mullen, 22, 253 West 25th street, maid, employed in the Langwell Hotel, 123 West 43rd street, pleaded guilty to grand larceny when arraigned before Magistrate George W. Simpson in West Side Court. She was held in \$1,000 bail for the Grand Jury.

The girl was arrested by Detective George Ferguson, West 47th Street station, on complaint of Shepard Waldman, theatrical agent living at the hotel. For several days Waldman had missed various articles from his room and reported it to the hotel management.

A few days ago a wrist watch, diamond ring, diamond pin and college fraternity pin disappeared. The case was reported to the detective and about the same time Marie quit her job. Ferguson learned her address and arrested her.

She admitted some of the property she had stolen had been given to a sweetheart. Most of the other jewelry was recovered.

Rosentreter Accused of Taking Phone Call Money

After a lively chase, witnessed by several hundred men and women, Gus Rosentreter, 26, private detective, 328 East 123rd street, was arrested on a charge of petty larceny. In West Side Court Magistrate Well held Rosentreter in \$1,000 bail for Special Sessions.

Herman Kenner, investigator for the N. Y. Telephone Co., said he was in a drug store at 48th street and 7th avenue watching the phone booths. He said he saw Rosentreter enter one of the booths, open the slot machine with a key and extract coins.

Kenner said Rosentreter then entered another booth and repeated it. When Kenner went to seize Rosentreter, there was a struggle and Kenner was knocked down. Rosentreter darted from the store, followed by the investigator, and the chase was taken up by Detective Hyde, Narcotic Division. Rosentreter was caught about a block away.

At the West 47th street station house Rosentreter was searched. It was testified that three marked nickels were found in his possession. Rosentreter denied he had taken the money from the slot machines.

UNRULY STOCK SALESMAN

Created Disturbance at Lyric Theatre—Cost \$10

James A. Buck, stock salesman, 60 West 107th street, was fined \$10 before Magistrate Well in West Side Court on a charge of disorderly conduct, preferred by Spencer Bettelheim, 851 West 177th street, representative of Sam Harris.

Bettelheim said Buck, under the influence of liquor, followed Mr. Oppenheimer, owner of the Lyric theatre ("Cocoanuts") into the theatre and insisted on being permitted to enter without a ticket. When the doorman tried to restrain him, Bettelheim said, Buck struck at the doorman, and the blow landed on a man who was then entering.

This man struck back at Buck. A lively tussle ensued. Bettelheim said he tried to get Buck to leave, but the latter refused. It became necessary to summon Policeman McDonald, Traffic B, and have Buck arrested.

Buck denied he had struck the doorman or Bettelheim, but insisted he had been assaulted by some unknown man. He said he had been invited to the theatre by a friend; that the friend had entered, and he merely wanted to get the doorman to find his friend for him.

After Judge Well heard all the facts he adjudged Buck guilty and imposed the \$10 fine.

Harris' 'Life' for \$15

Cost Book Dealer, \$100

Pleading guilty to selling a copy of Frank Harris' "My Life," Joseph Kling, dealer in books and arts, of 230 West 11th street, was fined \$100 or given the chance of spending 30 days in jail by the Justices of Special Sessions. Kling paid the fine.

According to Policeman William Panella, of the First Inspection District, Kling had offered to sell him one of the volumes of Harris' book, which has been held by the Courts as "lewd and indecent" for \$15 on May 13 last.

SPECTACULAR FIELD DAY FOR UNITED DRIVE

Joe Leblang's Climax in Colorful Fun and Sports at Polo Grounds—20,000 There

The Theatrical and Sports Field Day, a climax to the United Jewish charity drive, went over splendidly at the Polo Grounds Sunday afternoon.

Joe Leblang was in general charge and put across a most novel out of doors event. About 20,000 persons were in the stands, besides thousands of orphans as guests.

A parade of the participants was a sort of pageant. In the march were the choruses of a number of Broadway musical shows, and for once they were dressed appropriately for the weather. The brief costumes on many of the girls did not seem scanty and they made a pretty picture against the background of grass.

A tarpaulin was stretched over the second base section of the diamond, the canvas making surprisingly good basis for the dancing of the various ensembles. Close by a large band kept working for at least two hours without a rest.

Feature ensemble dance numbers from "Kitty's Kisses," "Great Temptations," "Night in Paris," "Cocoanuts," "Vanities" and "Vagabond King" furnished a strange but colorful and interesting spectacle. Ned Wayburn was director general of the ensemble sections.

Money and a Job

A Charleston contest, the first prize \$1,000 in cash, was won by Mary Suchier, a maiden from Chicago. The kid left the Windy burg with a rep as an amateur Charlestoner. She applied for a job in the chorus at the office of Jones & Green last week. Told to go into the contest and a job was promised if she won. There were 145 in the contest, including a couple of brown skins.

Peaches Browning and her husband were prominent among the contest judges, others including Al Jolson and Harry Hershfield. The event was under the "auspices" of the Cheese Club and Alex Yokel, Lawrence Weiner and Perry Charles were assigned the hard work.

During the Charleston affair numerous acrobatic acts got into action, giving the show a circus aspect.

Harry Houdini did his straight-jacket stuff, there was a boy whom Harry Willis and Paul Berlenbach failed to lift off the floor, boxing and comedy wrestling but a ball game between the Friars and N. V. A. was called off. Anyhow it was framed for Joe E. Brown to get into an argument with Jim Corbett and Captain Irving O'Hay, shooting both.

The outing was somewhat marred by the number of persons permitted on the field. Patrons who paid as high as \$100 a ticket for box seats had a hard time getting a peek. The policing was partly to blame. At one time the officers left their posts at the entrances from the stands and the field crowd was materially increased.

LYA DE PUTTI'S EYES

Makes Them Talk in Foreign "Variety"

"Variety," directed by E. A. Dupont, is excellent cinema, with Emil Jannings and the irresistible Hungarian artist, Lya De Putti.

Mr. Jannings gives a unique performance. He isn't of the handsome type nor does he resemble a model for clothes, but as an actor he reigns supreme.

After 10 years in prison he tells the story of his life. He left his wife and child for the girl, played by Lya De Putti. He makes a trapeze performer of her. When she has reached the height of fame her fancy changes to Artinelli, who made up the trio.

The boss, voracious for the girl's love and not so willing to take his medicine as he was to give it, kills Artinelli.

Miss De Putti has a most beautiful pair of eyes that transmit her very thoughts. As an actress she rates A1. Artinelli is played well by Warwick Ward.

Some carnival fetes are very effective and picturesque.

FUNNY CASE

James Shipley Arrested Because He Didn't Borrow \$47

Accused of representing himself as an Elk of the Gainsboro, Florida, lodge, James Shipley, 40, Hotel Coledge, who said he was an actor with carnivals, was held for further examination when arraigned before Magistrate Well in West Side Court.

According to the story told to Policeman Waldheim, West 100th Street station, by Max Fleishman, 125th street and Amsterdam avenue, Shipley came to his store and said his automobile had become stalled about a block away and a towing company wanted \$4 to haul it to a garage. Shipley said he was out of funds and offered to leave a ring with an Elk insignia on it as security.

Fleishman became suspicious and refused. Later he told the policeman and Waldman apprehended Shipley. It was learned that Shipley formerly had been an Elk in the Florida lodge, but had been dropped in 1922 for failure to pay his dues.

Magistrate Well adjourned the case to give the police an opportunity to get further data on the case.

Mentioned 'Jesse James'

After Receiving Hotel Bill

"I thought Jesse James was dead but apparently his spirit lives," declared Mrs. Susan Ludwig, 30, nurse, of Scranton, Pa., when arraigned before Magistrate George Simpson in West Side Court on a charge of violating the Hotel Act.

Mrs. Ludwig made the above statement referring to a bill of \$7.85 which she said she received for dictating a letter in the Astor Hotel. The \$7.85 was included in a bill for \$58.20 which Charles Lawlor, assistant manager of the hotel, charged she owed for lodging and services.

According to Lawlor, Mrs. Ludwig registered at the hotel June 23. She remained two days. After several long distance phone calls the management decided to present a bill. The woman admitted dictating the letter but insisted it should not have been over 50 cents a page.

When asked to make a deposit on the remainder of the bill she admitted she had no money. Detectives Leech and Hannigan, West 47th street station, were summoned and arrested her.

After Magistrate Simpson heard the facts he held Mrs. Ludwig in \$500 bail for trial in Special Sessions.

Forged Check of Actress'

Costs Peterson One Year

Charles Peterson, 39, club steward, living at the Elkwood hotel, West 42nd street, was sentenced to one year in Sing Sing by Judge Max S. Levine in the Court of General Sessions. Peterson had pleaded guilty to grand larceny in the second degree in the theft of a check belonging to Helen Roy Busch, of 225 West 71st street, actress employed by the Fox Film Corporation.

A second defendant, Edward Smith, 35, elevator operator, of 54 West 65th street, who also pleaded guilty to the charge was remanded to the Tombs for sentence.

Peterson and Smith were arrested on April 20 by detectives of the West 68th street station after Mrs. Busch had reported to them the theft of the check for \$182 made out to her by the Fox Corporation. Mrs. Busch charged that the check was stolen from the letter box in the apartment house where she lives by Smith employed there as hallman and elevator operator.

The detectives learned that Smith turned the check over to Peterson, who after forging Mrs. Busch's name on the back as the endorser, induced George Cohn, tailor of 667 8th avenue, to cash it. Cohn stated after deducting \$40 for a suit of clothes which Peterson had bought, he gave Peterson the balance in cash. The men were subsequently indicted and pleaded guilty. Peterson was formerly manager of an Exchange Buffet restaurant at 41 East 42nd street.

USHER IN REFORMATORY

John Bakas, 19, an usher in a moving picture theatre, living at 87 East Second street, was sent to the reformatory by the Justices in Special Sessions after he had pleaded guilty to possessing a revolver.

HUDKINS STOPS RUBY IN SEASON'S TOP UPSET

Nebraska Wildcat Down for Five Count in First—Goldstein was 3 to 1 Favorite

By JACK CONWAY

The most sensational upset since Dave Shade kayo'd Jimmy Slattery occurred Friday night at the Coney Island Stadium when Ace Hudkins knocked out Ruby Goldstein in the fourth round of a six round final on a card of six rounders. Goldstein, who figured as a possible future light or welter weight champion, entered the ring a top heavy favorite and started in as though the form players were right in laying three to one against the westerner's chances.

Goldstein began to jab and hook Hudkins right off the reel, seemingly finding no trouble in popping Ace whenever he wished and in tying up the rough boy in the clinches. Toward the middle of the round he crossed with a lightning fast right and the Ace hit the deck for a five count. But Hudkins got up and managed to stay on his feet and fight back although he was soaking up a varied assortment of hooks, jabs, crosses, etc.

The Ace came out strong in the second round and showed no effect of the knock-down. He was hooking an occasional left to the body but Goldstein was easily outboxing him and apparently had the fight well in hand.

The tide began to turn in the third for the wild looking western youth. He sank a couple of lefts to the body that slowed Ruby up and for the first time the east side kid wore a worried look. However, he was not knocked down although Hudkins took the round. The crowd still figured Goldstein an easy winner on points when they came out for the fourth round.

Goldstein Goes Down

Hudkins tore into Ruby like a young cyclone, finally staggering him with a flurry of lefts and rights to body and head, and in an effort to break loose from the clinch that followed he wrestled Goldstein to the floor. Ruby was weak but far from out when he got up and attempted to jab his way out of danger. But Hudkins had tasted blood, and sensing possible victory he swept Ruby to the ropes under an avalanche of punches. As Goldstein, his back to the ropes, vainly tried to block the assortment of socks, Hudkins pulled a left uppercut from around his shoe strings and nailed Ruby flush on the button. He fell over the second rope, nearly toppling out of the ring, until the rebound threw him inside the ropes where he sprawled on one knee, unconscious, to be counted out before the stunned crowd.

The fight packed almost as many thrills as the Dempsey-Firpo shindig and had the mob on their chairs all the way. Hudkins is a rough and tough individual and one of the most confident fighters that ever laced on a glove. The first knockdown didn't bother him at all and between rounds he grinned and chatted with his seconds.

The Prelims

In the semi Andy Divodi won from Joe Reno in a six. In another, Sammy Dorfman outpointed Willie O'Connell and Harry Felix grabbed the duke over Dick Conlon. Tony Canzoneri scored a technical knock-out over Archie Bell in the fifth round when the ref stopped it after Bell's eye was badly cut. Tony's optic also was bleeding profusely and the crowd yelled for a draw as Bell was in front when the bout ended.

Joey Kaufman and Joey Abrams opened the sixes in a four round draw while in the opening bout, a four, Eddie Goldberg knocked out Tony Picciano in the last round.

A corking house paid \$32,143 to see the bouts. Goldstein weighed 134½ and Hudkins 135. The latter is right in line for a shot at Rocky Kansas if Sammy Mandell hasn't got Kansas tied up for a championship bout.

Bourke's Track July 3

Chicago, June 29.

The Illinois Jockey Club, headed by Thomas Bourke, will open a 31-day meet July 2.

DRUG RAID AT 8TH AVE. BOOTERY; 200 NAMES OF CUSTOMERS FOUND

Federal and N. Y. Narcotic Squads After Sellers for 10 Months—Mail and Wired Orders for "Dope" by Code—Sam Weller's Store

A drug raid, which, according to Chief Ralph Oyler, of the Federal Narcotic Division, and Captain Henry Sherb, of the Narcotic Squad at Police Headquarters, will startle Broadway was made Monday night last in what appears to be a fashionable women's bootery operated by one Sam Weller, at 793 8th avenue.

According to the members of the squads this place has been in operation for at least five years. Many efforts were made to break it up but operations by the dispensers were so thoroughly worked out that to get evidence for an arrest a certain code had to be known to make a buy.

About a year ago one of the operators and his wife had a quarrel. She went to police headquarters and laid bare the details of how to make a buy. The narcotic division at headquarters eventually made an arrest but the prisoner, Harry Weller, of 336 West 46th street, "beat the case."

Informed Federal Men
Then the headquarters authorities turned their information over to Ralph Oyler, of the Federal Squad, who also had been trying to "get the place right." Mrs. Weller was questioned by some of his men and then again went to work with the new lead.

She told them that the alleged shoe store on 8th avenue had very few shoes for sale outside of the display in the window but the place did a big mail order and express business in "dope." An order would be received through the mail for a "3 1/2 size I had before, width C." That, according to the code, would mean 3 1/2 ounces of cocaine.

The Weller place having the traveling address of the patron would follow instructions and the drug would be forwarded as soon as available in a shoe box, sometimes containing besides the drug an old pair of shoes.

Watched Mail
Oyler had his men look into the mail directed to the place during the last 10 months with the result, he says, that he has a collection of at least 200 letters, telegrams and postals from traveling people throughout the country, patrons of the Weller drug ring ordering either "C width," "O width" (meaning opium), "M width" (meaning morphine), or "H width" (meaning heroin).

To back up many of these alleged orders for drugs to the bootery, Oyler says he has about as many personal complaints from relatives and close friends of the theatrical addicts who have been patronizing the Wellers for their "kick."

Before making the raid Monday evening the Federal and New York City authorities had followed and located those implicated to their homes. Just before the raid they made a search of the places where they lived and gathered up several thousand dollars worth of various drugs, it is claimed.

\$20 for Cocaine
Saturday night George Coyle, of the Federal forces visited the Weller shop and bought a half an ounce of cocaine for \$20, it is alleged. Monday evening just before the raid Percy Harmon, of Sherb's squad, visited the place to buy three ounces of heroin. He was told that they were all out of that particular drug but would have it there in an hour or so.

Harmon returned at the time specified and paid \$185 for the heroin. Then the raid was made. It attracted so many people the reserves of the West 47th street police station had to be called to disperse the crowd.

The prisoners taken were handcuffed and marched to the West 47th street station, most of the crowd following.

There they described themselves as Harry Weller, his father, Samuel Weller, 70, who said he was interested in farming; Edward Bresnahan, asserting he is a salesman

JOAN SAVAGE CHARGED WITH ROBBING OLD MAN

Went With Charles Gilman, 60, to 71st St. Hotel—\$5,000 Bail for Girl

Accused of stealing \$120 from the trousers pocket of Charles Gilman, 60, 101 West 76th street, while together in a room in the 71st Street Hotel, Joan Savage, 21, 114 West 86th street, who alleged she had appeared in musical comedy and in pictures, was arrested on a charge of grand larceny and held in \$5,000 bail for further hearing.

According to the story told by Gilman, tobacco salesman, to Detectives O'Connor and O'Donnell, West 68th street station, he was dining in a restaurant at 72nd street and Amsterdam avenue when Joan, her mother, and another girl entered. Eating with Gilman was a doctor friend. He recognized the trio and invited them over to their table. Gilman had met the women before and they dined together. Some time later Mrs. Savage and the girl left, Joan remaining. Gilman and Joan left the restaurant about midnight and went for a taxi ride, then to the 71st street hotel where they engaged a room.

When the aged man got to the room he hung his trousers over a chair, he said. A short time later he went to the chair and placed his hand in a pocket discovering his wallet which had contained \$120 had disappeared. He knew he had had the wallet and money a short time before, as he had paid for the room from it. He accused the young woman and then entered the bathroom, seeing his wallet empty on the floor.

Used Cane On Man
Gilman returned to the young woman and asked her to explain. Not satisfied with her answer he notified the manager and the detectives were notified. When Gilman related the circumstances and insisted on Joan's arrest, they started to take her to the station house. On the street Joan, who carried a red swagger stick, began to beat the old man about the head with it.

O'Donnell tried to save the aged man. This apparently enraged the girl. She caught hold of O'Donnell's left hand and gave it a healthy bite. Later O'Donnell went to Roosevelt Hospital and had the wound cauterized.

When the case was called before Magistrate Weil in West Side Court, Joan, who previously had made a plea to Gilman that he withdraw the complaint, pleaded not guilty through her attorney, Joseph Broderick. The latter asked for an adjournment and Magistrate Weil fixed \$5,000 bail.

A finger print record produced in court showed that Joan under the name of Mary Burke was arrested Dec. 11, 1925, on a larceny charge. Broderick explained to the judge that she had been exonerated on that charge.

Magistrate Weil refused to reduce the amount of bail despite pleas of the young woman and her attorney.

in the store, and giving an address as 42 West 72d street, and Carmine Dapollito, of 87 Mulberry street, who brought the three ounces of heroin from somewhere downtown on Harmon's order just before the raid was made.

The prisoners were all fingerprinted and taken to Police Headquarters, again handcuffed. The charge against them was a violation of the Harrison law.

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

Two Fay Kings

A couple of Fay Kings in the mid-town section have been confusing their respective friends.

One is Fay King, the widely known writer and caricaturist of the New York "Evening Journal," whilst the other is professionally Fay King but in private life Mrs. Grant Clark, wife of the song writer. The newspaper woman, Miss King, is unmarried—at present.

Another point of difference is that Mrs. Clark is a handsome blonde, and the writing Miss King a brunette, also easy to look at.

Mrs. Clark was professionally known as Fay King before her namesake reached the New York "Journal" from the Denver "Post."

No excitement about the duplicated names—just curious.

NO 'LOVE PIRATE,' SAID MISS LLOYD—IN COURT

Actress Secures Summons for Anne Carpenger—Virginia Claims Anne Slapped Her

Virginia Lloyd, 67 East 53rd street, formerly in "Wildflower" and "Sweetheart Time," obtained a summons from Magistrate Weil in West Side court against Anne Carpenger, 46 West 47th street, whom she charged with disorderly conduct.

When the case was called an attorney representing the Carpenger woman asked for an adjournment as he wanted time to learn the full facts.

According to Miss Lloyd's story, related by her attorney, Joseph Broderick, 29 Broadway, word reached her through several friends that the Carpenger woman was circulating stories that Miss Lloyd was a "love pirate" and had stolen other women's husbands and sweethearts.

Miss Lloyd said the spreading of these stories caused her considerable embarrassment. She attempted to get the Carpenger woman to cease.

According to Broderick, Miss Lloyd said she met the Carpenger woman several days ago at Broadway and 50th street. As Miss Lloyd approached her and demanded that she refrain from gossiping about her, the Carpenger woman slapped her face and pulled her hair out. Miss Lloyd alleged to her attorney.

Miss Lloyd then communicated with Broderick and they obtained the summons.

The Carpenger woman's attorney said he was not fully acquainted with the facts and could not discuss them. He added his client was not guilty and would prove it in court.

Jail Sentence for Driver Who Ran Down Dancer

A sentence of from six months to three years in the Penitentiary was imposed by the Justices of Special Sessions on Thomas O'Rourke, salesman, of 803 Amsterdam avenue, following his conviction of assault. He was arrested for having run down and seriously injuring with his automobile Margaret McCarton, a dancer, of 511 West 112th street, on May 7 last.

It was testified that the injuries Miss McCarton had sustained had ruined her career on the stage.

According to a report of a probation officer, Miss McCarton was a passenger in a taxicab on the day she was injured. At 104th street and Broadway the driver of the roadster in which O'Rourke was riding, engaged in an argument with the driver of the taxi. During the trouble Miss McCarton left the machine and as she proceeded to the sidewalk O'Rourke, who had jumped to the wheel of the roadster, ran her down. Both legs were fractured and necessitated an operation. O'Rourke attempted to get away at the time but was caught by a motorcycle policeman.

For several weeks following the accident Miss McCarton had to use crutches.

'ROUND THE SQUARE

Barbers Strike Uptown—Work Downtown

On the upper east side of New York for a couple of weeks the barbers have been on strike. While on strike up there, several meanwhile are said to have secured jobs downtown, intending to return to their uptown work if the strike is settled in their favor.

The uptown barbers are asking a salary of \$35 weekly and a 50-50 split of all they take in over \$50 gross on the week. At present they have a weekly salary of \$30 and an equal split over \$50.

Downtown the terms vary with barbers. In one large Times Square hotel the barbers receive a salary of \$20 weekly and 25 percent of all they earn on the week over \$30. Another Times Square shop pays its barbers \$22 weekly and 55 percent of all they gross over \$50 a week.

In the downtown sections the tips and grosses count for more than uptown.

Manicures in some of the shops receive a salary of \$12 or \$14 weekly with a sharing percentage over a fixed amount. Manicures' tips run from \$2.50 to \$3.50 daily, it all depends. In some shops the barbers receive a 5 cent refund from each manicure while done on the barber's chair.

Commencing this coming Sunday (July 4) the newest New York State law on barbers is in effect, that barber shops must be closed Sundays.

Private Cars and Their Cost

So much travelling of recent years have been done by picture magnates in private cars that a discussion of the cost and number of private cars in the country often arises. It seems however that Henry Ford has topped everyone with his latest (and best) private car, costing \$600,000. It has a tiled floor with all kinds of shower baths as foretelling other modern equipment and conveniences.

Previously John Ringling's private car was considered the height of magnificence for railroad touring. As Mr. Ringling has a circus and about 100 other circus cars besides owning two or three railroads the Ringling private car was not looked upon as anything curious, excepting it cost \$310,000.

In all in the U. S. are about 25 private cars. Of these 15 are owned individually and the other 10 controlled by the Pullman Company. A reservation for a private car nowadays must be made well in advance, whether for one of the Pullman's or an individual's, the latter leaving it to the Pullman people to rent.

Rented private cars if owned by the Pullman are said to demand so many tickets per trip with a car possibly accommodating at the most 10 people, besides the kitchen crew. All of the working force and food aboard are paid by the Pullman Company, with costs charged to whoever charters the car.

RAID HOTEL REMINGTON AS DISORDERLY HOUSE

Night Clerk Charged with Procuring—Policeman Is Stationed in Hotel

The Remington hotel at 129-131 West 46th street was raided Friday morning last by half a dozen members of Police Inspector Lyons' staff.

As a result of the raid, two girls, the manager and clerk were arrested and taken to the West 47th street police station. A uniformed officer was assigned to do duty behind the hotel desk until the case is disposed of.

Guests who had registered before the police arrived were not disturbed.

Those arrested were the manager, who described himself as Al Moss, and gave his address as 132 West 47th street. He was charged with keeping and maintaining a disorderly house. The clerk, who said he was Mark Nicholas, and gave the hotel as his place of residence, was charged with having procured the two women, also arrested.

The two women prisoners said they were Mildred Sherwood of 174 West 68th street and Frances Laverne of 241 14th street, Jersey City. They both claimed to be show girls, at present unengaged.

The men prisoners were taken from the West 47th street police station to the West 30th station for the night and the girls were locked in cells until their arraignment in court in the Jefferson Market prison.

Judge Didn't Believe Cop; Arthur Ball Is Dismissed

A charge of disorderly conduct preferred against Arthur Ball, 262 West 107th street, actor with White's "Scandals," was dismissed when brought before Magistrate Weil in West Side Court.

Ball was halted to court on complaint of Policeman Lawrence Flair, 29th precinct, who accused Ball of driving his automobile past a signal at Broadway and 53rd street. Flair was on his way home after a tour of duty and said he saw Ball pass the signal.

The actor denied the charge and said Flair's car was directly in front of him and that if he had passed the signal so had the policeman.

Morris Bleendes, 285 Rugby road, Brooklyn, theatre builder, corroborated Ball's story.

"I think you acted too hasty in this case," declared the magistrate addressing Flair.

TENANT PAID \$90,000 TO VACATE CORNER STORE

Reade Leases Astor Theatre Bldg. Space to American Tobacco Company

Almost simultaneously with the transfer of the leasehold of his theatres, Lyric, St. James, Rialto, Savoy and Rivoli in Asbury Park, and the Broadway and Strand, Long Branch, N. J., to Charles Bryant on a five-year arrangement, Walter Reade, who controls the tenancy of the Astor theatre, New York, which in turn has been subleased to Metro-Goldwyn-Mayer, leased the corner space at Broadway and 45th street to the American Tobacco Company.

When Reade sensed a money-making deal with the A. T. Co., he negotiated with the Hilton Clothing Co. for its lease, and is said to have paid around \$90,000 before the Hilton interests would vacate.

The tobacco company is to install a demonstration room similar to the one controlled by the tobacco crowd at Atlantic City, it is said.

With the turning over of his theatres, Reade intends realty operations.

5 'Bookmakers' Dismissed

The police were again on the losing end in their battle to clean the town of bookmakers when five men arrested for making book in various sections of Manhattan were freed in the Court of Special Sessions.

In each case the justices decided the evidence produced by the arresting officers was insufficient.

The defendants were:

Benjamin Leachus, newsdealer of 203 East 14th street, arrested by Policeman Louis Woelfel, of the Second Division at 14th street and Third avenue on April 21; Sidney Romer, who said he was a promoter of outdoor amusements, living at 64 West 15th street, also arrested by Woelfel on April 25 at Broadway and 37th street; Henry Brown, a clerk of 944 East 165th street, the Bronx, arrested by Policeman O'Connor of the Third Inspection District, at 103 West 145th street, on April 17; James Moskiam, a tailor of 312 West 14th street, accused by Policeman Armstrong of keeping book in his store at 44 Ninth avenue on May 5, and James Collett, tailor of 56 Powell street, Brooklyn, who was arrested April 30 by Policeman Frank Giribach of the First Division at 108 East 14th street.

RIGHT OFF THE DESK

By NELLIE REVELL

I'm offa after dinner speeches. For two weeks I had known I was to be a guest of honor at the Motion Picture Press Agents luncheon and I also knew that John C. Filinn was going to introduce me.

Perhaps it was the excitement of meeting so many old friends or the effulgent introduction given me or—very probably—the bunch of orchids at my place. But whatever it was I went up in my lines and completely forgot the speech I had planned. It wasn't until I had sat down that I realized I hadn't said one of the many things I had planned to say. Only somebody who has done exactly the same thing could know how I felt.

I intended to tell what John Filinn's friendship has meant to me; of how his visits to the hospital during my darkest hours had been rays of light that dispelled the shadows; how in the years I've known him he has never failed me; and that of all the wonderful friends I boast not one has meant more to me than he; "John the Baptist," as I call him. And I wanted to tell of something that would have appealed particularly to them as press agents, of how John Filinn had saved my life or my job many times when he was on the "Herald," by giving me a story for my attraction.

The difference between friendship and charity is shown in the way John Filinn does a favor for you. He is not a philanthropist; he is, thank God, just a friend, and one of the many things I have to be thankful for is that a man with such a genius for friendship is my friend.

Pressagentry was made aware of a new addition to its ranks when a young man presented himself at the Polo Grounds press gate yesterday and stated that he was the publicity man for Browning and his "Peaches." I wonder which branch of the profession will rush in to claim him.

Friends of Miss Daxie (Mrs. Cornelius Fellowes), will be sad this week because she is sad. Her mother, Florence Peterkin, died at the Fellowes home in Great Neck last week at the age of 77. It was a loss doubly hard because of the great devotion that existed between mother and daughter. The mother was sick in a New York hospital for many months and every morning of that time Mrs. Fellowes made the trip from her Great Neck home to the city and back again every evening to spend the day with her mother. Her philosophy was that such a wonderful mother deserved a wonderful love from her daughter.

Services were at All Saints Church in Great Neck.

The restaurateurs and head waiters sighed when they heard the news that Sophie Tucker left for Detroit last night. Their business immediately began to look better, for Sophie's friends will now have to find new places to eat.

On her return from England Sophie took an apartment at 7th avenue and 55th street and, as she expressed it, neither her cook nor her dining room table would work unless she had at least 10 guests at every meal. And even if they had worked, Anne, Sophie's sister, would have refused to market for a meal for less than 10.

Incidentally, Mollie, the colored cook, who has presided over Sophie's culinary department for 20 years, is my idea of the best cook in captivity.

The much-traveled songstress will spend a couple of weeks in the town Ford made wild, getting the edges off, or on as the case may be, "Rufus LeMaire's Affairs," before taking that revue to Chicago where it is expected to run through the summer.

Incidentally, Sophie's son, Albert, makes his professional debut in that show.

A doctor in Chicago said he had lifted Lady Diana Manners' face. Lady Diana said he didn't. For a while nobody knew whether her face was up or down but the controversy was certainly in the air. Now she has paid the doctor's bill indicating that hers was lifted and the matter will be dropped.

Two news items:

"Robert Burns, burlesque actor, will have the bridge of his nose built up so that he can play the lead in 'White Cargo'."

Ruth Gordon, actress, had her legs broken to remove a bow in them."

Scene in Doctor's Office Ten Years From Now

Actor: Hello, doc. Got some good blue eyes in stock? I've got to be an English type this season—going to take the role of Sir George Badegg, of Walls Hall, Thames-on-Hants, Cootsbridge, Surrey, England, in "The Green Cap."

Doctors: Yes, we have some nice fresh eyes this week. Our Miss Schultz of the order department will fix you up. First office to your left please.

Actor: But say, doc—I want some other things too.

Doctor: Our Miss Schultz can give you whatever you want. We took inventory just the day before yesterday and she knows just what we have in stock.

Actor, seated before Miss Schultz's desk: You've got it all now, have you miss.

Miss Schultz, reading from order blank: Eyes, one pair, blue, 1 1/4-in. x 1/2-in.; one nose, lean and aristocratic in the new flesh shade; arm, one, 28 inches long. Your present pair to be kept in storage by us at your expense; left knee, one, stiff from World War wound; feet, two, to fit 9 1/4 shoe, your present pair to be accepted by us in trade.

Actor: That's right, Ma'am. Now when do I get delivery? Rehearsals are starting next week.

Miss Schultz: These will go out on our second delivery tomorrow, f.o.b. hospital, unless you wish to come in for them yourself. Do you wish to rent or buy outright? Our rental plan has been used by some of the very finest people and we figure it costs you about four cents a day per eye, running up to nine cents a day for arms in good condition. The stiff knee will have to be made up specially, however, and we must ask you to buy that outright, either for cash or on our partial payment plan.

Actor: I'll buy them all outright—got a son coming along and maybe he can use them later. Send them all to me at the theatre and I'll send back my old props by the messenger.

Miss Schultz: Thank you, sir. Call again whenever you need anything.

COLORED MAID A THIEF

Margaret Wiggins Worked for Chorus Girls—Joins Show

Charged with looting apartments of chorus and show girls for whom she worked as a maid, Margaret Wiggins, 17, colored, of 202 West 134th street, was arraigned in the Tombs Court before Magistrate Simpson. She pleaded guilty to the charge of grand larceny and was held in \$1,000 bail for the grand jury.

At the hearing it developed that her continual association with chorus girls as their maid induced

the defendant to become a chorus girl herself. She told the court she was engaged in rehearsing in a chorus of a new colored musical show.

The complainants against Miss Wiggins are Dorothy Jordan and Kittle Birdsey, two of five Broadway show girls who alleged they were victims of her larcenies. The two charged that the girl while in their employ on June 8 stole three dresses, a cameo pin and a cigarette case from their apartment at 27 East 11th street. Shortly after discovering the loss, the show girls said Margaret quit her job to begin rehearsals as a chorus girl. The complainants notified the police.

LADIES OF THE ENSEMBLE

If you know of any new night clubs please inform Ann Hardman. She has visited all of them she knows about.

What a sunburn Elsie Carrol and Mildred Espy got at the beach over the week-end.

Billy Lambert is studying dancing. She is in "Temptations."

Novak, Hungarian artist, has made an exquisite painting of Sybil Bursk. It will be on display in the lobby of the Winter Garden.

Catherine and Louise Versaille, from California, are in "Temptations."

Virginia Myers, "Strand Roof Revue," is so glad big hats are in style. She wears them all the time, anyway.

Norma Cloos, more beautiful than ever, is in the "Scandals" again.

Is it true that congratulations to Maude Lydiate ("Cocoanuts") are in order?

Irene Carrol does the bathtub silhouette scene in the Strand Roof Revue. Did Shakespeare say "What's in a name?"

Thelma Holliday is selecting furniture for her new studio.

Handbags, etc., were rifled in the Strand Roof dressing room. The thief got little else than practice. He should have known better, it was the day before pay off.

Harriet Byers, Virginia Meyers and Bee Lockhart are taking acrobatic lessons. Miss Lockhart brags about Duluth as her home town.

Dolly De Sires paints lots else besides lips. She is a natural born artist, never having had tutoring. Beautiful shawls, handkerchiefs, scarves and many exquisite pictures Dolly has to her credit.

Some one pasted a 2c. stamp on Blanche O'Brien's arm and said "Mail yourself." Blanche said she can go through the mails without needing a stamp.

Dumbest Thing of the Week

Set—Childs.
Time—Noon.
Reason—Breakfast.
Characters—Two chorines.
First Chorine—Bob doesn't look very well. He has been ill.
Second (fast and anxiously)—What was the matter?
First—Just got over a serious attack of ptomaine.
Second (nonchalantly)—Oh, yes, I noticed he was limping a little.

Viola Boles and Dottie May have left the Silver Slipper floor show. Viola is going to visit Ma in Chicago. Bernice Varden and Peggy D'Orell have replaced them.

Vacationing in Maine with her sister Lorraine is Virginia Webb, after closing with "Louie the 14th."

Marjorie Manors, who claims Denmark as her native land, is show girling in "Scandals." Her sister, Ebba Erickson, is with "Palm Beach Girl."

Enid Moridith has taken to song writing. What cute songs that girl writes! Kind of torch bearers' lyrics. Teddy Dauer, another talented child, has written a song for her girl friend, Blanche O'Brien, to sing in the Silver Slipper Revue.

Alice Ralsin is contemplating going to Atlantic City in a revue. That's Alice's home.

What a thrill to see one's own poetry printed in a daily newspaper. That's what's been happening to Andre Du Bois.

Peggy O'Donnel is back in New York wearing her finger nails a la chink.

Lillian Freeley became Mrs. Joseph R. Dunlap June 27. The girls who were in the Strand Roof Revue with her were at the reception. Mrs. Dunlap will return in July, after the honeymoon, to start housekeeping.

JUST PASSING ALONG

By DOROTHY PADDACK

Copy Shops of Paris

"I am dying for a pair of American-made shoes," said Ada B. Field in discussing her experiences in Paris where she has sketched models for the Schneider-Anderson company and where she has both reported and designed for a trade magazine, "Dry Goods Economist." In spite of the "bum" shoes, it was a glorious life to which she plans to return the latter part of July. She is in New York for a brief visit with her mother.

Miss Field is young, easy to listen to, talented, and amusing. As a sketcher and designer, she has had access to the swanky revues of the Paris theatres—as well as to the smart salons of the style originators. Her reporting has consisted of "tipping off" the new ideas she finds, here and there, and of purchasing a particularly clever model that will bear copying.

The copy shops in Paris, Miss Field says, get into trouble unless they buy the model directly, and the Americans have taken the hint. They both buy and copy. They cable an idea like the high collar and tie which have been so generously duplicated over here. While Americans are quick to catch on, says Miss Field, the French will take two years to get around to recognizing a small thing with popular appeal. This accounts, she believes, for the unlovely things one finds among the cheaper clothes in Paris and for what she called "the smart but cheap American clothes."

Another difference is due to the French and American models who parade these clothes. French girls who model have shorter waist lines, longer legs and are of a stocky tight-knit build. The Americans are usually artist's models with symmetrical proportions.

In describing her idea of a smart sports costume Miss Field quickly chose the combination of crepe de chine and flannel (or wool if the weather is a bit testy).

"The upper part of the costume must be made from a man's flannel or wool shirt, plain, and of course small size," she explained. "These shirts come in all shades but the lighter ones are prettier for women. Then, one may add crepe de chine collar and cuffs of a contrasting shade, this same material to be used for the skirt. A short scarf, coming around the neck only to the shoulders, is the blouse's finishing touch. The collar may either be buttoned or left open, forming a V-neck."

Miss Field was highly enthusiastic about a Fifth Avenue model of a white crepe de chine sports dress with black lace jabot and cuffs. She said that Paris had gone in for both severity and frills in neckwear this summer.

Wrecking 14th Street, W.

Fourteenth street has become the highway of good-byes. The old Douglas, brown stone, three-story home at 128 West, serving as the Metropolitan Museum of Art from 1873 to 1879, is being torn down by orders of the Salvation Army which owns it. The house was erected in 1840 by William Douglas who patterned it after the ancestral Douglas home in Scotland. Adjacent to the old home stands the national headquarters of the Salvation Army, soon to be wrecked, also. The location of the army's new headquarters has not been determined.

The old 14th Street theatre and the armory of the 9th Regiment, National Guard, New York, still bear witness to historic days on this square.

Among the million things in this world for which there is no accounting is the spiked iron fence built around the old thorn trees at Mitchell Square.

Restaurant-Drug Store

By this time every one knows that "drug store" is but a camouflaged title for restaurant; but it remained for an apothecary on 47th street to offer four club breakfasts, the half-dollar one including bacon and eggs. Our grandfathers tell of the quaint old days when drug stores sold medicine. Can you imagine?

New Fields for Monuments

The old iron water-fount for horses in Lincoln square is as out of place as are the weeping willow trees on Coney Island; but across from the iron horse is a grim monument bearing this inscription: "Erected in memory of 378 persons killed by reckless motorists."

Someday, some friend of weeping willows will erect a monument to all the children killed by loop-the-loops.

But It's Not

If Riverside drive were Main street, this important item would appear in the weekly paper: "Mrs. Charley Schwab had her grass cut by the Jones Bros."

Eat As You Ride

Fifth avenue, not easily shocked, received a slight jar Thursday afternoon, which means that most any other thoroughfare would have been wildly excited. The cause was an ordinary, closed car with open windows through which the passers-by could see a young man and young woman seated at a table enjoying a late lunch. They were on opposite sides of this table so attractively spread with a white cloth, silverware, dishes, and plenty of food. It was not an advertising scheme.

Both the man and woman were dressed in sports clothes and had the general air enjoying themselves and saving time all at once.

Among the tremendously useful articles on exhibit in a few Fifth avenue stores are white silk bathing suits decorated in hand-painted designs.

Next Sunday is Independence Day. What would Generals Washington and LaFayette think if they sat in their old headquarters of '77, on the corner of Thompson street and Washington Square south, looking at a populace that knows little and cares less for our Colonial traditions?

It is highly possible Marquis would say to George: "Let's turn them back to the English!"

The nicest, newest things in breakfast dishes are pink, earthenware imported in small lots and costing a young fortune.

Two Views of Organdies

Two stores on Fifth avenue are testing either deliberately or accidentally Miss 1926's preference in organdie frocks. One merchant has dressed his window in a model with a wide, blue ribbon sash, long and tight sleeves, and a deep bertha. It looks so uncomfortable and antiquated that few women shoppers give it anything but a shudder.

In the other window stands the sleeveless, sashless, collarless model of the same plain white organdie as the other but infinitely more graceful and 20 degrees cooler.

LIKES JOAN RENEE

Rowland V. Lee directed "The Silver Treasure" with George O'Brien, Joan Renee, Helena D'Algy and Lou Tellegen.

Miss D'Algy is a striking brunette who has an opportunity to exhibit her gorgeous black hair and shapely limbs. Mr. Tellegen does an outlaw.

Mr. O'Brien as Nostromo, the heroic lover and guard of the silver

treasure, is splendid. A charming little lady chosen to play opposite him is Joan Renee who seems to be a newcomer to the screen. She should be doing big things in a short time. Her demure face is especially enticing when framed by her hair wound loosely in two braids. In a bridal gown for her last appearance Miss Renee is the personification of loveliness.

Miss Renee and Mr. O'Brien make an ideal couple.

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50 YEARS AGO

(From "Clipper")

Harrigan and Hart were attempting to lease a Broadway house for summer performances. Their touring companies had been, for past seasons, very successful.

Room and board at \$1 a day was obtainable in Christopher street, New York, for theatrical people. . . . The Park of St. Jean Baptiste, apparently located beyond the boundaries of Montreal, was beating the exhibition tax up that way, which was \$600 for three days in Montreal. In the park it was \$75 for three days, and, an advertisement stated, the city car lines passed the entrance.

An audience at the Theatre Royal, Blackburn, England, became angry when Mr. Bandman, appearing there with his repertoire company, declined to appear on the final night of the engagement because of the small attendance. But the 60 faithful who had gathered were displeased at his non-appearance and although another actor filled his part in "The Lady of Lyons," the audience rushed backstage, became abusive and demanded their money back. To appease them, Bandman decided to appear and "The Ticket-of-Leave-Man" was hurriedly substituted. . . . Joseph Jefferson was fulfilling British engagements at the same time.

The salary of Henry Ward Beecher, the famous Brooklyn minister, was reduced from \$100,000 annually by his congregation, to \$26,000, and he uttered no word of protest. "His piety," commented a paper, "buoyed him up."

Tony Pastor's famous outfit was making a transcontinental tour to the Pacific Coast, where at San Francisco he was the first relief after a long season of serious and classic plays.

The 200th performance of "Pique" at Daly's Fifth Avenue was celebrated by the issuance of silver tickets, bearing the name of the Gorham company and the imprint of "sterling" on each stub.

The famous old "Mud" theatre in Baltimore, built in 1815, and rated old-fashioned by the time 1876 had rolled around, was destroyed by fire. In its day, however, it was the premier house of the town and only its declining years had allowed the name of "Mud" to be connected with it.

The Italian actor, Salvini, had terminated his London engagement at the Queen's theatre, not because of a reported indisposition, but because business was terrible.

"My Wife's Garter" was the title of an act described as "spicy" by the Parisian Varieties at 16th street and Broadway.

15 YEARS AGO

(From "Clipper" and Variety)

An unusual happening for New York was the simultaneous stranding of two theatrical companies, one "The Country Girl," and the other the New Grand Opera Company, both playing in Shubert houses. The opera troupe was at Daly's. When the money for their salaries was not forthcoming before the Saturday night curtain, the artists refused to go on and admissions were refunded. "The Country Girl" was playing at the Herald Square, backed by 10 Boston business men who had subscribed \$1,000 each.

Among the American acts playing in England during Coronation Week of George the Fifth, the present king, were W. C. Fields, Houdini, Rinaldo, Brice and King, the Two Bobs and Helen Trix.

Vaudeville road shows were being

INSIDE STUFF

ON VAUDEVILLE

Mae West must have been out for "satisfaction" last Friday when a coach with a band stopped opposite the Keith-Albee Palace, New York, ostensibly to serenade a ticket office in the Square handling coupons for a charity drive. Somehow the side of the coach carrying the largest banner was toward the front of the Palace building. The music drew heads out of all of the theatrical offices' windows and they read:

"Mae West, Star of 'Sex' at Daly's 63rd Street Theatre."

Miss West has been in vaudeville off and on. Every time she got a new act it seemed she would be "off," until Miss West decided to do dramatic playing.

As the star of a piece drawing around \$14,000 weekly on the average at Daly's, Miss West is also drawing salary as the star of "Sex," royalty as co-author of the piece, and profit as 40 percent stockholder in the show. "Sex" is operating on a payroll of around \$1,800 weekly with about the only overhead otherwise advertising and billing, the show playing on sharing terms with the house (John Cort).

"Sex" so far has drawn as its highest weekly gross, \$17,200, over-capacity. It did \$11,400 last week and its worst possible for hot weather, from the present strength, should be \$10,000. The show is in under a stop of \$4,000 (for two successive weeks).

James Timoney, the attorney, owns the remaining 60 percent of the show or at least 40 percent. He is also a co-author of the sexy play approved by a play jury.

The recent report that Jules Delmar, booker of the Keith Southern houses was to be promoted and John Schults given the Delmar berth did not concern itself with the future of Arthur Denman, assistant to Delmar and former booker of the Interstate circuit. Denman, among agents is credited with knowing more about the intricacies of the southern bookings than any man in the K.-A. organization, including Delmar himself. The same sources figure it would be an injustice to ignore Denman if promotions were in order and that he is the logical successor to Delmar.

If Denman is overlooked in the shuffle the agents will attribute it to his extreme modesty. According to the boys you must make a loud noise to the K.-A. officials to convince them you are on the pay roll.

Frank Van Hoven attempted to broadcast one of his ghastly "death" jokes last week with the only excuse was that the report concerned himself. It said a truck had killed him in Chicago, but failed to mention whether it was a brewery truck.

Previous reported "jokes" of this nature by Van Hoven have been about other people, several of them naturally causing great anguish until disclosed as "jokes." Van Hoven probably will deny he was the author of his own or any other of his very scurrilous and regrettable ways of getting a personal "laugh" but it is generally understood that Van Hoven, if seeing a brewery truck often gets a brewery idea.

A report says that Dick Smith, chief engineer at the Keith-Albee Hippodrome, New York, received his notice. Mr. Smith has been with the Hip since it was erected by Thompson & Dundy many years ago. He knows more about the big amphitheatre than any man living according to reports. People who know the Hip's construction rather well as they think say they know no one who can replace Smith. They also say there are pipes in the walls and intricate combinations in the mechanical end of the building that it is not believed anyone can locate without instruction, other than Dick Smith. Mr. Smith was relieved for economy, from accounts.

INSIDE STUFF

ON LEGIT

For the opening of "No Foolin'" at the Globe, Flo Ziegfeld had moving picture arcs spread all over the street and shooting out from the lobby to catch the first nighters. It jammed up Broadway.

Besides the ballyhoo the supposition is that the scene is to be used in "Glorifying the American Girl" picture he is turning out for Famous Players.

The Shuberts may establish the Bijou, New York, as a musical comedy and revue house next season. The house is of moderate capacity but attractions of the intimate type are planned for it. Slight changes are contemplated and the loges in the rear of the orchestra floor will likely be removed.

The sale of rights to Broadway shows on the coast carries a stipulation designed to guard the original producer against under-cover transactions. The stipulation prohibits the buyer from disposing of a portion of the rights to other persons or assigning them, without the consent of the original producer. That prevents the coast purchaser from selling a portion of the rights for as much or more than the first price he paid. Sales of rights to innocent third parties to dodge responsibility is also thereby provided against.

R. H. Burnside is having his troubles directing "Freedom" the mammoth spectacle which opens at Philly's Sesqui-Centennial Saturday. Last week he planned a rehearsal but discovered an Italian event had usurped the stage and lights. There was a dispute which went up to Mayor F. Kendrick. The latter sided with the Italians. Burny got huffy and walked out of the job. Later last week things were patched up and he resumed the big task.

John Cort, who formerly owned many houses on the West coast, made an attempt recently to return to that section as a producer, his plan being to take Alice Brady in "Bride of the Lamb" over for 10 weeks to play coast time this summer. The plan fell through and the show, owned by Robert Milton, Inc. (75 per cent) and Jones, O'Neill & MacGowan (25 per cent), will tour next fall under their joint direction. Miss Brady will remain with the troupe for its tour and will do another play next year under the Milton management.

tried out, Ed Blondell getting together a troupe for the coming season.

Frank Tinney was on the way up and for his first starring appearance in his home town the marquee of Keith's was lit up with his name and the lobby crowded with floral pieces. Tinney's billing then was "the dark spot of joy."

The Hyde and Behman firm. In existence for 34 years and holding properties worth about \$2,500,000 was

about to dissolve. Richard Hyde, who survived Henry Behman, was taking over the business from the Behman estate.

Comstock & Gost, along with Gertrude Hoffman, had been haled into court charged with giving a "lewd and indecent" performance in their "La Salsson Russe" at the Winter Garden, New York, but the case was dismissed. The attraction was a ballet in which Miss Hoffman was reported a heavy investor. Its business was not good.

INSIDE STUFF

ON PICTURES

When Variety last week appeared with its leading story on "Petty Graft Film Critics," some buzzing followed among the picture reviewers on the New York dailies, especially the woman critics.

Just what the writers gathered from the article didn't become known. The guilty ones of course probably derided it, like a film trade paper which answered Variety's statement that it had procured money from a picture man by stating in its columns that Variety in its quest for advertising had made the attack on film trade papers. That weekly may consider itself fortunate that Variety did not follow up by printing the name of the man in the organization that gave it the money, and some of the flap film reviewers may be likewise relieved.

But that the story did impress the conscientious critics developed in a couple of instances. One was a picture reviewer (male) on a New York daily who called at Variety's office to obtain an opinion on his situation in relation to pictures as it might affect the ethics and also his status as a reviewer. He first broached the matter of a reviewer doing a scenario for a picture concern and if that were not proper. Informed it was proper, yet it was drawn to his attention that if an unversed scenarist who happened to be a picture reviewer was approached by film men to do a scenario, why the choice and distinction when there are over 100 experienced scenarists idle daily in Hollywood—who are not newspaper reviewers.

The critic then outlined his own case and which was troubling him. He had been commissioned to write an original story for a picture producer and had started it. How was he to protect himself against the producer trying to "get to" him, paying him for the script and pigeon-holing it? The critic said he thought the best way would be to turn over the script and inform the producer he did not want payment until the picture had been produced. That sounded a fair proposal as evidence of good faith on the critic's part, but he was asked why he should make such a condition when he had done his work and would be entitled to immediate payment?

Rather, the reviewer was advised, to finish the script, turn it over, take his money and then inform the producer that if the picture were not produced within or upon its regular scheduled time, the critic would presume that the producer had had an ulterior motive in "engaging" him to write it.

That should be the best way to handle situations similarly. There is no reason why a newspaper man, reviewer or not, should refrain from making money writing for pictures in such manner as he knows to be legitimate. That the writer is a film critic does not make it illegitimate. Variety has members of its staff writing captions for pictures and skits for stage musicals, also plays and scenarios (although none has been accepted).

Other newspaper men and critics have written stage plays, retaining their newspaper connections after their stage output has become hits. Nothing wrong ethically, if the writer can balance between the value of his work and his obligations as a newspaper man.

A film producer pre-pays for scripts and the newspaper writer submitting one, freely or upon commission, is entitled to the same system of payment.

Many picture publicity chiefs are very smart, not only as publicists and newspaper men but as executives devoted to the interests of their organizations. Newspaper writers may be as smart by protecting themselves through indicating that if a "preference" is being sought through the by-way means there will be a kick-back if the producer indicates insincerity after engaging the writer or accepting anything from him. Another protection might be for the newspaper man to inform his managing or dramatic editor of the picture offer or proposal.

The "petty grafter" among reviewers is far removed from such a class as outlined. That's just petty larceny and mostly by girls, probably on small salaries and figuring everything, even the Christmas presents.

The increased theatrical advertising rates proposed by the newly merged Buffalo, N. Y., "Courier-Express" (mornings), almost resulted in a boycott of the sheet by the Buffalo Theatre Managers' Association here last week. Following the merger, the paper served notice on the theatres that the daily rate would be increased from \$3 to \$6 per inch and the Sunday rate from \$4.90 to \$8.12. The managers immediately held a meeting rejecting the proposed rate, pointing out that the present time was the worst of the entire year theatrically, and countered with a proposal to accept an increase of 50 per cent daily and Sundays.

The "Courier-Express" refused this proposition.

Thursday every Buffalo theatre withdrew all advertising from the paper effective June 27.

Friday, following a meeting between the publishers and officers of the Theatre Association, the daily accepted the managers' proposal for the 50 per cent increase and the advertising was reinstated. The new rate now becomes \$6 per inch Sundays and \$4 daily.

An inside story a few weeks ago of a young performer of some popularity, locally, in Chicago, having grown "chesty" and in danger of "decapitation" by Balaban & Katz referred to George Givot, dancer, at McVicker's. The "decapitation" duly arrived after an audience at McVicker's about two weeks ago juiced Givot on the stage. B. & K. intended to farm the young man out for the remainder of his contract. Beside getting "upstage" with the management, Givot commenced to tell "blue" gag, also refusing to attend rehearsals on the ground anyone as big as himself did not have to, and added a personal press agent, also a personal manager. His growing unpopularity with the B. & K. management conveyed itself to the audiences somehow and for the first time McVicker's heard the strange noise of booing and catcalls.

The agreement made a year ago between Public Theatres, and West Coast Theatres whereby the latter corporation will share on 50 percent of the products at the Million Dollar, Los Angeles, with the exception of Famous Players' pictures, expired last week and was not renewed.

The original agreement enabled the Million Dollar to get all the long run products made by First National, Metro-Goldwyn-Mayer and United Artists, controlled in this territory by West Coast Theatres, so far as first run privileges were concerned.

The last picture under the profit sharing agreement between the two organizations, was "Kiki," First National.

Early indications Sunday and Monday after the UFA's "Variety" had opened Sunday at the Rialto, New York, that the German producer had turned out a striking picture were evident along Broadway. Foreign show people in town who saw it likewise commented. On top of this favorable opinion came a report that UFA is now completing in Berlin "Metropolis," claimed to excel "Variety" as a motion picture.

It is said that the UFA studios or one of them around Berlin is about 70 miles from the city, in a hangar formerly housing two Zeppelins, giving the picture people plenty of room under cover.

What has been figured a smart press agent stunt, which the daily papers and the news weeklies would fall for, is the announcement that John Barrymore shipped as a sailor on his yacht, "The Mariner," to be an entry in the Honolulu boat races. Newspapers on the West coast have been publishing stills of Barrymore in sailor garb on the yacht and have played the yarn for a publicity angle.

Barrymore did not sail for Honolulu on the yacht, it is said. The boat left San Pedro harbor about ten days ago. Instead, he is said to be in

(Continued on page 49)

120 STOCK COS. NOW PLAYING; LARGEST NUMBER IN 10 YEARS

Boom On—More Looked For in Autumn—Much Virgin Territory—Little Theatres Have Helped—Economical Operation Making Living

The current summer has seen the biggest boom for stock of any in 10 years. Over 120 stocks are now operating, in itself is an increase of one-third over last year's figures. Contributing causes are many.

Little theatre groups in communities untouched by dramatic companies for years are given credit for having created a new stimulus in spoken drama, with the follow in stocks reported as playing to good money.

Of the number operating at least 50 per cent. are playing Broadway releases, with the others playing the former occasionally, but also slipping in many "old boys" and getting away with it. Managers in these stands maintain that a piece unplayed locally is still new to that community, and argue that when they can get a maximum attendance with the inexpensive releases there is no inducement to plunge unnecessarily for the more costly bills.

The stock situation is rapidly gaining strength throughout the South and Middle West, with reports from the various companies operating in these territories most encouraging.

Stock Less Hazardous
With readjustment of operations stock has been put upon a less hazardous basis.

Actors enjoying a good early season are amenable to stringing along with the producer on sharing terms in lieu of salary, while play brokers with whom producers have established credit will "cuff" royalties on bills during the dog days of off season.

With minimum salaries obtaining for the summer period and a general shaving of the overhead through manipulation even the average stock at least provides a living for the manager and everybody else concerned.

Also the minimum contract arrangement permitting through general understanding to close after provisional notice has been posted relieves the manager of the risk of holding the bag for two weeks' extra salary, after a premature shutdown which would be required under the Equity stock contract.

30 Per Cent. Profitable
Although few are making a barrel of money at this time most are reported as getting by with at least 30 per cent. showing a profit.

Stock men are certain that the current popularity of the resident companies is not a temporary flurry, but claim that stock will boom even beyond its present stage next autumn, and reach into cities that have been barren of spoken dramatic entertainment for years; also not touched by the summer outflow.

The increased number of stocks has been a particular boon to the various play brokerages specializing in supplying stock bills with the Century Play Company and Co-National Play Company, both of New York, getting the major portion of the business, although the American Play Company gets its share despite a mostly restricted list.

Scarcity of legit road attractions during summer, unemployment coupled with the desire of those holding contracts for next season to keep busy throughout summer have given the stock managers a great break.

Resort towns are especially in demand among actors not entirely dependent upon earnings, and managers operating there can obtain good players at their own figures.

The average summer stock in these towns vary in payrolls of from \$750 to \$1,000 weekly. With royalties ranging from \$100 to \$250 for bills and rental as low as the latter figure, if not lower, a manager can pocket a profit on a \$1,500 week, which is not so bad or hard to roll up in 10 performances.

OSCAR SHAW IN FILMS

Los Angeles, June 29.
Oscar Shaw, musical comedy juvenile, has been engaged by Metro-Goldwyn-Mayer to play the male lead in "Upstage," which Monogram is producing.

EXPERIMENTALISTS PLAN TO GUMSHOE PREMIERES

Many of the experimental theatres operating in New York City will forego the customary reviews next season.

The first to embrace this policy is The Miners, who have placed "Twins Ever Thus" in rehearsal and will forego the customary mailing out of first night seats to the dailies and trade papers.

The reason for curtailing the reviews is not a slap back for adverse criticism. Rather the idea is to produce their list of plays under cover at their experimental stands and reserve reviewing privilege when any of the click pieces are transferred uptown.

In most cases of production in the small theatres the casts are made up of semi-pros too lightweight for Broadway. When the play is reviewed once the critics won't come again when a regulation cast is substituted and this angle makes recasting difficult, if not impossible.

Miss Rambeau in Films; Not Starring in 'Pyramids'

Los Angeles, June 29.
Marjorie Rambeau, slated for the starring role in "Pyramids" in New York, with Wallace & Martins sponsoring, will not leave here for it. She denies a contract with the producers and at present is "Marjorie Rambeau" in "The Pan Alley," Corinne Griffith's film production for First National. The story deals with the song plugger's row and Miss Rambeau is herself.

Julian Eltinge to Come Back to Legit as Blonde

Julian Eltinge will return to legit next season and under the management of A. H. Woods who first projected the vaudeville in legit.

His vehicle will be a comedy with songs entitled "The Blonde Lady," which probably means the delineator of fem types will undergo a wig transformation.

Show as Serial

Albert Fuller, press agent of "Castles in the Air," has put over a smart stunt with the Chicago "Journal."

The book of the show has been serialized into fiction form and is running daily in the paper with members of the cast posing for the illustrations.

ED WYNN'S NEXT SHOW

Ed Wynn will get a late start on his new revue next season. According to present plans it won't get under way until November or December.

Wynn is at present at his home in Great Neck, L. I., working on the script.

The new Wynn show is to be the initial attraction at the new Er-langer theatre, being built on the south side of 44th street, west of Broadway.

L. J. CARTER VERY ILL

Lincoln J. Carter, famous author of mellers, is seriously ill at his home in Goshen, Ind.

Mr. Carter, 61, is suffering with enlargement of the heart.

GLORIA FOY LEFT "PATSY"

San Francisco, June 29.
Gloria Foy and Alan Edwards left "Patsy" at the Curran last week, after having duly given their "notice."

Local "Frosty" at Central, Chi

Chicago, June 29.
"Frosty" will be a local production at the Capitol, put on by the lessees of the theatre.

Songs and dances are to be interpolated. Rehearsals are due to start this week.

That 'Nudity' Stuff

Benny Holzman, who has a free lance press agency with Nat Dorfman, is substituting for Bernard Sobel as press agent for "No Foolin'" at the Globe. Sobel was ordered to a long rest by his physician.

Holzman landed front page stuff with a yarn about Flo Ziegfeld, the latter taking blame for nudity on the stage. Several papers played the story for several days, using come-back stuff from other producers. The matter even got on the cables, with replies from abroad from A. H. Woods and Lee Shubert.

MORRISSEY'S 'RUBBER' CHECKS FOR L. A. REVUE

Hal Van Rensselaar 2 Weeks Unpaid—Press Agent 3—But Still Plugging

Los Angeles, June 29.

Will Morrissey's Music Hall Revue, at the Majestic, experienced legal trouble when Hal Van Rensselaar, one of the principals left the show one night and filed a complaint with Deputy State Labor Commissioner C. F. Lowy, charging that he had two weeks' wages due, despite he had been given a check for one of the week's work. He exhibited the check, signed by Arthur Freed, composer, lessor of the Orange Grove, and a third owner in the revue with Morrissey and Ralph Spence; and Albert A. Kidder, Jr. Attached to the check was one of those blue slips pinned on by banks and a check-mark was placed opposite the words "Not Sufficient Funds."

Van Rensselaar was getting \$200 a week. The "rubber" check was for that amount. He wants actual cash instead of the bounced and also another \$200 for the last week's pay. He declared that other members of the company had experienced the same difficulties in obtaining their money.

An explanation given by others connected with the musical was that costumers had attached the bank account. When the management was notified they requested all of the actors to cash their checks at the box office.

Lowy ordered Freed, Kidder, and G. Morrey, company manager, to appear before him last Thursday and answer the charges. They failed to appear at the labor bureau, although Van Rensselaar stated that they had been served with summonses. Lowy set a second hearing for Saturday, writing a letter to each in which he said that unless they appeared he would institute criminal proceedings on the complaint. None of the three appeared Saturday.

Other attaches of the theatre, including the press agent, are said to be still waiting for their wages, the latter continuing to write brilliant puffs on the success of the show with three weeks' pay due.

Amateurs and Pros. Work For Nothing Minus

A perfect new arrangement, shading "commonwealth" productions, is that which has experienced players grouped with novices at a N. Y. house and all not only contributing their services, but paying for the privilege as well.

All are paying a fee of \$10 and furnishing costumes for each production in which they are cast. The professionals are said to be doing it to keep their names actively before the public and the novices for the purpose of acquiring experience.

Better still the group of professionals include some fairly well known names, none of the passe quality, who apparently figure the investment of time and money as promotion work.

"Green Hat" on Coast

Ed. Smith has secured the coast rights to "The Green Hat." Three stars have been mentioned as the possible leads, Nazimova, Ethel Barrymore or Elsie Ferguson. The original company closed two weeks ago in Boston.

SELWYN LANDS BERLIN 'SMASH'

**All Americans Wanted
"Garden of Eden"**

Arch Selwyn returned to New York Monday after an extended visit abroad. He brought with him "The Garden of Eden," a German play that is a Berlin smash. It is understood that every American manager who went overseas this summer attempted to obtain the play.

Avery Hopwood is interested in the "Eden" play with Selwyn, in fact, Hopwood really secured the rights which cover both England and America. According to the story, the two German authors preferred to have Hopwood adapt the play.

"The Garden of Eden" will be produced by Selwyn in association with Sam H. Harris, providing the latter will place Jeanne Eagels in the lead. The English presentation will star Ray Compton.

Selwyn's additional acquisitions abroad include Frederick Lonsdale's "The League of Nations," to be produced with Arthur Hopkins; "The Ghost Train," which Selwyn and Woods will offer, using an all-English cast, and "Lipsticks," French comedy drama.

Blanche Bates Returning

San Francisco, June 29.

Blanche Bates, who recently returned here to make her permanent home, and at the time was reported to have retired from the stage, is going back to the footlights. She has joined with Margaret Anglin for a joint starring engagement in "Caroline" by W. Somerset Maugham, scheduled to open at the Columbia here July 5.

They will precede "Caroline" with "Masks and Faces," a one-act. Their second bill is announced as "Candida" and for a third Zoe Atkins' "Texas Nightingale."

Miss Anglin also is booked for a production in the Greek theatre of the University of California late in July.

DeHaven's Intimate Revues

Carter De Haven is in New York to secure material and talent for revues which he will stage in the Little Music Box, a new theatre in Hollywood. The house was built by picture actors and they have formed a sort of co-operative producing unit.

The Little Music Box has a capacity of 900.

Concerned in the theatre with De Haven are Charles Chaplin, Reginald Denny, Harold Lloyd, H. B. Warner, Richard Dix, Lew Cody, and probably several others.

2 "Abie's" in Summer

There will be but two companies of "Abie's Irish Rose" after this week, but units will start touring again, starting Aug. 17.

The company opening that date will go South later, four months being set aside for Miami. There will be six companies next season as last.

The two shows continuing are the original, playing the Republic, and the New England company which is indefinite at Hartford after playing Providence for five weeks.

Dick Wilbur's Tour

San Francisco, June 19.

Dick Wilbur, who has had a dramatic stock company in Honolulu for some months, is to close Sept. 1. He will return to San Francisco Sept. 6 and two weeks later, with an entirely new troupe, depart for the Orient on the first lap of a complete tour of the world.

Wilbur has made this journey before, having piloted the Banvard Musical Comedy Company around the globe.

Kallessers's Second Readying

Michael Kallessers, author-producer of "One Man's Woman," is readying his second production, "Bed and Board," which will be launched for a summer tryout the latter part of July.

"By the Way" Shubert Date in \$100,000 Suit

Chicago, June 29.

"By the Way," English musical revue at the Garrick, Cicely Court-nidge and Jack Hulbert, co-stars, and Paul Murray, the revue's English producer, are named in two separate suits for \$50,000 each just filed in Superior court.

The suit, brought by A. L. Er-langer and Charles Dillingham, theatrical producers, is based on alleged breach of contract. The New York producers claim that the revue was contracted to run at one of their Boston theatres instead of Shubert's Garrick.

Those accused deny contract violation, saying that their contract called for New York and Chicago only.

"PATSY" AFTER \$30,000 OR VAUDE AT \$3,000

**Show Now at Curran, Frisco,
\$22,000 in the Box—Biz
Not So Good of Late**

Los Angeles, June 29.

The management of "Patsy," at the Curran, San Francisco, is having difficulty determining what to do with the show after it closes there July 3.

The show which was launched here, and floundered around, is about \$32,000 in debt, with business during the past few weeks not so good.

Efforts are being made to raise \$30,000 to pay up the old debts of the company and carry it to Chicago, where bookings can be had late in July at the Illinois and Garrick.

In case the financial arrangements cannot be made, I. B. Kornblum, one of the stockholders, will endeavor to obtain an Orpheum Circuit route for a condensed version of the show, running around 35 minutes. He wants to use Lou Holtz, three other principals and 18 girls in the act, which he figures would draw a salary around \$3,000 a week.

"Patsy" Attached

Box office receipts and the production of "Patsy" have been attached by Mrs. E. Magnus Ingleton, author of the book, for alleged unpaid royalty.

I. B. Kornblum, composer of the score, waived his royalty during the local run (now in sixth week at Curran) and the show's management claims the Kornblum waiver included royalty for Mrs. Ingleton.

Another report is that Clifford Grey rewrote the Ingleton book but that Mrs. Ingleton has continued to demand her full royalty.

Harry Garrity Gets New Role, After 3 Yrs.

Los Angeles, June 29.

After having played the part of Patrick Murphy, the Irish father, in "Able's Irish Rose" for over three years in the middle west and east, including 36 weeks at the Morosco here, Harry Garrity, character actor, returned here and opened last Sunday in "Her Temporary Husband," the current play at the Morosco, staged by Augustin Glass-mire.

"Ace in Hole" Forces End of "Glory" Tour

The special company of "What Price Glory" organized for a southern tour wound up at the Majestic, Brooklyn, last week. It had been out 12 weeks.

The show did well and would have had a second week, but the Majestic was unable to set back the premiere of "An Ace in the Hole" bowing in there this week.

Grace George in Philly

Grace George in her new vehicle, "Arlene Adair," will supplant "They All Want Something" at the Walnut, Philadelphia, July 5. The latter piece may jump into New York the same week or a week later.

SUMMER SUBSCRIPTION

to "VARIETY"
\$1.75—3 Months

Send remittance with name and address

CHICAGO OPERA FIGHTS USE OF NAME BY CONCERT FAKERS

Ben Atwell Calls Former "Bit" Singers Who Pose as Chicago Co. Stars "Bootleggers"—Will Reveal Status to Local Mgrs.—Agents Watching Billing

Chicago, June 29.

"The bootleggers of opera prestige must go; we are determined to drive them to the wall," said Ben Atwell, publicity chief of the Chicago opera in announcing plans of the organization to stop the illegitimate use of the Civic Opera's name by "bit" singers and choristers who suddenly blossom out as concert stars billing themselves as "leading tenors" and "prima donnas."

"Evil Must End"

There are real teeth in the Opera's plan according to Mr. Atwell. Clipping bureaus have been commissioned to watch every paper in the country for advertisements or announcements of the concert appearance of singers from the Civic Opera. If the person has no right to employ such billing the opera company will forward the local manager a true statement of the offender's actual connection with the Civic Opera, his or her capacity, length of employment and salary received. Thus ex-choristers and "bit" singers will be exposed in their true light and it is expected that in the majority of cases a cancellation of booking will follow. When necessary the Civic Opera will circulate the press and music lovers in the various localities appraising them of the actual status of the "star." By this relentless hounding of the "bootleggers" with recourse to the courts being made whenever and as often as necessary the Civic Opera is confident it will make misrepresentation commercially unprofitable to the fakirs and their fly-by-night managers.

Pick Out Chicago Company
Atwell mentioned the fact that all big opera institutions have camp followers clever in devising rackets. The Chicago company has suffered particularly because it has had a series of managements and no organized, definite policy so that various parasites have been taking advantage of the chances. The Paris opera by its contract terms prohibits any artist from referring to it by name until he or she has sung with the company two years and the Metropolitan Opera in New York has very strict rules to discourage and prevent frauds.

Anna Fitzu, a bonafide opera star of the first magnitude, while recently playing a few dates for the Orpheum Circuit took occasion to disclaim from the stage at each performance the exaggerated billing given her by the vaudeville circuit.

Flora Le Breton's Bomb Turns Out to Be Dud

Temporary flashes of temperament upon the part of Flora Le Breton caused temporary friction among the cast of "Betsy Nobody," being prepared for opening at the Cort, Chicago, July 4, last week, and came within an ace of sending Marion Coakley in the principal role.

According to reports Miss Le Breton demanded that unless she was starred with the piece she would withdraw from the cast. The latter arrangement was refused and Miss Coakley had been sent for when Miss LeBreton changed her mind and agreed to stick without the billing which had previously been the bone of contention.

"Betsy Nobody" is being sponsored by H. H. Frazee the latter having taken it over from Barry Townly and Ernest Hogan, who figured as the original producers.

BROWN CRASHES IN

Chamberlain Brown will make his debut as a legit producer as sponsor of "A Youth's Companion," by Pierre Genron which bows in at Ashbury Park, N. J., July 19. George L. Miller and Michael Goldreyer will handle business management for Brown.

The cast includes Vivian Tobin, Morgan Farley, Marie Curtis, Judith Vasselli, Frederick Truesdale and Richard Vermilyea.

"Ad Pulling" by White; Shuberts and Hammond

George White copped a favorite Shubert stunt by ordering out of the "Tribune" the adv for "Scandals." White has done it before and for the same reason. He did not like the paper's (Percy Hammond) criticism of "Scandals."

Mr. Hammond covered the show, his review being generally fair but exception was taken to one or two skits. Hammond mentioned in the notice that time was short on the first night and further comment would follow in the Sunday column. His earlier impressions were amplified and White "burned up," instructing Leon Friedman, his press agent, to take out the adv. White acted in the same manner toward Variety two seasons ago for "similar cause" (bad notice).

It is reported that the Shuberts tried to "get" Hammond too recently. According to the inside story, complaint was made to the "Trib" owner that Hammond usually panned Shubert shows. But instead of being fired, the "Trib" crack critic was given a new contract last week. Mr. Hammond's reviews and comment are syndicated.

Another "ad pulling" incident occurred yesterday (Tuesday) when "Kitty's Kisses" (Wm. A. Brady) at the Playhouse, withdrew its advertisement from the "Evening Journal" (Hearst) alleging partiality in reading notices toward the Shuberts, although the Shuberts do not advertise in that evening newspaper.

May 29 the Brady show carried a special ad in "The Journal" of 1,600 lines, paying \$2,400 for it for the single issue. In conjunction the show alleges it was promised certain publicity, concurrent and to follow, with the follow up free publicity failing to materialize.

1 SHOW OUT

With the weather quite summery sudden closings are in order. Only one show is definitely carded to leave Broadway's list this week-end. Another closing added to the departures suddenly last week.

"Square Crooks," independently produced, will close at Maxine Elliott's Saturday, which ends its 18th week. The show originally opened at Daly's, moving downtown about two months ago. Business averaged between \$4,000 and \$5,000 weekly and the management claimed a profit through the cast working on a percentage arrangement.

Square Crooks

Opened March 1. Second string critics covered this show, a majority expressing no opinion. Two first line reviewers panned it. Variety (Sisk) tabbed it a cut rater.

"The Importance of Being Earnest" stopped at the Ritz last Saturday after playing eight weeks. The revival was the most successful of the season's efforts by the Actors Theatre. It drew moderate business, averaging about \$6,500 weekly until recently.

HERNDON SWITCHES PLANS

Abandons "Nancy" and Continues Claiborne Foster in "Patsy"

Richard Herndon has shuffled his plans again and will continue Claiborne Foster in "The Patsy" next season instead of providing a new vehicle as previously reported.

Also "In Blows Nancy," which was to have been Miss Foster's next, will not be done by Herndon, the piece having been taken over by Schwab & Mandel instead. The piece is now being cast and will bow in at Atlantic City, July 19.

New System Directing

A well-known playwright with several successes to his credit is directing his latest play via new system rather than methods usual employed by other directors.

The play in mention has been in rehearsal several days. The playwright-director has been sitting through rehearsals thus far without uttering a word of direction to the cast, but figuring he is rotating the players as successful by scientific thought manipulation.

STAGE PREP AS RENT PAYER

Aspirants' \$50 in Advance Helps Out Lessees

To meet stringent regulations in recognized dramatic schools regarding applicants, several experimental theatres are operating "prep" schools during the summer, taking in the stage struck aspirants previously rejected by larger schools and others that have never applied. The summer courses calculate to serve as a kindergarten session for the embryonic players and to wise them up for making application for entrance of the autumn terms in the recognized schools.

Although none of these prep schools has official tie-up with recognized dramatic academies, they are reaping harvest both ways. Fees for the course range from \$25 to \$50 for the three months' session, June, July and August, payable in advance. Additional revenue for the operators is derived from semi-weekly performances given by the novices worked on a subscription plan and with the pupils delegated to dispose of the tickets at practically Broadway prices.

The "prep" school idea is working well for those employing it and provides velvet to tide the enterprises over summer if not providing a really lucrative revenue.

Cost Brady 50% More For Technical Advantage

The claim of Elizabeth Murray against W. A. Brady was again sustained by Equity arbitration last week. The award was for a week and a half salary, which amounted to \$450, instead of the original \$300 award.

Brady made a record by paying Miss Murray within one hour after the arbitration.

The case was one where the actress was replaced in "Kitty's Kisses" at the end of the first week, the show then being in Philadelphia. Miss Murray contended she was entitled to a minimum of two weeks' pay or play and that was sustained by arbitration. Brady demurred at the decision on technical grounds, the arbitrator not having his signature certified by a notary. A retrial was ordered with the result it cost the manager 50 per cent additional.

Charles E. Root was the arbitrator in the second hearing. Charles Miller acting for Brady and Robert Haines for Miss Murray.

The claim of a week's salary by the players in "The Climax" was also sustained by arbitration last week. Sam Wallach being required to pay a week's salary on the same grounds of a two weeks' minimum engagement. A. E. Leftcourt, the wealthy builder, was umpire for an arbitration board of three.

King's Understudy In

Robert Craik stepped into the lead of "The Vagabond King" at the Casino, New York, replacing Dennis King, who went abroad for a rest.

Craik was in the male ensemble chorus, programmed for a small role. He understudied King during the season.

BRISBANE'S THEATRE LOAN

A first mortgage loan of \$250,000 bearing 5 percent has been negotiated on the Victoria in West 125th street.

Arthur Brisbane, the editor, controls the property under lease to the Loew Circuit.

"SUNNY" BACK AGAIN ON TOP; HOLDOVER HIT \$43,400 LAST WEEK

"Scandals" Second with \$40,000—"No Foolin'" Will Do Around \$37,000 Weekly for Start—Many Under \$10,000 Now

"Sunny" was the feature of Broadway's legitimate business last week. In face of several revue entrants, C. B. Dillingham's musical comedy not only maintained its pace but its place as the top gross getter of the whole list at \$43,400.

"Scandals" second week was around \$40,000, that meaning an average of about 200 standees per performance. "Scandals" is given top call in the agencies, though there is little difference from the demand for "Sunny." "Temptations" dropped below \$38,000 at the Winter Garden.

"No Foolin'" started to capacity business with the Thursday premiere at the Globe, but fell off somewhat upstairs. It figures to get between \$36,000 and \$37,000 weekly.

All four are \$5.50 top shows and they constitute the summer's musical leaders.

Nearest is "The Cocoanuts," at \$25,000; "The Vagabond King" has eased off somewhat, and rated at \$23,000 or bit less; "The Merry World" has not been able to get started and is only so-so at \$18,000 weekly; "Song of the Flame" is estimated about the same; "A Night in Paris" dropped heavily, with last week's gross about \$12,000—weak even on a six-performance basis; "Tolanthe" got about \$15,500, but still okay; "Vanities," probably \$16,000; "The Girl Friend," \$12,000; "Kitty's Kisses," \$11,000.

Non-Musical Changes
Changes are noted in the non-musical list, too, "Lulu Belle" taking the money spot with \$20,600 last week. That is not a material decrease; in fact, business has been less affected for "Lulu" than any of the others. "The Shanghai Gesture" dropped under \$16,000, rating it second of the non-musicals; "The Last of Mrs. Cheyney" is next, at nearly \$13,000, with "Cradle Snatchers" around \$11,000 again; "Sex," something above \$10,000, indicates business slipping.

All the others are under \$10,000: "Kongo," \$8,500; "At Mrs. Beams," \$8,500; "What Every Woman Knows," about the same; "Craig's Wife," \$8,000; "Able's Irish Rose," \$8,000 to \$9,000; "Love-in-a-Mist," \$8,000; "Pomeroy's Past," \$6,000; "Is Zat So?" \$5,000; "One Man's Woman," \$6,000; "The Man from Toronto," \$4,000; same for "Laff That Off."

Dull for New Shows
No new shows last week and none entered this week. Only a sudden booking will break the ice for another week or two, with indications for an exceptionally dull production period in sight.

"Square Crooks" will close this week and others are likely to drop out at any time. "The Importance of Being Earnest" stopped suddenly last week.

Brooklyn's downtown theatres, part of the subway circuit, both had attractions last week. "What Price Glory" got \$6,000, and "Going Home," a new show, only about \$4,000, at Verba's. The latter may land, but needs much fixing.

Buys for Hits Cease

Three attractions looked on as hits were denied a renewal of their buys by the brokers last week. The three were "The Cradle Snatchers," which is about at the end of its run at the Music Box; "A Night in Paris" at the Casino de Paris, and "The Shanghai Gesture" at the Shubert. A curtailment of the buy for the latter attraction came pretty much as a surprise, as there seemed to be a good demand for the show.

There remained, however, 10 attractions listed with the brokers. They were "Scandals" (Apollo); "Lulu Belle" (Belasco); "The Last of Mrs. Cheyney" (Fulton); "Garrick Gables" (Garrick); "No Foolin'" (Globe); "The Merry World Revue" (Imperial); "The Cocoanuts" (Lyric); "Sunny" (Astor) and "The Great Temptations" (Winter Garden).

In some of the agencies there was a renewal on "The Shanghai Gesture," but at least one of the bigger agencies declined to buy again. It was reported in the agencies in general that although there was a good demand for both "Scandals" and "No Foolin'" "Sunny" outranked

Still Trying to Repeal Theatre Admission Tax

Washington, June 29.

Lead by Senator Copeland of New York a concerted effort is being made by the Democrats of both the House and Senate to get the entire admission tax repealed prior to adjournment.

Numerous bills have been introduced for the purpose in both houses with Senator Copeland, in his bill, proposing that the Joint Congressional Committee on Internal Revenue Taxation be directed to make an immediate investigation to determine the amount of surplus that will be available June 30, 1927, and that before Nov. 1 next, the committee recommend to the Ways and Means committee of the House the admission tax be repealed.

There is admittedly but slight chance for any action on the Democratic plan, unless the unexpected happens. Congressman Sol Bloom of New York when introducing his bill of a like nature indicated the strength there was behind the measure, which strength is now manifest. Hence if the bill could be gotten onto the floor there might be a chance of its passage.

The Copeland bill was referred to the Committee on Finance of which Reed Smoot of Utah is chairman. As to the chances of the bill getting out of that committee no one would venture an opinion.

Senator Smoot believes the surplus expected will be needed for other purposes.

S. E. Stanton-Playshop, Inc. In Involuntary Bankruptcy

Sanford E. Stanton, theatrical producer, and The Playshop, Inc., a subsidiary corporation, both of 235 West 42d street, New York, have been petitioned into involuntary bankruptcy by creditors.

The corporation which sponsored "Not Herbert" among other productions has Clarke Silvernail, featured in the cast, as creditor for \$1,000; Isabel Leighton, \$94.50 and Cleop Throckmorton, Inc., scenic artists, \$585.

Stanton's personal creditors are Richard Sylvester, \$642.44; Leslie J. Sooley, \$1,019; Adart Advertising Corp., \$255.79.

"Blonde Sinner" Cast

The Alf Wilton office has signed the entire cast for the forthcoming Leon da Costa production "The Blonde Sinner."

Included are Irwin Abrahams Orchestra, Marjorie Gatenon, Fodie Brown, Enid Markey, Frank Kingdon, Taylor Graves, Charles Williams, Russel Morrison, Howard St. John and Matt Hanley. Tommy Jackson and Dorothy Dahl of the Wilton staff handled the casting.

"Blonde Sinner" is scheduled for an out of town premiere the week of July 5.

them in the number of seats sold. **Cut Rates Grow with Heat**

Although closings pretty generally cut down the cut rate list there was a slight advancement this week, due to the advent of warmer weather. In all 18 shows were listed at the bargain counter.

The list comprised "Kongo" (Biltmore); "Vanities" (Carroll); "Sex" (Daly); "Square Crooks" (Elliott); "One of the Family" (Ellingbo); "Is Zat So?" (46th St.); "One Man's Woman" (48th St.); "The House of Usher" (49th St.); "Love in a Mist" (Gaiety); "At Mrs. Beams" (Gould); "Alas the Deacon" (Hudson); "The Great God Brown" (Klaw); "Pomeroy's Past" (Longacre); "The Half-Naked Truth" (Cort); "Kitty's Kisses" (Playhouse); "The Importance of Being Earnest" (Ritz); "The Man from Toronto" (Selwyn); and "Laff That Off" (Wallack's). (Copyright, 1926, by Variety, Inc.)

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 (215th week). Summer made tardy appearance and Broadway's list is shrinking, but more shows running than anticipated; "Abie" credited with \$9,000 or bit more.

"Alias the Deacon," Hudson (32d week). Advertising 4th matinee; can go into late August, and may turn the trick; last week "Deacon" bettered \$7,000; matter of weather.

"A Night in Paris," Casino de Paris (Century Roof) (26th week). On six-performance basis now; little chance for matinee trade in this neighborhood; away off from first pace; last week probably \$12,000.

"At Mrs. Beam's," Guild (10th week). Almed into summer; around \$8,500 last week, with margin of even break probably several thousands lower.

"Cradle Snatchers," Music Box (43d week). On summer basis comedy hit can ride along right into new season; around \$11,000 nets neat profit.

"Garrick Gaieties," Garrick (8th week). Reputation of last year's revue helping; geared at modest operation cost and co-operative cast; sitting pretty at \$9,000.

"Craig's Wife," Morosco (38th week). Eased off again last week, when around \$3,000 or slightly more; that figure claimed to be satisfactory.

"Great God Brown," Klaw (23d week). Surprising run. Low cost show claimed to have made money, though grosses regularly moderate; \$6,000 recent gait week to week.

"Iolanthe," Plymouth (11th week). Revival stands out as one of season's distinctive offerings; all set to go through summer; business affected last as generally true; \$15,500.

"Is Zat So?" Chanin's 46th St. (79th week). Doing lively cut-rate trade, natural for long-run show; around \$5,000, hardly profitable for attraction even on six-performance basis.

"Kongo," Biltmore (14th week). Melodrama commands steadily profitable trade without reaching exceptional figures; pace last two weeks, \$8,000 to \$9,000; some cut rates.

"Kitty's Kisses," Playhouse (9th week). Went up bit last week; indications are for decent run; credited with reaching \$11,000.

"Laff That Off," Wallack's (38th week). One of season's favorite cut-raters, meaning laugh show has popular appeal; not costing much to operate, turned a good profit; hanging around \$5,000.

"Love 'Em and Leave 'Em," Times Square (22d week). One of shows going along week to week; \$5,000 to \$6,000 and likely to go out any time.

"Love in a Mist," Galety (13th week). Management announced run until Labor Day; grooved at \$8,000, quite satisfactory both ways.

"Lulu Belle," Belasco (21st week). Belasco show and Woods' "Shanghai Gesture" will grab bulk of summer's customers; "Lulu" went in lead of non-musicals last week, getting \$20,600, which is about \$1,000 under capacity.

"No Foolin'," Globe (2d week). Ziegfeld's latest musical, first called "Palm Beach Girl," opened Thursday last week, getting favorable break in dailies; natural capacity after premiere, but show needs fixing.

"One Man's Woman," 49th St. (6th week). Flared up through word-of-mouth advertising on sex angle; moderate gross show and engagement depends on ability to better even break; cut-rating; between \$6,000 and \$7,000.

"One of the Family," Eltinge (28th week). Week to week basis for some time and likely to drop out any time; between \$4,000 and \$5,000 and hasn't touched bottom yet; arrangement with cast explains creditable run.

"Pomeroy's Past," Longacre (11th week). Summer salaries and rental agreement with theatre expected to carry into or through August; rated about \$6,000; cut rates too.

"Scandals," Apollo (3d week). Revue smash with every performance to stand second week; result gross of \$10,000; record for house; leads in agency call.

"Sex," Daly's 63rd Street (10th week). Started to ease off, generally true of raw dramas; takings last week around \$10,500. Litigation between those backing show attracting publicity that may injure show's chances of run.

"Song of the Flame," 44th Street (26th week). Operating expense pared down in last month or so; pace \$18,000 may be satisfactory; still indefinite.

"Square Crooks," Maxine Elliott's

(18th week). Final week; some talk of jumping to the Coast, working eastward in fall; dropped last week to \$3,000.

"Sunny," New Amsterdam (41st week). Dillingham announces champ musical will remain all next season in this spot; figures to go to first of year at least for trade not affected; last week grossed \$43,400 and topped entire list again.

"The Cocoanuts," Lyric (30th week). Established summer pace of \$25,000 and not far from that mark again last week; one of season's musical hits, holding over into summer.

"The Girl Friend," Vanderbilt (17th week). Rated successful musical comedy of intimate type; moderately good takings averaging about \$12,000 weekly.

"The Great Temptations," Winter Garden (7th week). Shubert revue reported "cleaned up" plenty since action of play jury; general order from management for draping of show girls; business dropped materially over first gait; last week not over \$37,000.

"The House of Usher," 49th Street (7th week). Cast not co-operative as reported, Clarence Derwent, actor-manager, running show on own; business claimed improving and engagement indefinite; may establish it for road.

"The Last of Mrs. Cheyne," Fulton (34th week). Summer plans appear unsettled, with indications for continuance another month; takings for last two weeks \$13,000 and more which made profit.

"The Man From Toronto," Selwyn (3d week). Will try to go along; last week was first full week, gross only \$4,000; that figure o.k. both ways, rent being charged off; cut rates principal factor.

"The Merry World," Imperial (4th week). Can't figure this revue out; sharp difference of opinion explains comparatively moderate grosses to date; around \$18,000, moderate for \$5.50 top show.

"The Patsy," Booth (28th week). Holds to \$3,000 and more consistently and has played to neat profit; good chance to ride along with other hot weather stickers.

"The Shanghai Gesture," Shubert (22d week). Made excellent move in switching over from Beck because of subway excavations along Eighth avenue; business last week took drop to about \$16,500; management anticipated it.

"The Vagabond King," Casino (40th week). Only couple of attractions running below 42nd street and this one still commands important trade; claimed \$22,500.

"Vanities," Earl Carroll (52d week). Completes year Saturday; revue somewhat changed over original by introduction of some added players and material; maybe another month; \$16,000.

"What Every Woman Knows," Bijou (12th week). Eased off about \$500 but \$8,500 excellent figure for Barrie revival, not costly to operate; making surprising run.

KIDS HEROINE IN NEWS

Los Angeles, June 29. The first gag to be pulled on a local stage about the return of Aimee Semple McPherson, missing evangelist who was discovered at Douglas, Ariz., was in the Duncan Sisters' show, "Topsy and Eva" when Rosetta Duncan as Topsy turned her black satchel toward the audience, showing a big label, "Aimee McPherson." It got a laugh.

WINTZ' THREE SHOWS

George Wintz, operator of road shows will enlarge his list to three next season. It will include two editions of White's "Scandals" and last season's "Music Box Revue." Wintz operated a "Scandal" troupe this season and was figured as manipulating it for a money getter.

Edwin Keith Leaves Uncle Sam

Washington, June 29. Edwin Keith, known to many professionals, has severed his connection with the Department of State. After a vacation in Massachusetts "Eddie" is to report to a big commercial company.

ALBANY STOCK SLUMPS; SHOCKED BY 'THEY KNEW'

Subscribers Cancel and Gross Drops \$1,000 for \$5,200 Average

Albany, June 29. Perhaps no play in this liberal town received as much adverse criticism as "They Knew What They Wanted," which was produced last week by the Capitol Players, stock, at the Capitol theatre. Sidney Howard's Pulitzer prize play was unsuccessful in this city and cut down the box office receipts \$1,000 just when summer stock was playing at a profit here, averaging \$5,200 weekly.

"They Knew What They Wanted" revealed excellent acting by members of the Capitol Players, particularly the brilliant and realistic interpretation of the Italian fruit grower by Joseph Errico.

The management picked the play because of its Broadway success and foresaw in its characters a hit for the Capitol Players. After the first performance of the play, the theatre began receiving numerous criticisms that the play was salacious and obscene. Cancellation after cancellation of seats followed.

A personal friend of Oscar Perrin, house manager, remarked to him that "you and I have been friends a long time but if I were chief of police or mayor of the city I would close your house." Newspaper critics highly praised the play and the Capitol Players but they too received their share of criticism for praising it.

"Just Married" on 4th Stock Date Sets Record

One of the surprises of the local stock season at the Davidson, Milwaukee, has been the success of "Just Married" presented by the Davidson Players week beginning June 14. Although given here three times previously, the Adelaide Matthews-Anne Nichols farce played to the biggest business it ever had in the city. Harry Clarke was seen in the role created by Lynne Overman, Mildred MacLeod played Vivian Martin's part, while Charles Meredith, leading man of the company, stopped being a hero for the week and played the heavy.

Peggy Wood was the third guest star of the summer last week in "The Bride." This is the comedy in which Miss Wood played for a season at the 39th Street Theatre, New York.

W. S. James of Walden Contests Divorce Suit

Cambridge, Mass., June 29. William Stanley James, owner of the Malden Stock Co. and widely known stock actor, has filed an appearance to contest his wife's suit for divorce in probate court here.

His wife, Vessie Farrell James, also of Malden, charges cruelty in addition to neglect and refusal to provide. She seeks alimony.

The Jameses were married June 12, 1916, at Indianapolis, and since have resided in Lowell and Malden. A short time ago James took control of the Malden theatre, and his wife, who had not been playing on the stage, returned.

STOCKS

The Harder-Hall interests, which recently relinquished their lease of the Playhouse, Passaic, N. J., have arranged to reopen at the Palace, Port Richmond, Staten Island. The company goes in next week with "The Family Upstairs" as the opening bill.

The Harder-Hall Players previously held this theatre for 54 weeks.

Harold Hevia has leased the Playhouse, Passaic, N. J., installing summer stock, opening last week with "The Gold Diggers."

The Jennings Players operating under management of Earl Newton are playing the mountain towns of California and doing business, according to report in San Francisco.

Louis Leon Hall, recently with the Repertoire Theatre in Boston, has organized a dramatic stock company at Pawtucket, R. I. Among other members of the company are Agnes Scott, Edward Harrington, Helen Wallace and Robert E. Perry.

How Bill Lackaye Aided English Actor Suffering from First Lay-Off in 20 Years

It was in the Lambs Club, not yesterday nor last year, but it happened.

An English actor, a well known leading man, bemoaned to Wilton Lackaye about his treatment by the Broadway producers. Bill, surprised, answered that as far as he could remember, the Englishman always had been working.

"That's just it, Bill," said the foreigner. "This is the first time in 20 years I ever have gone 30 days without having an engagement or an offer of one."

"Is that so?" replied Mr. Lackaye, "and you think it's an injustice, don't you?"

"I assuredly do," said the English player, "if I've been good enough to keep busy for 20 years, why should I right now be totally at liberty?"

"That's an excellent argument," answered Bill, "and it's more of an injustice because you are not a naturalized American." I think something should be done. Do you want me to try?"

"I don't mind," said the Englishman, "but of course nothing publicly."

All-American Conference

"Nothing right outside of this club and ourselves," said Bill, "and I'll have all Americans for a conference with you and in this room."

Being in the Lambs Mr. Lackaye had some difficulty in rounding up six American actors on the spot, but by being patient the half dozen were gathered and grouped around a table.

"Gentlemen," said Bill, "here is a case that calls for our attention, for it apparently is an injustice against a fellow-actor who is a foreigner but welcomed in our midst and therefore entitled to our protection, also advice."

"Here is the situation," and Mr. Lackaye outlined it as he had been informed, concluding by adding:

"Since we must give unbiased opinions and advice I must first prove the jury."

"Mr. Blank, have you ever been out of an engagement over 30 days at any time within the past 20 years?"

"Stop your kidding, Bill," answered the American actor addressed.

"You are disqualified, sir," replied Lackaye, "and this is not kidding. You evidently do not appreciate how serious this matter is."

Right down the line the other five were disqualified for similar reasons, none admitting consecutive engagements for any length of time (all being American actors).

"So you see, my friend," said Bill to the English actor, as the last American disappeared, "here we are again, just we two so we must settle it ourselves. But still that brings up myself, doesn't it? And dear boy, now that I think it over I also am disqualified, through non-playing off and on, off at present. Still you have the London 'Times' left," said Mr. Lackaye.

Elizabeth Wells Married; Never Engaged to Author

Elizabeth Wells, actress, who alleges she collaborated with Michael Kalesser in the writing of "One Man's Woman," has started proceedings against the latter for a share of the royalties. Edward C. Rafferty of the O'Brien, Malevinsky & Driscoll office is her attorney.

Although Kalesser has gone on record as stating Miss Wells did not actually contribute to the writing of the play, Miss Wells has a contract with Kalesser wherein he agrees she is to receive 15 percent of the royalties of "One Man's Woman" and six other plays. However, the total amount involved is but \$300.

Miss Wells denies that she at any time was engaged to wed Kalesser. She wedded Leonard Ruth, quite some time before "One Man's Woman" was produced. Miss Wells was not a member of the present company but last season when A. H. Woods planned to produce the piece she was in the cast. Woods called the show off after watching a rehearsal.

According to the actress Kalesser spoke to her on the opening night of the show at the 48th Street. She alleges he said: "If you expect to collect any royalties, you'll have to sue for them."

Collier Leaves Americana

"Americana," an intimate revue to be presented at the Belmont by Richard Herndon, has again been postponed and is now set for the latter part of July. One reason for the delay was the withdrawal of William Collier, who walked out of the cast.

A story from Herndon's press department sent the dailies stated that Collier had walked out in a fit of temperment. When queried Collier replied that was not true. He countered by saying that after watching rehearsals he decided the cast was not strong enough for Broadway.

Flyer Back to Stage

Harry Waycott, actor, who retired from the stage to join the Aero Squad of the U. S. Army in which he subsequently advanced to the rank of lieutenant, is returning to the stage next season. He will have the principal male role in "Love 'Em and Leave 'Em" in the second company to be organized and sent out the latter part of August.

Special permission excusing the officer from drills for the period of his stage engagements has been arranged through Army headquarters, Washington.

'Deep River' at Imperial; 40 Negroes in Jazz Opera

Arthur Hopkins has secured the Imperial, New York, for "Deep River," a so-called jazz opera that is attracting considerable advance interest. The producer is at work on the opera which will have 40 Negroes.

"Deep River" is due early in the fall. Laurence Stallings wrote the book and lyrics.

Winthrop Ames will continue at the Plymouth next fall, the house being under lease for another year or so to Hopkins.

Ames is expected to follow "Iolanthe" at the Plymouth with another Gilbert and Sullivan revival. He will use the Booth, under his management, for non-musical productions, two of which he has already decided on.

Degree for O'Neill

Among the honorary degrees conferred by Yale as part of its graduation exercises, was that of Doctor of Literature upon Eugene Gladstone O'Neill, who once held another degree of A.B. (able seaman) in his earlier career.

His claim to distinction is thus defined: "As a creative contributor of new and moving forms to one of the oldest of arts, as the first American playwright to receive both wide and serious recognition upon the stage of Europe."

"THE PEARL" AT LAST

The Shuberts have taken over Robert H. McLaughlin's allegorical drama, "The Pearl of Great Price," and will give it production next season.

A. H. Woods held the piece for more than three years and is reported as having paid advance royalties of \$1,000 each time to McLaughlin to renew the option. It was given a stock trial at McLaughlin's, Ohio, Cleveland, last season.

Mary Newcomb Out of Bankruptcy

Mary Newcomb (Edeson), actress, and wife of Robert Edeson, 50 West 55th street, New York, has been discharged from bankruptcy.

Sixte Busoni, orchestra man and dance hall operator, has also been discharged from bankruptcy. His address is 71 West 66th street, New York, where he operated Busoni's dance place.

SHUBERT'S "ARTISTS-MODELS" LOOP'S WORST FLOP AT \$15,000

**Eucharistic Congress Meant Nothing to \$3.30 Houses
—Some Faith in Moose and Elks—"Blondes"
Down to \$16,000—New Shows Underlined**

Chicago, June 29.

One million transients in town and all the legit theatres starving was the record of last week in the loop. The Eucharistic Congress meant exactly zero to the box office. Streets were jammed with out-of-towners, but they had fish hooks in their pockets. The pilgrims, when they did go stepping, picked \$6c. movies.

The Moose and the Elks are in the offing, and the theatres are hoping that the lodge boys will be prolific ticket buyers.

In the front rank of the flops for last week and for the entire local engagement is "Artists and Models," at the Apollo. Contributory to the absence of public confidence may be the show's cheap ballyhooing.

Last week saw record lows for "Divorcons" at the Harris, "Out of the Night" at the Cort and "Weak Sisters" at the Adelphi. All three have exits posted, with "Sisters" already shelved.

"Gentlemen Prefer Blondes," the dramatic smash of the town, like all the rest, failed to gather in any additional shekels last week, with the gross slipping to \$16,000. "Castles in the Air" was probably the only show to get a few customers from the Eucharistic army. It held averagely good at \$23,000.

"City Chap" Moving
After this week, "The City Chap," shading \$15,000 at the Woods, will be moved next door to the Harris, vacated by "Divorcons." Rufus Le-maire's "Affairs," with Sophie Tucker and Ted Lewis, opens July 11 at the Woods on 70-30 terms.

Frank Keenan's new show will re-light the Playhouse, now under the management of John Tuerk and Mrs. Henry B. Harris. No show is announced to replace "The Arabian," which leaves the Studebaker this week.

"Conscience" was the lone entry this week, opening Sunday, with Lillian Foster and Don Mullaly, author, co-starred. Rather heavy drama for Chicago, particularly in summer, and not apt to stick many weeks. First-nighters applauded acting, but considered it depressing. The Ascher Bros., who abandoned their stock company, still have the house.

Estimates for Last Week
"Home Towners" (Four Cohans, 8th week). Comedy-drama probably good into August. Going along at good gait. Close to \$10,000.

"City Chap" (Woods, 5th week). Not expensive show, with grosses under \$15,000, sufficient to keep it in town. Moving to Harris, where the Chicago engagement may be nursed along to 10 weeks.

"Castles in the Air" (Olympic, 32d week). Musical leader; \$23,000. Roy Cropper and Rosamond Whiteside replacing J. Harold Murray and Vivienne Segal in leads.

"Divorcons" (Harris, 6th and final week). Lawrence-McRae-Eddinger piece has reached evaporating point. \$4,000.

"Out of the Night" (Cort, 8th and final week). Spook play never in money, but easy operating end with reported salary cuts probably having made continuance possible. Quoted \$5,500 last week.

"By the Way" (Garrick, 4th week). Hurlburt-Courtneidge intimate revue liked, but not steady in draw; around \$15,000, estimate.

"Artists and Models" (Apollo, 8th week). Moderate salary list on this one (flop from the start) responsible for continuance. \$14,000-\$15,000.

"The Arabian" (Studebaker, 8th week). Sheik melodrama about exhausted. House will probably go dark for all or most of summer. \$8,000 with cut rates last week.

"Gentlemen Prefer Blondes" (Selwyn, 9th week). Down another peg to \$16,000. Figured for summer, but if does not steady will peter out. Down couple of thousand each week from early sensational grosses. (Copyright, 1926, by Variety, Inc.)

AHEAD AND BACK

Campbell B. Canad, press representative, James La Penna attractions.

Fred Zwifel to coast on July 11 preparing the advance for the opening of "Ben-Hur" at the Biltmore, Los Angeles, and remain as manager for the attraction until time for the new Wynn show in December.

BIG BIZ IN L. A.

Los Angeles, June 29.

Jeanne Eagels in "Rain" is a sensation here. In eight performances at the Biltmore the show grossed \$24,500. The return engagement of the Duncan Sisters in "Topsy and Eva" seems to be growing weekly, with that show getting the tremendous sum of \$23,500 at the Mason.

This means that the leading leg-its are doing bangup business and are likely to stick around for some time.

The new edition of Will Morrissey's revue at the Majestic got \$7,000, while the second and final week of "Mismates" at the Morosco drew \$3,800.

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GOOD BUSINESS FOR COAST STOCK COS.

San Francisco, June 29.

Business at the box offices of the various stock organizations operating in the small towns of California is reported unusually brisk.

In San Jose Mac's Players have been offering royalty bills of recent release and enjoying exceptional prosperity. Last week they presented "Why Men Leave Home" and followed it with "Mad Honey-moon."

The Menard Players in Emeryville, suburb of Oakland, playing under canvas, also have got into their stride and are grossing heavy.

The same condition is reported from Santa Cruz where Burke-Maxwell comedians are filling a summer season in the Cameo theatre.

Drama in Philly. \$4,500; Could Break at \$3,000

Philadelphia, June 29.

Convention of "Ad Men" didn't mean a great deal to the three local theatres still open, but they didn't have the opposite effect, that of keeping people away, as did the Shrines a few weeks back.

Much interest in the first week's business of the Hedgerow Company in their season of advertised "summer stock" at the Broad in view of the fact that they started with a Shaw comedy never given here professionally before. "Captain Brass-bound's Conversion," many thought the hot weather and traditional Philly aversion to non-musical plays in summer would cause the ambitious "Little Theatre" gang from Roso Valley to close up at once.

Instead, the first week's gross was almost \$4,500, which represented a good profit, as the bunch can probably get by with a little less than \$3,000. The rental is \$1,500 a week, and the salary list very light. The critics were very cordial to the first venture.

"Queen High" has another big week's business at the Chestnut Street, between \$18,000 and \$19,000, according to claims.

Bill Tilden's comedy, "They All Want Something," failed to draw at the Walnut, except spasmodically, and probably grossed less than \$6,000. This is its last week, with Grace George in "Arlene Adair" opening next Monday for three weeks. A musical will follow that into the Walnut on August 2 and on the same date the musical version of "Brewster's Millions" opens the Garrick and the Forrest and Shubert will probably get attractions.

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"Black Waters" in Fall

Ralph Cullinan's "Black Waters" will reach production in early autumn under Whitford Kane's direction.

'MERRY MERRY,' \$12,000; COMPANY ON 25% CUT

Gross Dropped to \$12,000 After Marie Saxon Left—Previously Reached \$17,000

Boston, June 29.

The situation as far as the legitimate theatres is pretty well boiled down at the present time with but two attractions, both musical, in town.

"Merry, Merry" continues at the Plymouth, with the business last week running below \$12,000.

"Dearest Enemy" is in at the Tremont and did \$16,000.

Through the gross of "Merry, Merry" having dropped below \$12,000 for the past two weeks, it is said the company is now playing on the 25 percent salary cut agreed upon should the gross touch that figure.

"Merry, Merry" started here at around \$13,000, climbing to its high of \$17,000 the last week in May when Marie Saxon, featured, left the show. The gross then commenced to sag rapidly.

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June Walker Can Please Husband with Either Color

Chicago, June 29.

It took June Walker, brunet, in a blonde wig to play the role of Lorelei Lee in "Gentlemen Prefer Blondes" at the Selwyn.

As a further clinaxer Geoffrey Kerr, playing in "Divorcons" at the Harris and considered a gentleman by even his best friends, preferred her to the extent of marriage at St. Chrysostom's Church Sunday.

The couple met in New York three years ago.

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BORDONI GOT \$13,000 IN 5 DAYS AT COLUMBIA

**Led San Francisco Last Week
—"Patsy," 2nd with
\$11,000**

San Francisco, June 29.

Conditions just about fair at the box offices of the legitimate theatres last week. The existence of a carpenters' strike, which has kept a lot of men out of work and held up a great amount of building activity, has had a harmful effect which in a measure was offset by the arrival of the fleet.

The musicals were the best bet. "Patsy" at the Curran in its sixth week got a profitable gross at \$11,000, holding up well with the preceding 14 days.

Next door "Nancy" at the Wilkes slipped a little to \$8,000, under the receipts of the opening week. "Nancy" has failed to click.

Irene Bordoni in "Naughty Cinderella" at Columbia only got in five days due to giving up Sunday and Monday to Raquel Meller, the Spanish star. Opening Tuesday Miss Bordoni did well enough at \$13,000, becoming the leader.

Henry Duffy at his Alcazar had "Little Miss Bluebeard," featuring Dale Winter, but it didn't seem to appeal. Business was below normal at \$5,000.

At Duffy's President "Love 'Em and Leave 'Em" opened rather light, but picked up quickly and toward the end of the week showed every evidence of a growing demand, reaching \$6,000. This one may develop into another "Best People," which had an exceptional run in the President. The show includes in the cast Isabel Withers, who has made something of a sensational hit in the leading feminine role.

Miss Meller's two performances at the Columbia last week drew \$24,000. The scale ranged from \$2 to \$10 and both nights virtually sell out. Opinions as to the ability of the Spanish star were diversified. Among show people it was generally agreed that the \$15 scale had much to do with her successful local engagement.

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FUTURE OPENINGS

"Help Wanted—Female," by Gladys Unger, produced by John Golden, to open at Mamaroneck, N. Y., July 15. Rehearsals began Monday at the Little theatre.

"Countess Maritza," Viennese operetta, adapted by Harry B. Smith, Atlantic City, July 3.

"Sweetheart Time," (new version) produced by James La Penna. New book by Harry B. Smith. Opens in Philadelphia, August 30.

"In Blows Nancy," by Sammy Shipman and Neil Twomey, produced by Schwab & Mandel, Long Branch, July 19.

"Americana," by J. P. McAvoy, produced by Richard Herndon, at the Belmont, July 12, instead of July 6 as announced.

No. 2 "Castles"

Chicago, June 29.

"Castles in the Air" will leave Chicago July 31 after 37 weeks at the Olympic.

A No. 2 company is being cast here for Boston. It will be headed by Roy Cropper and Rosamond Whiteside, who have just taken over the leads here while J. Harold Murray and Vivienne Segal are on vacation.

The latter will resume their roles when the original company opens in New York at the Selwyn, about Labor Day.

Made Piece Late

"All the Way From Texas," by Willard Mack, is delayed by David Belasco's recent indisposition. Casting on the piece has been set back although present plans call for its bowing in at Atlantic City August 12.

PLAYS ON BROADWAY

NO FOOLIN'

Presented by Florence Ziegfeld and featuring James Barton. Staged by Edward Royce; Rudolf Friml credited for score. Lyrics by Gene Buck, Irving Caesar and James Hanley; comedy by J. P. McEvoy. Dances staged by John Boyle, and comedy scenes under the direction of Walter Wilson.

Cast includes Louise Brown, Andrew Tomboes, Irving Fisher, "Bugs" Baer, Moran and Mack, Greta Nissen, Rae Dooley, Claire Luce, Ruth Berri, Barbara Newberry, Charlie King, Helen O'Shea, Edna Leedom, Lew Christy, Polly Walker, Peggy Fears, Mary Jane, Yacht Club Boys, and Occent and Genesko. Opened at the Globe theatre, June 24.

No denying that to the opening night addicts Ziegfeld's latest summer show registered as a pretty ordinary show. "No Foolin'" is dull, dreadfully dull in spots. To that first night mob the schedule was "poison" with one exception. Nothing new in the entire layout for the sophisticated premiere patrons other than that first act white weathered finale, which made 'em give in—for a minute. A gorgeous display, and nothing currently on Broadway to top it. However, in a Ziegfeld show it's almost accepted as a matter of course, and is thereby discounted to a certain extent.

So slow was the pace that Edna Covey, with her burlesque ballet dancing, and Moran and Mack, unchanged, were the items pounced upon by the audience as rifts. Neither is new, yet their scoring power Thursday night was paramount as individual hits. That about tells the story.

Jim Barton, featured, is as of yore. One of his bits, in blackface, he wrote himself. Brutal. Early in the running he did his "drunk," started off great, remained too long, and lessened the impression. Not content he kept on for his toy soldier dance and comedy waltz. One on top of the other, and far too much. No sense of balance or routine, therefore it hurt.

In fact, the entire show ran in a jumbled condition. Another week before opening might have done much. Another week will undoubtedly see much done.

The show is shy on comedy. Well nigh marooned. Even Edna Leedom's songs have no kick. "Bugs" Baer was not only palpably nervous but scared. He was on early to do six minutes and then again briefly at 11.32. The daily column humor-

ist is capable of much better things than he turned loose at this performance, and he was up against those "first time" skeptics. The result was not happy.

As mentioned Moran and Mack and Edna Covey garnered all applause honors, the former at 11.15 and the girl 28 minutes later. Hence it may be seen that the laughs were long in coming, and those repeats, while touching on running time, according to a faulty watch, the curtain was up at 8.38 and down at 12.07.

One oddity about this most recent of Ziegfeld concoctions is that it abounds in tap dancing. It's almost a barrage with the unusualness, the absence of kicking girls. Barbara Newberry was flashed No. 2 for her limbo waving, and both looked and kicked well enough to deserve a more advantageous spot. Helen O'Shea and Mary Jane treaded on each others' toes with their buck hoofing while Barton soloed his familiar version.

Louise Brown got a chance to go up on her toes in a pretty spring tableaux set and made the most of it. Superb on her toes, this girl for musical comedy. She seems to have passed up a corking chance in a number with the 12 chorus men and is not too gracious during a Paris cafe bet. But her ballet turns for execution and variety are an eye-ful, well deserving of a "rave."

In that same cafe set Yvonne Occent and Genesko took the floor to do two dances, the second a whirlwind affair, including two double front roll-overs, the first of which they missed. The grit to carry on after that initial slip and the resultant sympathy sponsored more than the ordinary donation when they finished.

There are no signs that Zieggy has gone off his nut on production with this one, although there's enough to look at. Very few full stage or solid sets. The flash finale of the opening act offsets this, however. Eight extremely tall girls flaunt the white feathered costumes while Claire Luce has the chance of a life time in an entrance that comes with the parting of a tremendous crystal globe after it has been lowered from the flies. A perfect spot with Miss Luce inserting the customary acrobatic bends.

This finale also served to bring forth Ziegfeld's new amplifier, some sort of a contrivance which magnifies a record using the melody desired with voices and the house or-

chestra following the mechanical contrivance. When first turned loose it sounded similar to an organ, but a second rendering corrected that impression. A novelty, and it helped to build the closing out of the first part.

Somebody went back and brought out the gag of the judge pardoning the husband for killing his entire family because of the Charleston, this scene serving as the entrance for the Misses Dooley and Leedom. The former was again to the front as the kid in a daycoach layout with Barton doing the conductor. This looked like Barton's best comedy contribution because it didn't run too long, and also gave Miss Dooley a chance to romp. Andrew Tomboes, Charlie King and Miss Leedom were secondary here. Barton and Miss Dooley again teamed for a comedy Spanish dance, the "dead pan" of the latter during the lute not being without effect.

Greta Nissen turned up at 11 o'clock in a "Mile. Bluebeard" pantomime with Joseph Marlevsky and George Baxter. Outside of being quite a vision, Miss Nissen proved herself an excellent pantomimist to the extent such a scene held far more interest than normally. She plays the sorceress, chopping off her husband's head to make it certain he's out of the way; then enticing the lover to return despite he's had a peak at the hanging heads through the door. An Urban setting, Miss Nissen's playing and looks, plus the support, ably clicked this one through. It is reported to have been down to 13 minutes after 28 in Atlantic City.

Returning again to the dancing contingent is to mention Beth Berri, who flattened the house by her appearance in the first half climax. Miss Berri was considerable of an item here, more so than in a later Spanish routine. Both were solos. If that crystal globe could be steadied a bit a logical change would be Miss Berri for Miss Luce, although this elongated Berri girl is only at her best with sufficient room in which to dance.

Not overly strong voices, Charlie King and Irving Fisher splitting about even as the juveniles in numbers with Peggy Fears, the feminine leader, where vocal power is the requisite. The Connor Twins broke loose once and Miss Leedom got her chance accompanied by a pit pianist for two songs. These latter lyrics concerned gentlemen and blondes and an ode on Milt Gross' coined "nize baby." Both aimed to be flip, but missed.

The score, as a whole, is without a standpoint, although "Wasn't It Nice" may get a break from the dance orchestras and the records. The Yacht Club Boy's "Castles in the Air" was by far the best melody of the night, and "No Foolin'," the song, has been around for some time.

The show's strength apparently lies in its size, the Ziegfeld name and the reputation of the house—for the Globe will draw a certain musical clientele as the New Amsterdam, Music Box and Winter Garden have, do and will.

The Ziegfeld taste in girls is again to the fore, and here he has fully bedecked them, sometimes in organdie, sometimes in other material, but always for that fluffy and summery effect.

And it's a relief from the nudity scourge. Even to youngsters it will bring back the memory of how good a chorus can be made to look before the boys began to go the Parisian revues one better.

About 43 girls in this outfit, 16 of the "show girl" type. John Boyle is listed as having taken charge of the "ponies," and has pretty generally confined himself to fast tap routines. These are not as yet as smooth as they might be, but in the main reach the desired objective.

Urban's settings need no introduction, and his two tableaux are certainly pretty. The last of the duo is out of the usual frame and in full stage.

On its showing Thursday night "No Foolin'" does not parallel the Ziegfeld standard, as it has become to be accepted. What they'll do to it during the first two weeks will be undoubtedly plenty, as it has "sight" and "names." To the overly versed opening nighters it was "a distinct bore."

The transients won't think this show so bad. There's enough production to keep 'em looking, Barton will amuse if there's not too much of him, Miss Brown's toe dancing can't miss and the comedy scenes can be adjusted. A full half hour should and probably will be dropped. A couple of scenes programmed never did report.

Despite the Thursday night wake, "No Foolin'" will do business at the Globe. Skig.

PLAYS OUT OF TOWN

BLACK VELVET

Mamaroneck, N. Y., June 23.
M. J. Nicholas presents Frank Keenan in "Black Velvet," by Willard Robertson. Staged by Mr. Keenan.

General John William Darr, Frank Keenan Sampson, Jimmie Rosen Patricia Harper, Leona Hogarth Cleo, a mulattress, Margaret Keenan Alice Darr, Helen Kingsted John William Darr, 3d, Arthur Albertson The Peddler, Louis La Zey Mr. Harper, Frank Sylvester Joe Lancaster, Peter Bentley Calhoun Darr, Claude Cooper Yeller Richmond, yellow Negro.

Charles Ware, sheriff, Leonard Doyle Maud Foster, Parker Fennelly Smith, labor agent, Charles Slattery

Frank Keenan in "Black Velvet," by Willard Robertson, in the one performance here left a deep notch in this one-night stand. "Black Velvet" is strong, daring hootch in that it deals with the black and white race question and deals with it by the ticklish path of miscegenation.

Eugene O'Neill's "All God's Chillun Got Wings" showed a mixed married couple, and they raised a row over that. "Black Velvet" portrays relations between a white man and a colored woman who are married. The play stands a good chance to be the center of a heated controversy, with the colored press probably having its say.

The story centers about General John William Darr, an old Southern planter of the slave-time school. He holds forth for the Southern attitude toward the colored race, and though he has a fond affection for particular members of the race, he cannot grant them emancipation.

John, his grandson, is in love with Patricia Harper, who has come to the plantation with her father, who plans to erect a profitable saw-mill there. Trouble is brewing because a labor agent from the North has arrived to ship the Negroes away, thus removing the labor for the saw-mill.

More serious trouble arrives when John fails to live up to his honor as a white man who is supposed to bitterly hate relations with the Negroes. After passionately declaring his love for Patricia, she, in fright, leaves him, and he turns to the willing Cleo, the "black velvet" of the place.

Gen. Darr learns of this. Meantime a Negro who loves Cleo strikes John, and for this act is hung. The General is defending the hanging to the shocked Mr. Harper when he realizes that in all justice to Patricia, John, too, ought to die. He prepares to kill his own grandson, but before he can do so he dies.

"Black Velvet" drips with the spirit of the Old South and holds out a brief for its treatment of the Negro. Its atmosphere is rich, pretty true to form, and entertaining. The play flounders a bit on a few too many subjects and needs to be tightened down to its central story. As it stands there is too much emphasis put on the labor situation to permit it to have good unity.

Most of the characters are nicely drawn, but two of the major ones are flagrantly inconsistent. It is hardly believable that John as he is pictured would turn from the arms of his intended wife so quickly to a half-breed. This is a bald spot and will prove to some not a little shocking. Then, too, Mr. Harper tells the General he doesn't mind what his intended son-in-law did and that it doesn't matter as far as his marrying his daughter is concerned.

Frank Keenan does a colorful job as General Darr. At present his characterization fluctuates, but doubtless he will iron out wrinkles. Leona Hogarth is personable and gracious as Patricia Harper, while Arthur Albertson shows a nice understanding of the grandson.

There are three or four bits done unusually well. Margaret Keenan (Mrs. Keenan) does the shiftless black velvet character most satisfyingly. Claude Cooper presents a finely etched picture of an old faithful ex-slave, while Parker Fennelly shows what Southern sheriffs are like. Willard Robertson, the author of the piece, plays an overseer, and is listed as Peter Bentley on the program.

"Black Velvet's" greatest chances of making a marathon go of things are in its possibilities of stirring up discussion, maybe a row. It takes a slap at the colored race by looking at it from the orthodox southern viewpoint. On its own legs it doesn't seem as if it could go for any great length of time. Pratt.

THE PHANTOM SHIP

Stamford, Conn., June 28.

Albert Lewis presents "The Phantom Ship," farcical adventure by Owen Davis. Adapted from the German of "Das Gespenster Schiff" by Rudolph Lothar and Oscar Reiter. With Ruth Gordon. Settings by Nicholas Vellenti.

Edward Arnold Calvin Thomas George Tawde John Ravold Charles Henderson Rev. Samuel Oats, Edward M. Favor Martha Oats, Alice May Tuck Amy Oats, Ruth Gordon Fred Foster, Chester Clute Maud Foster, Marion Wells Peggy Mayo, Denise Moore Cora Bedford, Stella Larimore Helen Mills, Herda Daube Ella MacKintosh, Eva Condon Frank Ralston, Charles C. Wilson

Albert Lewis presents this 104th play by Owen Davis, with Sam Harris interested. The play as "Das Gespenster Schiff" was a big hit in German, with one of the original authors, Rudolph Lothar, who wrote "The Were-Wolf."

It's a pretty free and easy adaptation which Mr. Davis has done and one which doesn't go nearly as well as most of his farce writing. The writing is as an ineffective work, seen from its tryout condition, as Davis has done for some time. The play fails to get away to its intended farce spirit, and is able to sustain it only at insufficient intervals.

The story is laid on board the "City of Quebec," a freighter plying between Halifax and New York. A dozen passengers are carried. The captain is a growling hulk of a man who for some mysterious reason has the mate so much in his power that he is going to force him to marry his daughter against the mate's own desires.

One of the passengers happens to be the real girl the mate loves. She is a fresh, clever flapper, who kids the captain. The captain is carrying on a brisk bootlegging trade with a famous "Phantom Ship," which sights the freighter. The captain of this boat is pictured as a frenzied demon who, unless one of the ladies on board the "City of Quebec" agrees to spend several hours alone with him, threatens to sink the ship.

The captain of the freighter says the only thing to do is for one of the five women to volunteer. They all jump at it and argue for the privilege.

Finally all are located in their cabins for the night. The keys to the cabins are left so that the demon can take his choice. Just what choice he makes and who marries the mate constitute the witty denouement.

"The Phantom Ship" greatly lacks suspense. It needs to be reworked, as at present it falls right along to put over the spirit the theme should be cast in. And it needs miraculous additional work to put it over. If there is one man who can do this, it is Davis.

The girl passenger in love with the mate is not too happy a role for Ruth Gordon. Her manner of playing, while admirable in itself, here did not seem strong enough to stand out against a background of a group of people. She does some clever work, but the play doesn't permit her enough of it.

The rest is only fair. The piece plays a three-day engagement here, with its fate after that still to be determined. Pratt.

PLAYERS IN LEGITIMATE

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EVANSTON, ILL.

FLORENCE MOORE

CLARENCE NORDSTROM

in "QUEEN HIGH"
Chestnut Street O. H., Phila., Pa.

MARIE SAXON

VARIETY, NEW YORK

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MARILYN MILLER

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Pullitzer Prize Play

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By GEORGE KELLY

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LENORE ULRIG

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Summer Musical Delight!

KITTY'S KISSES

PLYMOUTH

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MUSIC TRIED ON 300 ANIMALS

Jazz Before Cages—Registered Differently

Pittsburgh, June 30.
A group of Pittsburgh psychologists, musicians, animal men and others interested in experimenting further with the effect of music on animals, arranged a unique jazz band concert at the Highland Park Zoo last week. The orchestra from the Flotilla club was engaged for the experiment and rendered a concert before the cages of each of the animals.

At the conclusion of the experiment the experimenters announced that the outward and apparent emotions as registered by the various animals were those of terror, curiosity, apprehension and pleasure. Prof. Max Schoen, head of the department of education and psychology of the Carnegie Institute of Technology, characterized the event as one of the most interesting experiments he has ever encountered.

"The astonishing thing," he said, "is the varied effect on the animals." "Some display genuine terror and fight at the music while others seem to enjoy it keenly. The females show the greatest excitement, and seem to be more susceptible. Some of the animals showed but little concern. The soft strains obviously strike a chord within the animals, while the jazzy, loud notes only startle."

Accompanied by Harry Cook, superintendent of the Zoo, the orchestra passed through the place, giving each animal a liberal share of modern music. The baby elephant screamed. "Sheba," the lioness, rolled over on her back and pawed the air. The lion, "Dempsey," roared alarmingly. The laughing hyena quivered with intense emotional curiosity. Keen satisfaction was registered by the Himalayan bear. The baboon showed fear. The baby grizzly bears ran to the farthest corner of their cage. The monkeys kept rhythm with the music. The flapper of the zoo, the young monkey, swayed from the top of a tree with surprising rhythm to the music while the other monkeys in the cage watched her with astonishment.

ENGLAND DROPS OFF

Importation of Musical Instruments Exceeded by Exports.

Washington, June 29.
With the McKenna duties in force in England what appears to be almost a perfect stop in the offing over there on the importation of American musical instruments is reported.

The records of the Department of Commerce disclose that during the first three months of 1926 with these duties in effect the importation of organs dropped from 248 in the first three months of 1925 to 70 of the instruments in the current year.

An even greater drop in comparing the two periods is recorded on pianos, 1925 being 4,570 as against 650 in 1926.

As for the other musical instruments these dropped from 84,911 in number valued at \$48,198 for 1925 to 48,198 valued at \$33,319 in 1926.

In striking contrast the exports of these same instruments from England increased in a corresponding number over the preceding first three months as against the first three months of 1926.

Musical instruments, other than pianos and organs, coming out of England totaled 64,481 valued at \$191,318 for the first three months of 1926 as compared with 46,147 valued at \$127,657 in the like period of 1925.

Capstone Band in Spain

Paris, June 14.
The Capstone orchestra of the University of Alabama (seven pieces) is booked for the season at the Kursaal, San Sebastian (Spain).

SUMMER SUBSCRIPTION

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\$1.75—3 Months

Send remittance with name and address

INSTRUMENT THIEF HAD OVER 100 PAWNTICKETS

Samuel Rosenfield Arrested—Called on B'way Night Clubs in Forenoon

Most of the members of the different orchestras of the various White Way night clubs have had a thrill during the last month when they turned up on their jobs and found their instruments had disappeared.

As a result of excited inquiry by the victims it was learned that a couple of young men had appeared at about 10 or 11 o'clock in the morning when no one except a porter or some of the cleaners were on the job and representing themselves as members of the orchestra had removed the instruments, taking them away in a Ford touring car.

The managers of the places visited were told of what had happened and many complaints reached the West 47th street police station detectives. Some of the instruments were located in pawn shops around the precinct and a stop was ordered against their redemption unless the police were first notified.

In this way a description of the person pawning the property was also learned, with the result that on Saturday one describing himself as Samuel Rosenfeld of 363 West 28th street was arrested.

At the time he was engaged in an effort to pawn a violin valued at \$1,000 for \$15 in the neighborhood of Avenue A and 7th street. Questioned by a policeman, his answers were unsatisfactory and he was taken to the East Fifth street police station, where he eventually admitted to the detectives there that he and another young man were guilty of the many robberies of instruments along the Gay White Way.

Rosenfeld had on his person when arrested about 30 pawn tickets for instruments in different pawnshops. A search of his room resulted in the discovery of close on to 100 more. The pawn tickets showed that the instruments had been pawned at from \$15 to \$75 and \$100 each.

Had Union Card

Rosenfeld, when questioned, refused to divulge the name or address of his partner in crime. He said he was a cornetist by occupation and carried a union card. According to his story, he had tried to get an engagement, but failed.

Sunday morning he was arraigned in the West Side Court and held on a grand larceny charge. Falling to secure a bondsman he was sent to the West Side prison for further hearing.

Among the night clubs listed as complainants are the Silver Slipper, Flower Club, Strand Roof, Twin Oaks, Tucker Club, Hotel Roosevelt, Ciro's Restaurant, Parody Club and several others.

The \$1,000 violin which Rosenfeld was trying to pawn at the time of his arrest was the property of a member of the Eddie Elkins orchestra.

Whiteman Reception

Berlin, June 18.
The Rondo Music Publishing Co., connected with Harms, Inc., New York, arranged yesterday a reception and festival to honor Paul Whiteman. It was a big affair at the cabaret and dancing restaurant, "Faun des Westens," one of the best places in Berlin, and attended by most of all of the composers and many prominent laymen of Berlin. The three concerts Whiteman will give in Berlin are sold out.

Whiteman was in the best of humor and it was a pleasure to see him enjoy his glass of beer among the wine and champagne drinkers.

New York dailies reported that the June 25 concert of Paul Whiteman in Berlin had been a tremendous success with a turnaway and Whiteman given a personal ovation.

Glaser's at Renault's

Atlantic City, June 28.
Ben Glaser and his orchestra from the Beaux Arts, New York, opens at the Club Francis Renault here, succeeding the Music Weavers. The Glorias and their revue, formerly at the Beaux Arts, got Glaser to come to the shore for the season.



THELMA CARLTON

is in her sixth week at Martin's Cafe, Atlantic City, and from all indications this dancing beauty will remain with the revue for the balance of the summer.

Despite many flattering offers from other cafes and productions, Miss Carlton prefers spending her summer at the seashore.

M. C. A.'S N. Y. OFFICES AND MUSIC COLLEGE

Chicago, June 29.

Finding their exclusive western location a hindrance in operating their circuit of orchestras through the east, the M. C. A., Chicago, will open offices in New York within a few weeks.

Eastern offices are regarded by the corporation as providing better opportunities for fitting orchestras in productions and selling attractions abroad. It is also hoped that the eastern location will remove New England antagonism toward western outfits.

Coincident with this comes announcement that the M. C. A. is opening a combination correspondence and operating school of music, to be known as the Music College of America.

The department of instruction will be made up primarily of artists now under exclusive management of the M. C. A. These will include Zee Confrey as head of the piano department; Bennie Kreuger, sax and reed; Joe Sanders, Carlton Coon, Ted Weems, Carl Fenton, Charles Dorneberger and Jack Crawford. This staff will be augmented by outside teachers.

'Barcelona,' Natural Hit, Imported by Feist

The present European sensation, "Barcelona," a 6-8 one-step published by Cecil Lennox, Ltd., of London, has been acquired by Leo Feist, Inc., for North America.

Feist has imported a limited quantity of the foreign orchestration, these to be used for immediate "canning" by the American record and roll companies who concede "Barcelona" is a "natural" hit.

A. H. Linder Marrying "Charleston" Champ

Chicago, June 29.

After managing the tours of the Moraches, Chicago's pioneer Charleston champs, A. H. Linder of the M. C. A. decided to make the job permanent with half of the team.

Announcement has been made of his engagement to Rose Morache, with a non-professional tour by the couple planned for the near future.

S. A. Wants Pipe Organ

Washington, June 29.

American organ manufacturers have an opportunity to sell a pipe organ in South Africa, reports the Department of Commerce, an announcement from the department stating that one of the larger cities there is to build a new town hall to cost \$1,000,000, including the pipe organ.

American manufacturers are invited to write the department, addressing their queries to the Specialties Division, making reference to No. 38704.

The report comes from Perry J. Stevenson, Trade Commissioner at Johannesburg.

INSIDE STUFF

On Music

Four Song Hits in "Scandals"

George White inherits a Rolis-Royce on Max Dreyfus' own admission that he lost a wager to the "Scandals" producer revolving about the number of song hits in the show. Dreyfus, head of Harms, Inc., the music publishers, agreed to White's wager that he buy the manager a Rolis if the current "Scandals" produces three or more song hits.

The Harms' firm furthermore confesses its quandary because of the four big songs in the show, not knowing which is which, it being an embarrassment of riches through the fruitfulness of "Tweet, Tweet," "This Is My Lucky Day," "Black Bottom" and "Birth of Blues," with "Lucky Day" the plug song but closely trailed by "Birth of the Blues." On top of that, a surprise hit in "The Boy Is Me, The Girl Is You" is threatened in the Frances Williams-Harry Richman specialty.

Cantor's Book of Quips

Eddie Cantor is authoring a book of comedy quips, ditties, jingles, etc., which Robbins-Engel, Inc., will publish. The latter firm, general music publishers, is going in for extensive book publication of lighter song and prose material authored by celebrities.

Mandelkern, Remarried, Living at Turin

Joseph Mandelkern, well known in New York music circles some years ago when representing several of the foreign stars and attractions, is now retired, living at Turin, Italy. Mr. Mandelkern remarried, following his divorce from an unhappy first marriage, and is reported serenely settled at his Italian villa.

Rush of March Songs

"Valencia" has created a new vogue in 6/8 march songs. There are a few American products on the market of which "On the Riviera" is rated among the best. This practice of rushing out songs of similar pattern is not new in the music business which has had its "moon," "rose," "pal," "mother" and "war" song cycles among others, with a number of hits resulting through the music men's attempt to cater to the public's tastes.

A Producer's Idea of an "Angel"

A prominent orchestra leader of a millionaire family did a "burn-up" when a legit producer approached him for \$25,000 "investment" in a new musical, now in rehearsal. The producer summoned the bandman to his office, the latter figuring it was a proposal for a booking, only to find that after the "glad-handing" he was wanted for the \$5. The show in question has still another bandman as a feature, which was the last straw, the bandman not fancying the opportunity to finance another orchestra leader in a show.

Beer Will Do It

Paul Whiteman is said to be tipping the beams at \$300 since his advent into Germany and with the native brew products. The boys have gone in for the beer thing extensively abroad, and Whiteman's avoidance has gone up.

Jan Garber's Courtesy Visit

Jan Garber and his orchestra of 15 men paid a courtesy visit to Benny Davis at Woodmansten Inn on the Pelham road, New York, Friday night. The evening was made a special one by the Inn with its capacity jammed. Few of the music publishers missed the occasion. Rather a pleasant courtesy, that, going up the road with 15 men and their instruments to "make a night" for a fellow entertainer. Many show people were at the Inn also. Everyone inwardly if not outwardly admired Mr. Garber for his good fellowship.

The Garber orchestra has been south. It's a southern band with a single New York appearance previously, at the Broadway dance palace. It's a corking band whether for straight playing or dance music. It's strong on the brasses when called upon and could stand up as a straight band. Besides it holds entertainers with a quartet of the boys doing comedy singing during one dance number drawing the dancers around the bandstand, solidly grouped. Garber will likely go under the William Morris management for eastern engagements.

Taking the band stand Garber's gave the home boys (Lou Gold's) a rest for the major part of the evening.

Elman Scored Point

The Appellate Division's ruling in the Mischa Elman vs. Florenz Ziegfeld suit for \$100,000 damages, is a point in favor of the violin virtuoso. Elman need not submit photostatic copies of his score to Ziegfeld for judgment by experts as to whether the operetta which Elman was to have composed, would have proved a financial success. Elman received a \$10,000 advance royalty for his score but the show was not produced, the composer suing for \$100,000 damages to compensate him for non-production.

HERE AND THERE

Leo Feist is publishing "I Fell Head Over Heels in Love," the hit song from the Shubert-DeCourville revue, "Merry World." The English song by Donovan Parsons and Pat Thayer was originally published by Francis, Day & Hunter in London.

The Duncan-Marin Southern Entertainers, the first all-southern band to hit Chicago, is at the Moulin Rouge cafe, under L. C. Duncan's direction. R. J. Marin is business manager. The band goes to the New Orendorf hotel, El Paso, Tex., for three months, following the Moulin Rouge engagement, and return to the Fort Worth (Tex.) Club, for the next seven months thereafter.

John Martin, formerly band booker for Roger Wolfe Kahn, is no longer connected with the Kahn office. The Kahn band has been switched in personnel with Stanley King from Barney Rapp's orchestra replacing Victor Burton, the \$200 a week drummer.

Broadcasting and Recording

Wildy and Sheehan, better known as the Ray-O-Vac Twins, touring the principal broadcasting stations on behalf of a midwest battery company, are recording for the Cameo while in and around New York.

The team broadcast Saturday night from WJZ.

Long Stay Abroad

Irving Aaronson and his Commanders sail today (June 30) on the "Mauretania" to open July 9 at the Theatre des Ambassadeurs, Paris, for eight weeks.

The Commanders have an option for an extended period.

From indications, this American unit may not be back in the States until the spring of 1927, because of foreign engagements.

MISS FELCH BOOKING

Chicago, June 29.

Margaret Felch, for eight years connected with the Chicago offices of Jerome H. Remick, is to become general manager of Premier Attractions, Chicago, vaudeville bookers.

Miss Felch entered the song publishing field from musical comedies and has been acting as production manager for the Remick concern.

THE DIPLOMATS

This smart, versatile sextet at the Chummy Club, New York, is making musical history with its unique and extraordinary song and dance delivery. The boys natty in appearance and instrumentally outstanding, are pluggers for the Robbins-Engel catalog, featuring our big four:

"WHO'S WHO ARE YOU?"
"JIG WALK"
"CAMILLE"

"ONLY YOU AND LONELY ME"

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MEYER DAVIS IS HELD FOR MANSLAUGHTER

Under \$3,000 Bail—Conflicting Stories by Witnesses Over Auto Accident

Washington, June 29. Demanding an immediate trial following an inquest which resulted in the issuance of warrants for his arrest on the charges of manslaughter and reckless driving, Meyer Davis, local cafe owner and orchestra leader, was released on \$3,000 bail with a hearing set for July 7.

The inquest was to locate the blame for the death of Bernard Booker on the night of June 2 as a result of injuries received while riding in Davis' car.

Stating that he had not been advised of the inquest and that no effort had been made to reach either his counsel or himself, Davis' demand for an immediate trial followed much sensational testimony by those claiming to have been eyewitnesses of the accident.

The man whose car was struck testified that his machine was parked on the right side of the road and that Davis had sufficient room to pass it. He also testified that Davis was approaching from Washington at a speed of from 20 to 25 miles an hour.

Advised Woman
Other witnesses stated that Davis was going at a high rate of speed, one putting it 60 miles an hour. Another stated that after the accident Davis handed a woman in the car money, telling her to get away and "keep her mouth shut," while still another stated he had

"smelled liquor on Davis' breath." As was reported in Variety, conflicting stories were told by the orchestra leader and the driver of the other car the night of the accident, with Davis now claiming that only one side of the case was presented at the inquest.

A statement was issued by Davis giving his version of the accident following his release in which he said that, accompanied by Mr. Booker, Miss Northrup and himself, he left his local cafe at about 8:30 to have dinner at the Chateau, road house also owned by Davis on the Baltimore-Washington Pike. Miss Northrup and Mr. Booker occupying the rear seat while he was driving.

Nearing Riverdale, Md., the statement continued, the other car was approaching from Baltimore and suddenly turned directly across in front of his machine.

Noting Booker's injuries and that Miss Northrup was apparently unhurt, it was further stated that Davis gave the latter funds to secure a taxicab into town, while he, accompanied by two Maryland police, drove his car at full speed to a Washington hospital, where Mr. Booker died the next day.

Denies Liquor
As to the charge of drinking, it was pointed out that the two officers' testimony as to how he drove the car to the hospital will dispel any questions as to his being sober.

Davis continued by stating that he had never avoided a hearing, adding that "it was strikingly queer that neither Miss Northrup, who could have been easily reached, nor myself, was summoned to the hearing when both were available."

Mr. Booker was characterized by the orchestra leader as a "close and very dear friend as well as a business associate."

It is rumored Toscanini will quit the post of conductor at the Scala opera, Milan, to accept the position of director of the New York Symphony Orchestra.

Radio Announcers in Film; All U. S. Stations Included

Artclass Pictures Corporation has signed Lester Roman, producer of "Radio Personalities" for a series of 26 single reels. Roman is engaged in filming the famous announcers and entertainers of every radio station from coast to coast "at the mike."

The first two issues of the series about to be released presently are Graham McNamee, of WBAF; "Early Birds," of WOR; Ernie Golden and Band, of WMCA, and "The Record Boys," of WJZ.

Artclass has also secured the picture rights for the Craig Kennedy magazine short stories by Arthur B. Reeve. Production will start late this year on the 26 two-reelers of the detective fiction.

German Labor Tactics

Berlin, June 30.

Labor difficulties are holding up Phil Boutele's importation into the Grosse Schauspielhaus here with his Paul Whiteman dance band unit from New York. Boutele, American arranger, is planning to bring over 11 men which would displace as many native musicians, hence the hitch.

The first of Whiteman's five concerts for the press was held here this week, and an adjustment to import the Whiteman unit may follow.

Bernie Back on Air

Ben Bernie, whose familiar "the young Maestre speaking" has long been heard via the air from the Hotel Roosevelt, again resumed his personal radioing through WOR.

Bernie has opened an indefinite engagement at the Berkeley-Carter Hotel, Asbury Park.

The Bernie orchestral unit at the Hotel Roosevelt continues to broadcast through WBAF with another member of the band directing.

LONDON CABARETS

London, June 28.

The first anniversary of the opening of the Kit-Cat Club in London was May 11, and it was intended to celebrate the event by a gala night. This was indefinitely postponed owing to the general strike, but was celebrated on Asot Gold Cup Day, June 17. A special program was arranged and souvenirs presented to all members and their guests.

Paul Whiteman, Vincent Lopez, Ted Lewis, Isham Jones and Jack Hylton bands were promised, with Ben Bernie to follow. Bernie arrives in September. The others have already played. The Dolly Sisters, Sophie Tucker and Aileen Stanley were the suggested entertainers, and all appeared; but in addition to this list many other world renowned artists have been engaged, besides many who have been booked or with whom negotiations are under way are Raquel Meller at \$5,000 per week, Will Rogers at \$4,000, Van and Schenck at \$3,750, Corn Medou, etc., to say nothing of a return visit of Sophie Tucker, whose last engagement there was prolonged for 16 weeks. Following Ben Bernie will be the Commanders' Band.

Some of the other London cabarets have not fared so well. Sir Francis Towle, managing director of the Gordon Hotels syndicate, of which the Metropole is a part, stated that when the cabaret was inaugurated there (the first hotel cabaret in London) he didn't care if the show didn't make a penny, as it was a good advertisement. The decision to close permanently in August would seem significant. Jay Whidden's band, under contract to the Metropole, will probably be transferred to the New Mayfair Hotel, now under construction in the West End by the Gordon Hotels.

Another cabaret that has ceased to function is the one at the old Cavour restaurant. Not one of the old theatrical and film crowd is to be found there for luncheon. Since Mr. Dale sold out a couple of years ago, the old customers have been gradually attracted elsewhere. All the old waiters have gone, and even the coatroom boy, who knew every guest and never gave a check for hat and coat, is no more.

CLASSICAL OPERETTA FOR N.Y.

Paris, June 31.

George Blumenthal, New York producer, has been here looking for French and German singers with a knowledge of English. He sought half a dozen talented artists, well versed in classical operetta, such as the Cloches de Corneville, Muscot, Fille de Mme. Angot, etc. The result of Blumenthal's hunt has not been released.

RADIO RAMBLINGS

"Killing" Hits of "Scandals"

They'll be killing the "Scandals" score at the present radio rate. The bands have all hopped on the Ray Henderson music. "Black Bottom," "Birth of the Blues" and "Looky Day" are going great-guns. Corking tunes, but it's a pity if they're killed off like "Horses" is said to have been; "Who" was and "Valencia" was threatened, until Harms restricted it once a week per station.

B. A. Rolfe Rushing Into Fame

B. A. Rolfe is one intelligent band leader who is going about building up a radio rep in a sensible manner. Rolfe takes cognizance of the fact that if he likes "Valencia," there are scores of other bands who do also, and appreciating it is being overdone, he scored Victor Herbert's "March of the Toys" from "Babes in Toyland" in march tempo as a worth-while substitute.

Rolfe's being the only noon-day band of high calibre on the air, is getting a great household play as well as with the large factories which maintain cafeterias and radio sets in their dining rooms for employee-comfort. All this should figure handsomely on Rolfe's behalf by next winter when he should be as big a "name" among bands, as any. Besides which, Rolfe's own trumpet virtuosity is not the least of the Rolfe Palais D'Or orchestra's recommendations.

The Pullman Porters' band from WNYC started off smartly with their overtures and other selections including "Peter Gink," a paraphrase on Grieg's "Peer Gynt" suite. Towards the getaway, the dance orchestra unit from within the ranks of the P. P. B. wound up with jazz.

The U. S. Army band, transmitted from Washington, D. C., by WJZ in relay with the capital's WRC, offered one of the best programs it has ever done. The transmission was also most technically satisfactory than ever heard in the past.

WOR had a novel dance feature in Henry Linderman's orchestra from the Crystal Palace ballroom, New York, the band playing symphonic dance arrangements of the familiar operas and classics such as Liszt's "Hungarian Rhapsody," Raff's "Catinina," a paraphrase on "Thannauer," etc. It was a novelty idea and a relief from the overly familiar jazz.

Commercial Accounts

The commercial accounts of WEAF were in their prime Wednesday night. The Shinola Merry-makers with the Two-in-One Tenor contributing vocally started the ball rolling. The Davis Saxophone Octet, plugging the Davis baking powder products, opened with their familiar reed rendition of the scale, the octet's trademark. Clyde Doerr heads this tune-up combination. The Ipana Troubadours followed with an hour's session under S. C. Lanin's baton. "Smiles" is their characteristic introductory and farewell as a plug for the tooth-paste.

WEAF had a radio opera performance in "Mascotte" with the Lou Raderman dance band from the Pelham Heath Inn topping things off for the evening.

Plugging a Laundry

The Hotel Madison's concert orchestra via WJZ was a highlight/followed by the Imperial Imps which, despite the naive billing, is a matter-of-fact plug on behalf of a Newark laundry company. The Imps go in for vocalizing with piano solo interludes. Their singing and selections are a matter of personal taste.

WMCA had its usual Homemakers, jazzically exploiting a Long Island realty development. Later in the evening, Stauch's Coney Island, and the Frivolity club via Jack Denny band, received a radio plug.

From WNYC, Salvatore Cusenza, mandolin soloist, commanded considerable attention. He was followed by Dr. Frank H. Vizetelly, the lexicographer of the Funk & Wagnalls dictionary. The word-specialist spoke this time on steamboats and proved one of the few talkers on the ether to grip the interest.

From WOR, the S. S. "La France" orchestra dished up some seasonable concert music, followed by an organist who also clicked. In the line of dance bands, WJZ had a regular feature in Fred Rich and his Hotel Astor music while from WHN came Phil Romano and his corking dance orchestra, broadcasting via direct wire into the Roseland Ballroom. Romano introduced "On the Riviera," a march song a la "Valencia" which bids fair to click as big as the Harms sensation.

WLWL was caught when Erna Field was presenting a cello recital, WEBJ with its Melville Five introduced a "hot" brand of dansapation. Abel.

New Auckland Station Paid For by Radio Fans

Washington, June 29.

A new broadcasting station, costing \$35,000, the material was all purchased in the United States, opens tomorrow, the 30th, in Auckland, New Zealand.

The station is to be operated by the Broadcasting Company of Auckland, which collects a license fee from all who listen in.

Tailor Now Announcer

George, a popular-priced tailor, has become managing director of WFBH, "the voice of Central Park," the Hotel Majestic broadcasting station. George and his firm, George & Grenett, have sold their stock to Moe Levy & Son.

The station is going in for an extensive commercial broadcasting sales campaign.



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31st Week at
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MEMPHIS, TENN

PAUL WHITEMAN

Concerts in Paris

Direction: WILLIAM MORRIS

NIGHT CLUB PARTY IS IN MURDER TRIAL

**Hostesses as Witnesses—
August Marino Accused of
Killing Mike Sullivan**

Hostesses of Broadway night clubs appeared as witnesses for the prosecution in the trial of August Marino, 26, a cigar dealer and former professional baseball player, accused of shooting and killing Mike Sullivan, gambler and night club habitue, in "Lefty" Taylor's Inn, Park avenue and 114th street, Feb. 23, 1925. The trial is being held before Judge Koenig and a jury in General Sessions.

The people's chief witness was Vivian Degenhart, also known as Vivian Hart, formerly hostess of a night club at 138 West 55th street. Miss Degenhart told of a party including Marino, Charles Meany and Miss "Billy" McCue, another club hostess, which gathered on the early morning of the shooting in the West 54th street place. Miss Degenhart, as the party was about to break up, suggested that they pay a visit to Taylor Inn where she said she knew the password. The party drove to the inn in a taxicab and all were admitted.

The party continued until about 8 a. m. Sullivan entered while the party was going good and his first remark, addressed to the Degenhart party, was that he was the "toughest guy in the Bronx and could lick any one in the place." He began swearing, at the girls, Miss Degenhart testified, but later apologized to her and finally joined her party.

Five Shots
Miss Degenhart had just turned her back, she testified, when suddenly she heard five shots in rapid succession. Frightened, she and her friend "Billy" scurried from the place. Later they realized they had left their coats behind, and returned for them. They found Sullivan lying on the floor. She says that Marino, the McCue girl and herself ran from the place, jumped into a taxicab and rode uptown. When they reached 111th street she got out. She did not know where Marino and the other girl went.

Following the selection of the jury, Judge Koenig ordered the jury to disregard first degree murder and the case is being tried on a second degree count. This was done at the request of Assistant District Benedict Dineen, who stated that there was no evidence to show the killing had been premeditated.

Following his indictment, Marino was arrested on March 7, 1925. He claimed self-defense, claiming that there was a struggle for possession of the revolver, which Sullivan first produced. On Nov. 15, last, Judge Mulqueen sentenced him to 10 years in state's prison on his plea of guilty to manslaughter. His counsel, after Marino had spent many months in prison, declared he had obtained new evidence, and succeeded in having the case put back on the calendar and Marino's plea was withdrawn.

Marino was a ball player on Sundays. Records show he has previously been convicted. Sullivan was well known in the Bronx as a gambler.

Miss McCue was also a witness and corroborated Miss Degenhart's story of the trouble which led up to the shooting.

New Paris Room Opens

Paris, June 15.
The grill room in the basement of the new Hotel Commodore, Boulevard Haussmann, is open as a classy cabaret with acts featured, booked by Thos. Van Dyke. Billy Arnold's Parisians jazz is engaged for the season, with Johnson and Lewis, Charleston dancers, on the present bill.

Irving Aaronson's Commanders band is listed for the Ambassadors, Champs Elysees, in July, following Paul Whitman with whom negotiations are proceeding.

In the review of the Benny Davis show at Woodmanstein Inn, New York, in Variety last week Sonya and Arlen were mentioned as the whirling dancers, more on account of the name than knowledge, whereas they are the sister act in the place, while Charlotte and Peterson are the specialty dancers.

A. C. DEPENDS ON 4TH

Atlantic City, June 29.

Business here is still "shot." The weather breaks have been brutal. Night clubs and cafes are propositioning bands and attractions on "outs" which isn't making matters any better.

July 4th is looked forward to as the beginning of an era of renewed shore prosperity. At first it was Decoration Day as the big start but if things don't start to happen on the 4th, plenty of crepe for the managements is forecast.

'La. Mess Around' Here

A new dance has just reached New York. It has sort of gumshoed its way via New Orleans, but Billy Pierce and his dancing "professor," Buddy Bradley, the first to teach it here, expect it to become as popular as the Charleston, shimmy, "lille rump" (slow motion), stomp, strut and the "barrel house" (wriggly). It's styled "Louisiana Mess Around."

The dance has already struck in some southern sections red-hot, and a number of New York showgirls now taking lessons at the Pierce studio are putting it in their routines.

The new Plantation Revue, New York, uses "Mess Around" as a show title, but the dance itself is not included in the revue.

Danny Dowling Hit Wife

Los Angeles, June 29.

Danny Dowling, Hollywood cafe entertainer, received a suspended sentence on a battery charge brought by his ex-wife, Marjorie Zier, who, it is alleged, received a black eye when he hit her in front of the Montemarte cafe, Hollywood. At the time of his arrest on the assault charge, police officers found liquor in Dowling's car. He was charged with possession of intoxicating beverages and demanded a jury trial.

The second case was transferred to Judge Stafford's court.

Salzburg Festival in Aug.

Paris, June 15.

Max Reinhardt is planning to present Marie Jeritza in Richard Strauss' "Ariadne in Naxos" at this year's international festival at Salzburg, Aug. 7-29. Leo Wallenstein will produce the opera. The repertoire during the festival will also comprise Goethe's "Faust," with fresh scenery by Oskar Stenad; "Everyman" of Hugo von Hofmannsthal, and "Servant of Two Masters" by Goldini.

The Vienna Philharmonic Orchestra is booked for the duration of the festival, with Franz Schalk (director of Vienna State opera house), in charge of music arrangements.



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14 Weeks and Still
GOING STRONG
"See you in CZECHO-SLOVAKIA"

Many Thanks to My PAL
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THAT 'MIXING' STUFF

One of the Times square cabarets is inviting investigation by the dailies through a recent notice posted in its dressing rooms reading:

"If you don't want to mix, get out."

Several cabarets engaging chorus girls or "hostesses" expect them to "mix" (become acquainted with patrons, males preferred).

Heretofore principals of floor shows have been given the privilege of choosing their own companions.

With night clubs engaging "hostesses" by the dozens, managements wishing them to become promiscuous in their temporary acquaintances might better convey the instructions verbally or by phone—and it will be as wise for the same joints not to tell principals to make themselves common under pain of dismissal, perhaps they won't have to wait for the dailies to find it out.

SPURIOUS "UKELELE IKE" AT MIAMI CABARET

Miami, June 29.

A phony Cliff Edwards ("Ukelele Ike") is billed here at the Arabian Nights cabaret. Mell Miller, local barytone favorite, and Joe King, banjoist, another local, are given top billing above Edwards in an attempt to camouflage the Edwards "lift."

Things otherwise in Miami are dull. Max Fisher's band is stationed at the Coral Gables Country Club until Aug. 1. Leon Rosebrook has another outstanding band down here, and Joe Astoria is at the Antilla. A local combination, headed by Austin Yoder, is at the Biltmore hotel here.

All the hotels are open in Miami but doing mildly, with the music hired once or twice weekly for special dinners and dances from among the local musicians.

LAND O' DANCE SUEB AGAIN

Cincinnati, June 29.

The Land o' Dance, which operates an open air dance hall and cabaret, has another legal fight on its hands, this time with the Kemper Lane Hotel, which seeks to enjoin the dance orchestra from playing after 10:30 p. m. The dance orchestra has a permit to continue until 11:30, under a general order issued to all orchestras.

Civil action may be brought against the owners of the hall. Recently the orchestra at the Treadwell Inn was enjoined from playing after 10:30.

Last week city officials refused to allow Joyce Hawley, "bathtub beauty," to appear at the Land o' Dance in a bathtub scene.

ILLNESS CLOSED CAFE REVUE

Los Angeles, June 29.

George Stone's floor show, "Rolling Stones," playing Plantation, Culver City cabaret, closed suddenly when Stone failed to appear. It was said that he was suffering from laryngitis at home and unable to play.

The girls in the act, several of whom had quit other shows to join Stone three days before, were told to come the next day for their pay. No other attraction has replaced at the Plantation.

Waiter Hit Girl Dancer

A charge of assault against William Hayden, 31, waiter of 666 St. Nicholas avenue, was dismissed in the Court of Special Sessions last Thursday when the complainant, Virginia Wheeler, 23, cabaret dancer, also living at the St. Nicholas avenue address, failed to press the complaint.

Miss Wheeler caused Hayden's arrest on the early morning of April 24, after she alleged he struck her in the mouth with his fist, splitting her lip.

According to the police the couple had had a "quarrel."

BERT LEWIS MARRIED

The Bert Lewis Club is continuing for a couple of weeks without its star personality in the show. Object: matrimony. Lewis having taken the two weeks off for marital reasons.

He is due to return with his new bride from Texas shortly.

Hilda Ferguson Returning to Johnson's Cabaret

Atlantic City, June 29.

After a few days of estrangement, Hilda Ferguson, the "ex-Follies" beauty, who is the prime attraction at the Silver Slipper cabaret, will resume professionally at Enoch Johnson's after-theatre playground.

Miss Ferguson and "Nucky" Johnson (as he is better known) came to a temporary parting and Francis Renault was introduced as the extra added attraction following the impersonator's closing at Martin's cafe. Renault was in for a week up to the opening of his own Club Renault on Pacific and Columbia June 25.

Miss Ferguson, pacified by additional publicity and billing splashes all over the resort, will once more reign as queen of the Silver Slipper. Just when is a question. Some even doubt if Miss Ferguson will actually return this week.

FRANCIS RENAULT

(ATLANTIC CITY)

Atlantic City, June 26.

The new Club Renault, christened after Francis Renault, local cabaret favorite, formally opened last night (Friday) with Renault and The Glorias with their "Coral Gables Revue," in New York at the Beaux Arts, as the stellar attractions.

The new room with a capacity of 400 is an avenue away from the Boardwalk on Pacific, cornering Columbia. It is a handsomely appointed room, unique in furnishings and trimmings and figures so splendidly through the one-third partnership interest by "Smiling" Brodie, local interior decorator. The name attraction and his brother, Ernest Renault, are the other two-thirds of the triumvirate. The room represents a \$25,000 investment.

Mr. Renault is well liked at the shore. He commands considerable of a following, having been a couple or three seasons at Martin's cafe on New York avenue and the Boardwalk, Renault quitting Martin's to open his own place, prompted in part through the introduction of Evelyn Nesbit as co-attraction with the impersonator.

Renault as ever is the same svelte performer, gasping the femmes with his extravagant wardrobe and generally clicking with his clever artistry. As a courtesy to Martin, to indicate his lasting friendship for his former employer, from whom he has broken away professionally, Renault encored with a chorus of "Isotta," announced as Martin's favorite number and rendered primarily as a compliment to the ex-"boss." Otherwise Renault does impressions of DeLysia's "Carresses" and other ditties in his finished manner.

Albert Gloria of The Glorias is a polished and facile master of ceremonies, pacing the performance smartly. With his sister, Adelaide, The Glorias are an attraction in themselves. Their ultra stepping is zippy and distinctive. Miss Gloria with Charles LeMaire also scores for her costume designing, particularly the jewel and Spanish numbers.

The revue includes some new girls as specialists. There are seven gals, headed by Edna Skodak, all looking nice and nifty. Sidney Boyd's tenor is as ever effective, and Marguerite Howard, who has studied for grand opera, unmistakably evidences her vocal skill.

The show as a whole is handsomely mounted, costumed and produced. The practical stage permits for considerable production finery.

In between is Bert Saul, a personality accordionist who does timely tunes on his "windjammer" in unusual manner. He is more effective for plugging the waits than the Three Hawaiians, who are drowned out after a while, as the morning progresses. The trio also goes in for "working" the tables in a manner pretty rough, but probably by understanding with the management in view of their system.

The cafe also reintroduces Edgar Dudley, erstwhile booking agent, whose activities concerning the Ziegfeld "Follies," DeLyle Alda et al. were at one time well known on Main street. Dudley is now house manager of the new cafe. Another familiar is the head waiter, enticed away from Joe Moss.

The dance music is furnished by the Music Weavers, who are just another band, but possibly somewhat handicapped by the newness of everything.

Renault has enough of a personal following and more than enough of talent, show and atmosphere to make his place worth while commercially. A \$3 covert obtains.

Abel.

Harry Rose and Leo Edwards are the entertainers at the Traymore Club, Far Rockaway, L. I.

2 BROTHERS SENT AWAY; JUDGE SCORES CLUBS

**Paul and Laurel Sandford Met
2 14-Year-Old Girls in
Dance Hall**

"New York City must be cleansed of disorderly night places, speak easier and kinder places if we are to prevent young girls from ruin," declared Judge Francis X. Mancuso in the Court of General Sessions. "Such places are nothing but incubators of crime, debauchery and breeders of licentiousness and everything that is immoral which leads to a life of degeneracy."

Judge Mancuso's remarks were occasioned when he sentenced Paul Sandford, 28, married, and his brother, Laurel Sandford, 26, both of 410 Cathedral parkway to the penitentiary for not less than six months or more than three years on their pleas of guilty to impairing the morals of children.

The Sandfords were arraigned on the complaint of Vincent Pissaro, superintendent of the Children's Society who charged that the brothers met two 14-year-old girls in a West 66th street dance hall and then took them to their apartment detaining them for several days.

"Besides inaugurating a closing time for these places," Judge Mancuso said, "the police should be ordered to make an hourly inspection on their posts to determine the character and the conduct of the occupants and patrons of the places. I believe this would be the only means to prevent young girls, hardly out of grammar school, from becoming victims of the type of lounge lizards who frequent dance halls, cabarets and speak easies, the proprietors of which cater to all sorts."

Rain Harms Bois Resorts

Paris, June 15.

The inclement weather, with rain almost daily, has marred the grande saison here up to the present. Only a month remains for the fashionable restaurants of the Bois de Boulogne to reap their harvest before the habits leave for the seashore.

Some of the well-known eating places of the woods in the west of Paris have been almost abandoned this year.

Roper and Kinney have been dancing at the Armenonville before a classy crowd. Delaune and Revel are in town at the Perroquet.

Florence Walton and Leon Ledtrim, Cortes and Peggy, Dolly Sisters and Dora Duby are announced to dance at the Kurzaal, Ostend (Belgium), this summer.

Luvau's four-piece Hawaiian orchestra is booked for the Esplanade hotel cabaret, Zurich (Switzerland), for the season.

NOT AT ROSELAND

Louis J. Brecker, managing director of the Roseland ballroom, New York, denies he ever employed Mary Roland, 37, 245 West 43d street, New York, as an instructress at his dance place. Miss Roland became involved in a Tenement House Act violation when a Chinaman was found in her room.

A search of the police court records discloses no official mention of Roseland, the instructress presumably having mentioned it in the woman's court, but off the record.

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SWANEE-IN-THE-AIR

(WASHINGTON)

Washington, June 15.
In launching the new venture on the Earle theatre roof, Meyer Davis is attempting to put across an exclusive dance place with food left out. The idea is something new for Washington. Due to the continued cool weather the undertaking has not as yet had a chance.

The roof is the highest in the capital, overlooking everything. A 90 by 45 dancing floor has rows of outdoor theatre folding chairs. The roof is rather void when it comes to creating atmosphere, but this is somewhat counteracted by the view. Davis has J. W. Wood dividing his time between managing the new Philadelphia undertaking, Willow Grove, and the roof. Wood was developed by Davis for Chevy Chase Lake, where the former was operating a concession. He put across the Swanee as a straight dancing place in the basement of the Earle, and has several schemes up his sleeve in case the new place doesn't click when the really hot weather arrives.

The real pulling adjunct of the roof is Davis' nine-piece typical ballroom orchestra, headed by Al Kamons. The combination should be given credit for the business already done, and constitutes a crack organization for the work set down for it.

Possessing sax and brass teams that are decidedly okay, the orchestra is further enhanced by the musicianship of the boys handling the balance of the instrumentation. Davis has kept the combination practically intact for the past year and a half, and not only are they drawing business, but also putting across considerable advertising through a broadcasting hook-up via WRC here.

The orchestra line-up has Al Kamons directing with the violin, he recently adding the sax along with his fiddle; Al Van Look and Charles O'Donnell, sax team; Tex Brewster and Leo Poncarl, brass team; George Stein, piano; John Rousseau, banjo; "Yel" Cowherd, tuba, string bass and bass sax, and Nat Abrams, drums.

If the roof can be put over with its capacity for 500 couples at an average of \$1.45 per couple Davis will have a money-maker. Judging from the rather slim gatherings on the night the place was caught, however, that ante may be a drawback, as there is no end of competition during the summer months with gates running to just one-third of that charged here. *McKinn.*

CAFE GRANADA

(CHICAGO)

Chicago, June 22.
That which was formerly the Gingham Inn is unrecognizable to those who knew it for what it was. It has grown from a typical hole in the wall to an average size cabaret, and the attractiveness it has acquired in the growth is of the caterpillar-butterfly style.

Al Quodbach, the gent in charge of the Granada, claims that \$40,000 was relinquished in the transformation. While Al may be a trifle enthusiastic, still there is evidence of numerous thousands. Decoration conforms somewhat to the Spanish idea. Predominating color scheme is a gold and red combination; ceilings are unusually low, and rough stone pillars surround the dance floor. Above each wall table is a marquise arch. Frosted gold lights provide subdued lighting. The combined effects make one of the prettiest cabaret interiors in the city, with an outstanding note of intimacy.

The crowd present Thursday night was something to wonder at. This is a south side affair, and the southern section is far from being famed for its cabaret tendencies. With all but the extreme rear portion of the cafe well occupied, the Granada must be furnishing serious competition for its few contemporaries in the immediate neighborhood, while as the Gingham Inn it was overlooked by neighborhood cafe managers who listed their problems.

The show in session at the time of this review was mild as a whistle, but had several attractive highlights. Principals were Sid Erdman as master of ceremonies, Del Estes, Peggy Burns, Lillian Barnes, Margaret Wellman and Eddie Van Shalk. Six chorus girls, all specialty workers, complete the cast. Five sections are usually run off each night, with the six girls closing each section in a song-and-dance affair.

Van Shalk, former vaudevillean, goes Frank Libuse, the Rainbo Garden's waiter-entertainer, one better. Eddie actually fills in as assistant manager of the cafe between floor tenors. Sid Erdman, master of ceremonies, was seen in one comedy song number besides his regular announcing. Well done. The girl principals have Margaret Wellman and Lillian Barnes for blues, Del Estes and Peggy Burns for the song-and-dance work. Okay. The outstanding number seen was a waltz elaboration, headed by Del Estes, chorused by Eddie Van Shalk, and closing with graceful limb work by the six chorines. Filmy white costumes were used in the bit, Eddie excepted.

Ernie Caldwell's orchestra, a hot seven-piece aggregation, still here and as good as ever. The only fault to be found with their work is that the tempo becomes monotonous at times.

The cook is kept busy. Good food is the cause. Prices are moderate, with a four-bit overhead on week nights and one berry for Saturdays and Sundays.

Quodbach intends to keep the cafe open during the summer, thanks to a newly installed cooling system. *Had.*

L'OEIL DE PARIS

Paris, June 12.

Cabarets are not necessarily restricted to Montmartre in Luteria, and the white way of the Avenue Wagram now possesses one of the best resorts of this kind. By the word cabaret is not always meant a place where one sups with champagne, and the former signification of a small theatre composed of song writers appearing in their own effusions can be applied to the new resort opened in the Rue de l'Etoile by Roger Andrieu, in conjunction with M. Bouet, secretary of the Moulin Rouge.

The house-warming was an artistic function of the season, only equalled by the opening of the new Ambassadeurs. The program is substantial with a revue "Ouvrons Les" by Rene Fauchois and Rene Dorin, well handled by Fauchois, himself, Romeo Carles, Max Rejane, Hy. Dumont and several other artistes, not overlooking Mlle. France Martis. Adolphe Stanislas was there to play on the ivories, and Georges Gros was not behind with his lightning drawings. Pierre Pradier made good with imitations of local actors, and Dorin gave a mimicry of the musical clown, Grock.

The eccentric pianist Betove, who should have gone to New York with Ray Goetz, but didn't, is on the bill with his usual act.

The Oeil de Paris is sure to become a fashionable rendezvous for the classy set of the Avenue du Bois de Boulogne. At present an enjoyable evening can be spent here. *Kendrick.*

JEFFERY TAVERN

(CHICAGO)

Chicago, June 26.
It takes a philosopher to run a summer night resort when these same nights are chilled.

Roger M. Kilcumming, proprietor of the Jeffery Tavern, has the needed qualities. He has an attractive little cabaret on 83d and Jeffery streets, out where the southern country begins and where tourists clog the roads on sultry nights. But there have been no sultry nights, so Kilcumming sits patiently at one of the tables and waits. "When summer comes," nuzzes Mr. Kilcumming, "I'll have business—when summer comes."

Kilcumming had no illusions about the south side's spending tendencies when he opened his place in March. He expected very little support from the immediate neighborhood, counting upon hosts of

summer motorists for his income. He was right.

The Tavern as a summer night place is very attractive, a somewhat faithful reproduction of the famed Mme. Pompadour's boudoir, and predominated by gold trappings and paneled walls. Full-length French windows line the walls and will be thrown open when the warm weather hits.

Roulette's Syncopators, crack nine-piece colored orchestra, supply the dance music. Their stuff is being broadcast nightly from the safe over WBBG.

On the entertaining staff are Helen Savage, Dolores Allen, Rose Stanley and Mae Mack for vocal work. The McKay Sisters, nice little dance team, complete.

No cover charge for week nights, with \$1 on holidays. Food is okay and charges are reasonable. Courtesy cards generously distributed.

As Kilcumming himself said, the place ought to do nice business when warm weather comes along.

He's had a tough break so far. *Hol.*

SWEDISH PROFIT

Washington, June 29.

The Swedish broadcasting company, Aftelbolaget Hadotjanst, made a profit of \$55,361 (206,533 crowns) during 1925, this including the absorption of a deficit from 1924 of \$3,250, according to a report to the Department of Commerce.

CABARET BILLS

Current Programs in Cabarets and Cities as Below Listed

NEW YORK

Avalon Club
Myrtle Gordon
Frankie Meadows
Morley & Leader
Flo Sherman
Joe Carroll
Tony Shayne
Jack Harvey
Inter-State 5

Bert Lewis Club
Bert Lewis
Jimmy O'Brien Jr.
Rosebud Morse
Mary Shaw
Peggy Lawton
Peggyann Burt
Jane Carpenter
Bert Frohm
Hazel Lancelle
Diana Roberts
Colette Lyon
Buff-Harmonists

Cafe de Paris
36 G Hoffmann Gals
Grace LaFayette
Guy Sie
Ben Selvin Bd
Castilian Gardens
Helen Leslie
Margie Ross
Jean Carpenter
Les Stevens Orch

Castilian Royal
Roger Kahn Bd
Dagmar Godowsky
Charm Club
Laffs of 1936 Rev
Gypsy Byrne
Virginia Mages
Peggy Timmons
Mary O'Rourke
Ann Wood
Jackie Jackson
Lorraine Adams
Christine Moray
Frank Bannister
The Diplomats

Chateau Shanley
Will Oakland
Chateau Band
Chummy Club
Rene
Irving Bloom Bd
Ciro's
Cecil Cunningham
Minnie Mae Moore
Noel France
Doris Dickinson
Lorraine Adams
Dorothea Stanley
Marie Salisbury
Marguerite Hellwig
Crandall Sls
Lilla Allison
Ruth Cameron
Lorraine Adams
Annette Beattie
LeRoy Smith Bd

Club Alabam
Abbie Mitchell
Jean Starr
Geo McGlennan
Eddie Green
John Vigil
"Boney" Chadwick
Adele Williams
Mamie Savoy
Leonard
Al Moore
Ethel Moss
Lorraine Walker
Freddie Washington
Ruth Walker
Elda Webb
Alma Smith
Ethel Sheppard

Club Barney
Hale Byers Bd
Elinor Kearns
"Bubbles"
Druella
Kendall Cappe
Edith Shelton
Club Deauville
Melody Six
4 Aces
Club Lido
Chick Endor
Billy Mann
George Walsh
Tommy Purcell
Davis-Akt Orch

Connie's Inn
Maude Russell
Margaret Sime
Wheaton & Walker
Aida Ward
Alto Oates
B Mitchell
Connie Bd
Cotton Club
Brown Skin Vamps
May Alex
Mildred Heldgins
Albertina Pickens
Mary Stafford
Elda Burke
Pearl & Caroline
Jazz Syncopators
County Fair
Edith Worth Bd
Entertainers
Everglades
E Lindsay Rev

Oliver McClure
Katie Sls
O'Kelly & Miles
Joe Candulo Bd
4th St. Club
Loni Stengel
Pearl Eaton
Arthur Brown
Ed Joyce
Frank Proy
Helene Morgan
Alice Bolton
Gee Olsen Bd

Frivoly
Billy Arnold Rev
Jack Deany Band
Hi-Hat Club
Arthur Swannstrom
L & F Wallace
Dorothy Dale
Peggy Dolson
Alma Rose
Margie Lowry
Jackie Heller
Chauncey Grey Bd

Hofbrun
Billy Adams
Edwards & Dunn
Clifton Chase
Marion Wilkins
Artie Eiler
Bliss Blowers
Peterson & Ch'lott
Hilda Allison
Al Lents Bd

Kathika
Russo Revue
Balalaika Bd
Knight Club
Daisy Dean
Marion Gaste
Flo Reilly
Mirador
Al Schenck Bd
Moss & Fontana
J Johnson Bd
McAlpin Hotel
Vaude Acts
Ernie Golden Bd

Monte Carlo
Jeanette Gilmore
Ed Hutchinson Rev
Lionel (Pat) Ames
Masked Countess
Shirley Dahl
Bessie Kirwan
Carl Byal
Sir Taha's Arab'n
Buffalodians Orch

Montmartre
Miller & Farrell
Larry Stry Bd
Moulin Rouge
Vaude Acts
L Rothchild Bd
Parody Club
Billy Brown Rev
Sally Fields
E & M Beck
Thelma Edwards
Beth Miller
Marguerite Davies
E & M Root
Blondie Palmer
Nellie Nelson
Art Franklin
S S Leviathan Bd
Felham Heath Inn
Radio Franks
Lou Raderman Bd

Plantation
L Harper Rev
S Crackerjacks
Lou Sims
Flo Faham
Edith Spencer
Anita Riviera
Duke Ellington Bd
Silver Slipper
Rory Halley
Dolly Sterling
Dolores Farris
Clifford O'Rourke
Roderick & Leon
Johnny Palmer
Billie Carr
Dan Healy
Eddie Edwards Bd
S. Tucker's Play'd
Evelyn Martin
Dorothy Deeder
Vivian Glenn
Peggy O'Neil
Ethel LaVelle
Dorothy Ramey
Betty Wright
Bessie Kademova
Ruth Sato
(Miss) Bob's De'ker
Ann Page
Ethel Maye
Berth Lewis
Van Lowe
Mort Downey
Ed Elkins Bd

Texas Guinan's
T Guinan Rev
Rubye Keeler
Mary Lucas
Williams Sls
Kitty Reilly
Al Roth
Diana Hunt
Dorothy Sls
Ritchie Craiz, Jr
CHI O'Rourke
Hope Minor
Vicia Cunningham
Billy Blake

Vanity Club
Allen Walker Rev
Waldorf-Astoria
B & L Starbuck
H Leonard Bd
White Feedie Club
Flame Moore
Hazel Hickey
Jean Dore
Flo Bristol
Helen King

Imperial
Walt Windsor Rev
Gladys Burgette
Eugene Kern
Carmencita
Beth Pitt
Allice Rector
M Spielman Bd
Rockwell Terrace
Chas Cornell Rev
Buck & Thoria
Ethel Wolfe
Artie Williamson
Mae Russell
Harry Lassau Bd

Club Brighton
(Brighton Beach)
Betty Smith Rev
Corinne
Anita Furman
Dick Humber Bd
Shelburne Hotel
(Brighton Beach)

Alamo
Larry Vincent
Rick & Snyder
Auricle Craven
Irene Paer
Adele Walker
Al Handler Orch

Fraser Inn
Wells & Brady
The Waltons
Betty Moore
Doris Robbins
Edna Lindsay
Valentango
Frolics
Eddie Cox
Freda & Palace
Babe Kane
Mirth Mack
Julia Gerrity
Carolynne Le Rue
Jimmy Ray
Owls Orch

College Inn
College Inn Rev
Maurie Sherman Or
Granada Cafe
4 Spec Girls
Sis Brown
Ernie Caldwell Orch
Kenwood Village
Anita Gray
Babe Sherman
Mary Colburn
Al Reynolds
De Quatro Orch
Jeffery Tavern
Fred Farnham
Dolores Allen
B & J Gordon
Ruth Smiley
Roy Evans
Eather Whittington
Roulette's Orch

Kelly's Stables
Don
Ed Goodbar
Jimmy Parker
Clarence Babcock
Specs Kenebrow
Stables Bd
Light House
Cele Davie
Edna Warman
Jimmy Stieger
Buddie Whelan
Tom Johnson's Or
Lincoln Tavern
Rick & Snyder
Bob Heen
Marion Kane
Edna Leonard
Lew Pink
J Crawford Orch

Little Club
E Brown Synco's
Dora Maughn
Lew Jenkins
Moulin Rouge
B B B
Kilnor Terry
Marcella Hardy
Gladys Kramer
Roy Evans
Lew Pink
Duncan Martin Orch
Stanley & Savago
Lauette La Pierre
Parody Cafe
Silm Greenleaf
Florence Sturgis
Virginia Shetall
Phil Murphy
Edith Greenwood
May Hancy
Jackie Hamlin
Sarah Theoball
Tex Arlington
Bobbie Marcellus

France La Mont
Bert Dagmar
Billy O'Connell Bd
Woodmanstein Inn
Benny Davis
Dorothy Gompert
Tot Quaters
Robert Rhodes
Farley Sls
Jesse Greer
Rennie & Lola
Lou Gold Bd

Brooklyn, N. Y.
Bobby Connolly R
Edna Shelby
Marion Wilkins
Peggy Dolan
Peggy Dougherty
Tony Francisco
Nancy Jayne
Belle Davey
Gladys Lake
Christine McKendall
Alice Elroy
Patsy Dunn
Bernice Wakder
Betty Brown
Gine Joyce
Ruth Penney
Lillian Thomas
Pansy Mancas
Joy Harmon
Edith Sheldon
Virginia Ray
Nancy Kaye
Harry Pollock Or

Parody Cafe
Phil Murphy
Stewart Allen
Margie Ryan
Bobbie Marcellus
Nona De Sylvia
Virginia Shetall
Tex Arlington

Beaux Arts
Sana Souci Rev
Lois Syrell
Roy Sedley
Hazel Bowman
Louise Barrett
Astaire Lager
Avis Adair
Nina Brandon
Ada Winston
Parodians Bd

Silver Slipper
Hilda Ferguson
Ruth Andrae
Kitty Raach
M & M Humphrey
Doris Batby
Floyd Carr
Margaret Price
Louise Mack
Rose & Carroll
Hanley Sls
Ruth Le Claire
Maxie Stamm
Billie Stout
Joe Vesuti Bd

Francis Renault
The Glorias
Coral Gables Rev
Music Weavers Bd
Follies Bergere
Jimmy Carr Bd
Dorothy Braun
Arthur Franklyn
Deno & Rochelle
3 Harmon Sls
Les Naze
Martin's Cafe
Evelyn Nesbit
Bobby Kuhn
Dorothy Lang
Sam Kahn's Orch
Helen Burke
Anita Gray

Chen Pierre
Martha Mortell
Shirley Buford
Carolyn Le Rue
Cina Tweedie
South Sea S'n'd're
Dixie Dillies
E Hoffman Orch
Vanity Fair
Thelma Combes
Frank Sherman
The Jennings
Mary Isabel Colbr'r
Vanity Grenadere
Lee Sisters
H Osborne Orch

Club Avalon
Joe Lewis
Frankie Morris
Billie Gerber
Jay Mills
Helen Vergee
Reed & Duthers
Sol Wagner's Orch
Deauville
O'Conner Sls
Shirley Buford
Martha Martell
Helen Doyle
David Quisano
Marque & Marq'tte
Villa Venice
Masked Countess
Baroness Erlz
Baroness Laronov
Giovanni Fulco
Hollywood Bar
Joss Wise
Kay Norman
Lolita
Sid Gold
Dave Mack
Zyke
Gladys Harvey
Jack Reynolds
Carl Lorraine Orch
Rainbow Gardens
Frank Libuse
Bobbie Tremaine
Mae Kammir
Jerry Dorr
Lamb Sls
3 Roses
Pauline Gaskin
Alyce McLaughlin
Donna Danmoral
Rainbow Garden O
Southmoor Hotel
(Venetian Room)
Alyce & Gladys
Ben P. Back Orch

Pershing Palace
Gene Carter
Bessie Moore
Comb & Atkin
Madeline McKenzie
Carl Lorraine Orch
Southmoor
Flo Lewis
Alyce & Gladys
B Pollock's Orch

Parody Cafe
Phil Murphy
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Louise Mack
Rose & Carroll
Hanley Sls
Ruth Le Claire
Maxie Stamm
Billie Stout
Joe Vesuti Bd

Francis Renault
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Deauville
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Shirley Buford
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David Quisano
Marque & Marq'tte
Villa Venice
Masked Countess
Baroness Erlz
Baroness Laronov
Giovanni Fulco
Hollywood Bar
Joss Wise
Kay Norman
Lolita
Sid Gold
Dave Mack
Zyke
Gladys Harvey
Jack Reynolds
Carl Lorraine Orch
Rainbow Gardens
Frank Libuse
Bobbie Tremaine
Mae Kammir
Jerry Dorr
Lamb Sls
3 Roses
Pauline Gaskin
Alyce McLaughlin
Donna Danmoral
Rainbow Garden O
Southmoor Hotel
(Venetian Room)
Alyce & Gladys
Ben P. Back Orch

Club Alabam
Carolynne Snowden
Shirley Jim
Ivy Anderson
Marshall & Pette
Lawrence Ford
Suzie Reeve
Sidney Iloy
P Howard Orch
Tom Jacobs Lodge
Mel Calish
George Lloyd
Carson & Carson
Irene McKinney
Claire Leslie
Dave Shell Orch

Gladys Mints
Clint Wright Orch
Palmer House
Ernest Evans Co
Gerald Levy Orch
Terrace Gardens
Route Co
Verne Fontaine
Henri Therien
Gus Edwards Orch

White City
(Terrace Garden)
Sid Clark
Babe June
Madelon MacKenzie
Irene Fernoy
Marque & Marq'te

Beaux Arts
Sana Souci Rev
Lois Syrell
Roy Sedley
Hazel Bowman
Louise Barrett
Astaire Lager
Avis Adair
Nina Brandon
Ada Winston
Parodians Bd

Silver Slipper
Hilda Ferguson
Ruth Andrae
Kitty Raach
M & M Humphrey
Doris Batby
Floyd Carr
Margaret Price
Louise Mack
Rose & Carroll
Hanley Sls
Ruth Le Claire
Maxie Stamm
Billie Stout
Joe Vesuti Bd

Francis Renault
The Glorias
Coral Gables Rev
Music Weavers Bd
Follies Bergere
Jimmy Carr Bd
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Suzie Reeve
Sidney Iloy
P Howard Orch
Tom Jacobs Lodge
Mel Calish
George Lloyd
Carson & Carson
Irene McKinney
Claire Leslie
Dave Shell Orch

Greenwich Village
Sam Rubin
Jack Goldstein
Bergstrom Orch
Cafe Lafayette
Jane Green
H Owens Orch
Cotton Club
Frico Nick
S Mitchell
Martha Richie
Mildred Washington
5 Georgia Peaches
Elkins Orch
Miami
Fleetwood Roof
Gene Fossick Orch
Isabel Allen
Marigold Gardens
Edna Deal
Seattle
Butler
Eva Nolan
Jeanne Tucsall
Victoria Andrews
Lou Twins
Butler Orch
Montmarie
Ira Darnell
Garda Nord
Friend & Coskey
Alton Grebin
Jerr Adair
Aubry Knoff Bd
Venice, Cal.
Ship Cafe
Mel Calish
Washington
Chateau La Paradis
Walter Kolk
Max Lowe Ent
Meyer Davis Orch
Chevy Chase Lake
Meyer Davis Orch
Le Paradis
Jack Golden
Meyer Davis Orch
Mayflower Garden
S Tupman Orch



TAVERN

A CHOP HOUSE

OF EXCEPTIONAL MERIT

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LUNCHEONS DAILY SPECIAL DISHERS POPULAR PRICES

CIRCUS SIDE SHOW BARKER BEFORE BECOMING EVANGELIST?

Another Question Is, Did Aimee Semple McPherson, of L. A. 'Plant' Her Funny Disappearance and Reappearance—Coast Dailies Lay Off

Los Angeles, June 29.

Aimee Semple McPherson, the evangelist, who startled the world with her sudden appearance after she had been given up for dead, is said to have been a circus sideshow barker prior to beginning her revival and religious work.

This statement was made by Jean Havez, author and scenario writer some time prior to his death. Havez was at the home of a friend listening to Mrs. McPherson do her stuff over the ether when he remarked: "A number of years ago, when I was with a circus that woman was a sideshow announcer and knows every trick of the game." He continued by turning to his host, a former actor, who is now in the commercial branch of the picture business, saying, "There is only one way that a voice can be trained and its effect measured like hers is, and that is by experience as a sideshow talker or carnival barker. That woman sells herself 100 per cent. and more."

Mrs. McPherson disappeared about six weeks ago after seen swimming in the surf at Ocean Park. Her sudden appearance when her parish and the newspaper had given her up for dead, at Agua Prieta, Mexico, near Douglas, Ariz., June 23, startled the entire country. She told of having been kidnapped by two men and a woman, who lured her out of the water on the pretext of praying for a sick child. They then took her, she said, by roundabout trip to a cabin 20 miles from Douglas, to Mexico. From there she escaped and wandered into Agua Prieta.

Showmanship

Plenty of indications of smart showmanship in the entire McPherson case. When the evangelist disappeared, the theory she was drowned was so forcibly put forward by everyone connected with Angeles Temple (which she built and where she conducts services) that any other angle was cast aside with almost no thought. The temple officials posted a \$10,000 reward with a 30-day time clause attached. Ten days after the reward had lapsed, Mrs. McPherson was found.

Agua Prieta, where the missing evangelist reappeared, is a notorious border resort. Situated 50 feet across the line from Douglas, it is the last stopping place for hundreds of Japanese barred from this country. Most of the buildings are saloons, dance halls and dives of various sorts, patronized by Arizona and New Mexico people who want to forget all about Volstead.

The town is closer to American soil than any other Mexican village, with the exception of Mexicali, separated from Calexico, Cal., only by the width of the main street. Down at the foot of Main street, Douglas, the U. S. customs house is situated. On the other side of the building, Agua Prieta and Mexico start.

The Los Angeles papers have not been digging very deeply in their investigation of the case, printing all of the remarks Mrs. McPherson is willing to give out and not questioning certain and persistent inaccuracies.

25,000 Followers

There are 25,000 followers of the evangelist in Los Angeles who attend her church at least once during the week. In addition, her radio audience, through her own station, KFSG, is large and covers a wide territory. Fear of antagonizing this clientele has led the local dailies to "lay off" "digging" into the story.

Despite this Mrs. McPherson has threatened to file several libel suits against local papers. She objected to the term "self-styled healer" and resented any disbelief of her story that she was kidnapped. Several statements by police officials of Douglas that she could not have hiked 20 miles through the desert and still have her clothes in good condition, have aroused her ire.

Various people playing for publicity offered the evangelist contracts in vaudeville, picture bids and lecture tours. The first, and only

(Continued on page 46)

KID VENDORS DO BEST BUSINESS

Unexpected Opposish for Sesqui Concessionaires

Philadelphia, June 29.

Concessionaires operating at the Sesqui Centennial Exposition are squawking against the heavy opposition from concessionaires and vendors without the gates of the exposition grounds.

The outside vendors are mostly juveniles, bootlegging hot dogs and beverages at 5c. against the 15c. charge for either on the inside of the grounds.

At least 200 kid salesmen (boys and girls) have taken their stand on the motor parkway leading to the exposition grounds. Without taxation for rent or license because of their tender years they are permitted to operate unmolested by authorities so long as they abide by the town's 10 o'clock curfew regarding school children.

The kid salesmen have been operating for weeks and even the least lucrative stand has been grossing 100 per cent over the best paying stand in the expo grounds.

With vacation season on the kid vendors are expected to increase which will give the concessionaires even greater worries.

Hoggish Transport Cos.

Lose Summer Business

Circus acts playing the nearby parks at early summer cuts are demanding that their salaries be net with the park management compensating booker and defraying transportation expenses from New York to the parks.

Most of the parks on the Jersey side have acquiesced and are operating their own baggage transfer service, some their own cars and others giving the work out on contract to local expressmen.

Th condition is said to have been occasioned by the recent combine of theatrical transfer men in which the five leading companies amalgamated under agreement for a 50 percent boost in rates.

The acts booked in at nominal figures could not stand the gaff of the heavy transportation charges, and consequently the companies are out this former summer revenue.

Decline in Whip Sales

Washington, June 29.

If no other concrete evidence was to be had that the day of the horse was over, the Bureau of the Census has now secured proof conclusive.

A survey of the whip manufacturers discloses a drop of 58.5 per cent. in business when compared with 1923, according to the government statisticians.

Whips valued at \$701,248 were sold in 1923 as compared with \$295,270 realized from their sale last year.

BEAUTY CONTESTS SOUTH

The south is still strong for "bathing beauty" contests. Florida is sponsoring state beauty championship to be held this summer at Sebring, Fla.

The winner, aside from winning title of "Miss Florida" will also receive a free trip to the Sesqui-Centennial Exposition in Philadelphia.

Carleton Resigns at Ocean Park

Los Angeles, June 29.

Fred W. Carleton, business manager of the Abbott Kinney Company, Ocean Park concession, pier and ride owners, has resigned, to go into business for himself at Venice.

Some Carnivals Now Worse Than Ever; Grift and All Else Back—Sky Limit

Except for a handful of shows run strictly on the up and up, carnivals are beginning to drift back to the conditions that prevailed when Variety first applied the stigma, "sewer of show business." The hypocrisy of Tom Johnson and his "patriots" has worked a great harm, for now a permanent and sincere change of heart is further than ever away and showmen are beginning to adopt a get-it-quick attitude, blind to the reactions and the day after tomorrow when an accounting will be demanded.

Some of the largest shows that were the main support of the Tom Johnson's tongue-in-cheek reformation are now conspicuous among the backsliders. These big outfits outdo the small gilly shows in the matter of grifting, the only difference being the larger shows cover up better while the petty larceny boys don't care. Probably the most widespread result of the Tom Johnson regime was that it brought a lot of light to a number of sheriffs, constables and other small fry with blackmail in their hearts who learned the lesson that carnivals will pay for "kindnesses."

Practically all the shows this year are carrying a small army of shills, cappers and come-on men with the sky the limit.

SELLS FLOTO COVERING '101' PAPER, CHARGE

Rival Crews in Billing War Get Into Olean, N.Y., Police Court—Let Off

Olean, N. Y., June 29.

A bill posters war between crews of the Sells Floto shows and "101 Ranch," which has waged across two states, had a chapter in City Court here yesterday when the members of both crews were arraigned for disorderly conduct. Police descended on the two crews while they were arguing strenuously behind a building in Union street.

The 101 crew declared the Sells Floto boys were tearing down 101 sheets and had pasted circus paper over their bills. City Judge Fane gave a lecture on the ethics of polite bill posting and suspended sentences.

JULY FOURTH DEMAND

Bookers of outdoor attractions have received an unprecedented deluge of orders for circus acts and thrillers for next week (July 4).

Park men who have waited until this late date to book in extra attractions may be unable to have them filled out of New York since every agent's available list has seemingly been exhausted in supplying the several hundred independent Day celebrations listed and which booked shows in advance.

The activity, while heavy at this time, is not considered to be of lasting quality by the agents who figure it merely a flurry with things adjusting themselves after the holiday.

Rosenthals Buy in On Lentz Brothers Circus

Dubuque, Ia., June 29.

Reports that Rosenthal interests had bought in on Lentz Brothers Circus were verified last week by Jake Rosenthal. It was also stated that either he or his brother Lou would assume management next season.

Lou Rosenthal left for Belvedere to acquire the transfer contracts. The circus is a 20 car outfit also carrying a menagerie.

Show Owner Owed Salary

Los Angeles, June 29.

Ray Miller, musician, filed a complaint with Deputy State Labor Commissioner C. F. Lowy asking for back wages amounting to \$55 from Mrs. R. Murphy, owner of a tent show at Burbank, suburban town near here. Miller said that four other musicians had not been able to obtain their salaries.

He stated that the musicians had been hired by James McDonald for Mrs. Murphy.

KILTIES' PARK DATES

The Gilt Yeoman Kilties, composed of all women, featuring "Joe" Lonclia, gillion piper, are playing park dates in the midwest and may be seen in eastern parks before the end of the season.

Halifax Frolic in Florida

Daytona Beach, Fla., June 29.

The third annual Halifax Summer Frolic will be held here July 5-6. One of the features will be an historical pageant.

CARNIVALS

(For current week (June 28) when not otherwise indicated.)

O. J. Bach Shows, Schenectady, N. Y.; 5, St. Johnsville, N. Y. Barlow's Big City Expo., Charlotte, Mich.

Carl H. Barlow's Expo., Scranton, Pa. Barlow & Zeldo Attr., Ainsworth, Neb.

Bernardi Expo., Butte, Mont. Billick's Gold Medal, Kirksville, Mo.

Blotner Am. Co., Peabody, Mass. Boyd & Linderman, Elizabeth, N. J.

Brown & Dyer, Castana, Pa. S. W. Brundage, Bushnell, Ill.

Campbell Shows, Cadillac, Mich.; 5, Reed City, Mich. Capital Outdoor Shows, 4, Lowell, Mass.

Centanni Expo., Orange, N. J. Checker Expo., Parkersburg, W. Va.

Caleman Bros., Danielson, Conn.; 5, Stafford Springs, Conn. Conklin & Garrett, Carman, Pa.

Corey Greater, Jerome, Cal.; 5, Boswell, Pa.

Craig Bros., Madrid, N. Y. A. F. Crouse, Carthage, N. Y.

De Kreko Bros., Milwaukee, Wis. Dixieland Shows, Flat River, Mo.

George L. Dobyns, Scranton, Pa. Harry P. Fisher, Bradock, Pa.

Mad Cody Fleming, Bicknell, Ind. Florida Am. Co., Narrows, Va.; 5, Princeton, W. Va.

John Francis, Holdenville, Okla. Gold Medal Shows, Kirksville, Mo.

Roy Gray, Bridgeport, Tex. Greater Sheesley, Guelph, Ont. (Can.)

Greenburg Am. Co., Belen, N. M. Bill H. Hames, Sulphur, Okla.

Harris Combined Shows, Fort Bragg, Calif. Walter Harris, Gibson City, Ill.

Heller's Acme, Rahway, N. J. Henka Attr., Hancock, Mich.; 4, Nequane, Mich.

Imperial Expo., Millersburg, O. Isler Greater, Charlton, Iowa; 5, Melcher.

Johnny J. Jones, Brandon, Manitoba. Abner K. Kline, Hillsboro, Ore.

Krause Greater, Tybee Beach, Ga. Lachman - Carson, Jamestown, N. D.

J. L. Landes, Oakley, Kan. Capt. Latlip's, Greenup, Ky.

C. R. Leggett, Great Bend, Kan.; 5, Dodge City, Kan. Levitt-Brown - Huggins, Everett, Wash.

Alpina Am. Co., Lansing, Mich. Mayo Am. Co., Centredale, R. I.

McCaslin's Peerless Shows, Oden-ton, Md. (opening). J. T. McClellan, Green City, Mo.

Donald McGregor, Nowata, Okla. Michigan Greater, Grand Rapids, Mich.

Ralph R. Miller, Bardwell, Ky.; 5, Carbondale, Ill. Miller Bros., Rochester, N. Y.

Miller's Midway, Hartshorne, Okla.; 5, Coalgate, Okla. Miner's Model, Blairtown, Pa.

Monarch Expo., Ravenna, N. Y. Morris & Castle, Minot, N. D.; 5, Aberdeen, S. D.

National Am. Co., Lindsay, Kan. C. E. Pearson, New Berlin, Ill.

Peerless Expo., Cohoes, N. Y.; 3, Oak Hill, W. Va. Princess Olga Shows, Newnan, Ill.

Nat. Relis, McKeesport, Pa. Mathew J. Riley, Mahanoy, Pa.

Rock City Shows, Paintsville, Ky. Rubin & Cherry, Battle Creek, Mich.

Siebrand Bros., Dickinson, N. D.; 5, Mandan, N. D. Smith Greater United, Johnstown, Pa.

Smith's Show's, Stearns, Ky. Snapp Bros., Alton, Ill.

Southern Tier Shows, Olean, N. Y. Spencer Shows, Phillipsburg, Pa.; 5, Ridgeway, Pa.

Stoneman Shows, Houghton, Mich. St. Louis Am. Co., Russell, Ky.

T. J. Tidwell, Fairview, Okla. Wade & Howard, Corning, O.

W. G. Wade, Mishawaka, Ind.; 5, Niles, Mich. Wolf Am. Co., Centerville, Ia.

R. H. Works, Millersburg, Okla.; 5, Wooster, Okla. Seldman-Pollie, Youngstown, O.

GIRL SHOWS AS REVIVALS—COLD

Won't Stand for Them—Carnivals Kept Out

The revival of girl shows as carnival attractions touted throughout the winter has failed to materialize to any extent.

The reason for the practical dropping of the idea is said to have been prompted through several carrying girl shows having been consistently refused licenses in various stands. They managed to get into some of the towns upon agreement to "elough" the girl shows.

The only girl shows functioning thus far this season are diving acts with several non-swimmers added to provide feminine flash.

Girl shows have been tabooed on carnival lots for the past few years not particularly because of offensiveness of the show itself, but rather the manner in which it was manipulated.

Grifters alive to the "dame" angel in bucolic stands cut in on these concessions and gradually turned the regulation girl show into a "49 Camp," demanding mixing and carrying a floating population of undesirable females into the communities wherein booked.

This malmanipulation eventually gave all girl shows a black eye, with the good ones operated legitimately as entertainment perforce taking the slap with others.

Several previous attempts have been made to revive legitimate girl shows but flopped in the making just like this latest attempt.

German Circuses Win, Indoor Shows Starve

Berlin, June 17.

There are 22 traveling circuses in Germany besides the half dozen big outfits, and all of them are reported making money while the theatres, variety and cabarets are up against hard times.

As an example, Sarasani's circus piled up the very respectable gross of 500,000 marks in a month playing week stands under the tops in towns of from 20,000 to 50,000. (This is the re-established gold mark, worth 23.3 cents American.) Thus it represents about \$120,000.)

The Circus Busch is just finishing in Berlin to open in Hamburg. This is an indoor show. The principal tent organizations are Circus Krone, Circus Sarasani and Circus Gleich, and these are prospering mightily.

CIRCUSES

Robbins Bros.

June 30, Menomonee. Hagenbeck-Wallace

July 2, Michigan City, Ind.; 3, Gary, Ind.; 5, Joliet, Ill.; 6, Pontiac; 7, Bloomington, Ill.

John Robinson

July 5, Montpelier, Vt.; 6, St. Albans; 7, Burlington, Vt.

Al. G. Barnes

July 1, Red Lodge, Mont.; 2, Billings, Mont.; 3, Lewistown, Idaho; 4, Fort Benton; 5, Havre; 6, Sherry; 7, Kallapell; 8, Libby; 9-10, Spokane, Wash.; 12, Moscow, Idaho.

Christy Bros.

July 1, Middleboro, Mass.; 2, Norwich, Conn.; 3, Provincetown; 5, Hyannis; 6, Falmouth; 7, Wareham; 8, Rockland; 9, Marlboro; 10, Concord Jct.

Gentry Bros.

July 5, Montrose, Pa.; 6, Towanda, N. Y.; 7, Sayre; 8, Oswego.

Sells-Floto

June 30, Erie, Pa.; July 1, New Castle, Pa.; 2, Wooster, O.; 3, Lima, O.; 5, Muncie, Ind.; 6, Kokomo; 7, Marion; 8, Anderson; 9, Lafayette, Ind.; 10, Kankakee, Ill.

Walter L. Main

July 3, Clinton, Mass.; 5, Norwood; 6, Framingham; 7, Brockton; 8, Attleboro, Mass.; 9, Milford, Conn.; 10, Putnam, Conn.; 12, Manchester, N. H.; 13, Thompsonville, N. H.

John Robinson's

July 1, Lewiston, Me.; 2, Rochester, N. Y.; 3, Lacombe, N. H.; 5, Montpelier, Vt.

Sells Floto

July 1, New Castle, Pa.; 2, Wooster, O.; 3, Lima, O.; 5, Muncie, Ind.; 6, Kokomo, Ind.; 7, Marion, Ind.; 8, Anderson, Ind.; 9, Lafayette, Ind.; 10, Kankakee, Ill.; 12, Freeport, Ill.; 13, Racine, Wis.; 14, Green Bay, Wis.

Hagenbeck-Wallace

July 1, Battle Creek, Mich.; 2, Michigan City, Ind.; 3, Gary, Ind.; 4, Cicero, Ind.; 5, Joliet, Ill.

BAD STREAK BROKE SUNDAY

175 Dispossesses Withheld at Coney Island

The parks in the metropolitan section got the first favorable break Sunday when the weather was fair and warm. The first three weeks of June were rainy and intemperate with the result that outdoor concessions were in a panic.

Last week at Coney Island the concession people did not know whether they would last until the Fourth. Unable to pay a portion of the rental in advance as required many faced eviction.

Owners took out 175 dispossesses but held back placing them in the hands of the marshal for service.

An indication of how much business has been off at Coney is had from the takings of the houses at Coney, those attractions being inside such as the "Charleston." A house like the latter should have averaged \$1,000 weekly but really have been getting about \$200.

Luna, opened with an operating expense of \$500,000 under that of last season. Pryor's Band is not at the park this season and it is figured that item cut the expenditure \$100,000 alone.

'101' SHOW INDIAN SHOT ACCIDENTALLY ON LOT

John Thisth In Hospital— Marriage Also on 101—Bill- posters Clash at Olean

Binghamton, N. Y., June 29. A touch of realism occurred while Indians were attacking the "Prairie Schooner" of the Miller Bros. 101 Wild West at Stow park last night when a charge from one of the pistols entered the abdomen of Jack Thisth, one of the actors.

The accident brought the show to an abrupt close when crowds swarmed into the center of the arena. Thisth was rushed to the City Hospital by Inspector Robert Norton of the State Motor Vehicle Bureau and Albert Reilly, another inspector. Both were spectators at the show.

Helena Dolny, Russian dancer, and Leo E. Murray, cowboy with the 101 Ranch, were married here by Mayor Clarence Cook.

Syracuse, N. Y., June 29. Judge Fane suspended sentence upon the billposters for the 101 Ranch and the Sells-Floto circus when they were arraigned before him at Olean, N. Y., on disorderly charges following an argument between the two brush wielding factions, in the rear of a Union street building.

The argument started when the 101 Ranch posters accused the others of tearing down paper on buildings in the city. The Sells-Floto crowd alleged their rivals were pasting over the circus posters.

TIGHTS

Silk Opera Hose and Stockings

Are Our Specialties

QUALITY the BEST and
PRICES the LOWEST

Gold and Silver Brocades, Theatrical Jewelry, Spangles, etc. Gold and Silver Trimmings, Wigs, Beards and all Goods Theatrical. Samples upon request.

J. J. WYLE & BROS., Inc.

(Successors to Slegman & Weil)

18-20 East 27th Street New York

SCENERY and DRAPERIES

SCHWELL SCENERY STUDIO, Columbus, O.

GAMES OF SKILL BEST

Games of skill rather than chance games and especially wheels are getting the play this season in most of the eastern parks wherein wheel operation is permitted.

The wheel play has greatly diminished through over-employment of the star wheel making it necessary for the number to hit on the star to win and with merchandise of lesser value passed out on the number only.

The star wheel carries five spokes to a number making it five to one against the previous odds when a player's number does hit that he will carry off the capital prize.

In parks catering to a foreign population patronage there has been any number of "squawks" through inability to explain to winners the necessity of hitting on the star to take home the floor lamp, or other capital prize.

Some of the stands attempt explanation by posting regulations of the play but others are not so particular but are willing to rake in the coin and explain afterward.

SIDE SHOW BARKER

(Continued from page 45)

one to break through the prints with his name mentioned was Merle Armitage, business executive of the Los Angeles Grand Opera Association, with an offer of \$10,000 for an appearance at the Hollywood Bowl. Armitage retracted his offer publicly the next day when Bowl officials refused to allow anything except musical attractions there.

Claims by Dailies

All of the Los Angeles papers have been carrying boxes on their front pages announcing that each of them had secured the story first, as well as the first photos of Mrs. McPherson. The inside on the photo scoop is interesting. One morning paper received, by special airplane, the first picture—that of Mrs. McPherson in bed with her hair loose. It printed the photo in a late morning edition. An evening paper, out at 9 a. m. "lifted" the picture and printed it also, by the simple process of taking a picture of the morning sheet's photo. Two other evening dailies played the same trick on the first one. All four of the papers claimed the first printing.

With the exception of the "Illustrated Daily News," in the hands of the receivers, all the papers sent special correspondents and photographers by airplanes to Douglas, yet the "News" had several breaks the other papers did not get. This was possible because Harry Ellier, managing editor of the "News" has a brother editing a Douglas newspaper.

Circulation departments on the local newspapers went wild the first couple of days with press runs boosted by the tens of thousands on each edition. There were many returns and left-overs because of this, as street-sales did not jump as expected.

"Sucker Envelopes"

For the return of Mrs. McPherson here, one enterprising printer got up a "sucker envelope," at the train where thousands came to welcome her. This had printed on the outside "What I Know About Almee McPherson Is True."

With hawkers playing the crowds for all they were worth on the strength of the title, suckers fell fast and furiously at 25c. a throw. They expected something sensational in the way of an expose.

Inside the envelope was a printed statement signed by a "blind" name, lauding Mrs. McPherson and saying nothing that has not been said before.

Local public sympathy is not with the evangelist it seems, as the audience at the local Orpheum Sunday night hissed when shots of her appeared in the news weekly. There was considerable of this hissing at other picture houses, and in each no counter-attempt at applause was made.

Rodeo on Ranch San Francisco, June 29.

Covelo, one of the few remaining frontier towns of California, located in Mendocino County, is to hold its fifth annual rodeo July 2-5 on the ranch of Dr. E. C. Bennett, surgeon and buckaroo.

COSSACKS OFF; \$125,000 "IN BOX"

Will Play Ball Parks— Cancel Chicago

The Chicago engagement arranged for the Cossacks is off. The Russian riders closed a 10-day date in Cleveland last Thursday and are laying off but have been booked for parks. Several upstate ball parks have been secured. The Cleveland date is claimed to have given the attraction an even break but in total the Cossacks are still "in the box" for over \$125,000.

The Russians did not arrive in New York Saturday, although the show's stock did. It was reported the Russians were highly excited over a false report and were afraid to board the train. Someone told the foreigners that there was a scheme to send them over the Mexican border and that once out of the country the bond filed with the government guaranteeing their return abroad would then be released to the backers of the attraction. The foreign bunch is expected to arrive today.

The Chicago date was called off because of the cost entailed, the expenditures being greater than estimated. For the proposed three weeks the tentative agreement was for \$600 a day, rental. Later it was understood the rent was set at \$1,000, the latter figure said to be the regular rental price of the Coliseum. As the rent was payable in advance, it was figured it would have cost about \$50,000 to open the Cossacks in Chicago.

Plans for outdoor dates were then made.

OWN SHOW RUN BY LEGION POST

Cut Out Carnival—Got All Profit—Success

Iron Mountain, Mich., June 29. Because of antagonism created by a carnival playing here last year, the American Legion's local post brought in an outdoor circus instead this season. The committee secured the use of a park in the center of the city on the understanding the Legion run the entire affair and that all profits go into the post funds.

A program was secured from the Ethel Robinson agency, consisting of the Victor La Salle-Loretta Troupe, Weber Girls, Three Wilhats, Voltaires, and Machedon Brothers. Operating their own concessions and three rides fifty-fifty and booking the show on a flat basis, the Legion cleaned up a nice sum despite cold weather.

The success of the affair, witnessed by representatives of other posts, may induce some to run their own shows hereafter.

Utah's Colored Resort

Salt Lake City, June 29.

Colored people are to have a resort on the Great Salt Lake. It is announced that, for the purpose of giving the colored people of Utah and surrounding states a resort for bathing and for other forms of recreation, plans are being made for the creation of a resort near the world famous Saltair amusement park. The work is under direction of an organization of colored people.

"Old Fiddlers" Again

Des Moines, Ia., June 29.

"Old Fiddlers" contest at the Iowa State Fair this year will accept contestant entries from all parts of the Midwest. Last year entries were restricted to State residents.

Conditions require contestants to be 50 years or over. Their selections are old time melodies played from memory.

Prizes totalling \$100 will be awarded.

INSIDE STUFF ON THE OUTSIDE

Big Show \$210,000 in Boston

Stories of huge grosses with the Ringling-Barnum Circus started with its premiere this season at Maulson Square Garden. The big grosses have continued. In the week (six days) the B.-B. show played Boston it grossed \$210,000, phenomenal, averaging \$35,000 daily.

Cincinnati grew somewhat excited when hearing the Barnum-Balley Circus would play that town once again, after an absence of several years. The show's routers had their doubts, for Cincy and New Orleans are looked upon as "poison" to B.-B. But they put Cincy on the route. It lived up to its rep; less than \$10,000 on the day there. The B.-B. people "burned."

Cincy is hard to figure unless the "Robinson" name in that territory is so strong in good will that the people are still loyal to it. New Orleans is just a cheap town, the cheapest show town in America, with the possible exception of Syracuse, N. Y. Anyone knowing the show business has only to look over the New Orleans theatres for one evening and he gets the answer—New Orleans wants cheap entertainment—yet will pay money for a "turkey" (and in Variety) that the Big Show did around \$1,000,000 on its New York run, that figure was not reached at the Garden. New York's gross ran a bit over \$800,000. The \$1,000,000 estimate was made on an average, with the final two weeks, however, taking a decided drop from the overflowing first weeks.

JULY 4 CELEBRATIONS

Pawtucket, R. I. (Dan T. Lennon.)
Prosser, Wash. (City.)
Ozona, Tex. (Chairman.)
Gothenburg, Neb. (Chairman.)
Eagle, Neb. (Chairman.)
Greenville, Miss. (O. Wineman.)
Minneapolis. (Am. Legion.)
Markville, Minn. (Bus. Men's Assn.)

Manhattan, Kan. (P. O. Dalton.)
Lawrence, Kan. (C. L. Scott.)
Concordia, Kan. (Chairman.)
Cheyenne Wells, Colo. (Chairman.)
Eau Claire, Wis. (Am. Legion.)
Spickard, Mo. (Chairman.)
Six Lakes, Mich. (A. Gaffield.)
Charles City, Ia. (Chairman.)
Lexington, Ky. (Chairman.)
Duluth, (F. A. Griffith.)
Papillion, Neb. (Bus. Men's Assn.)
Pender, Neb. (Chairman.)
Primrose, Neb. (Chairman.)
Wakarusa, Neb. (Chairman.)
Lackawanna, N. Y. (Chairman.)
Wilton, N. D. (Chairman.)
Blairville, Pa. (Chairman.)
Warren, Pa. (A. White.)
Marlington, W. Va. (Committee.)
Eveleth, Minn. (E. A. Keegan.)
Hampton, Minn. (Chairman.)
McIntosh, Minn. (C. Ostby.)
Pendleton, Ind. (L. V. Mays.)
Albia, Ia. (Chairman.)
Centerville, Ia. (Chairman.)
Elliot, Ia. (Chairman.)
Hamburg, Ia. (Am. Legion.)
Logan, Ia. (Chairman.)
Milo, Ia. (Chairman.)
Moravia, Ia. (Chairman.)
Sidney, Ia. (Secretary.)
Flagler, Col. (Am. Legion.)
Grand Junction, Col. (Chairman.)
White Water, Wis. (A. Dierfield.)
Rice Lake, Wis. (Wm. Patrick.)
Mt. Horeb, Wis. (Am. Legion.)
Wausau, Wis. (Am. Legion.)
Galesburg, Ohio. (Am. Legion.)
Lamar, Mo. (Chairman.)
Ocedo, Mich. (Judge Weir.)
Hugoton, Kan. (Chairman.)
Markville, Minn. (Bus. Men's Assn.)
Mineral Pt. Wis. (G. H. Shepherd.)
Menominee, Wis. (J. D. Miller.)
London, O. (I. P. Wilson.)
Logan, O. (G. W. Christmann.)
Platte City, Mo. (Fair Assn.)
Howell, Mich. (R. W. Woodruff.)
Carroll, Ia. (Fair Assn.)
Bluffton, Ind. (R. E. Thomas.)
Aledo, Ill. (Mrs. Z. W. Fast.)
Gallup, N. Mex. (R. Roberts.)
Grant City, Mo. (Bus. Men's Assn.)
Dickinson, N. D. (Fair Assn.)
Kent, Ohio. (Cham. of Com.)
Oconowoc, Wis. (Am. Legion.)
Canton, Okla. (Chairman.)
Stigler, Okla. (Am. Legion.)
Baker, Ore. (Am. Legion.)
Enterprise, Ore. (City.)
Yale, Ore. (C. M. Robinette.)
Martin, S. D. (City.)
Olivet, S. D. (City.)
Trenton, Tenn. (J. R. Wade.)
South Boston, Va. (Kiwanis.)
Mannington, Va. (L. Matheny.)
Oak Hill, W. Va. (W. R. Hayes.)
Deer River, Minn. (City.)
Delano, Minn. (Dr. Parker.)
Rothsay, Minn. (City.)
Hinsdale, Minn. (Am. Legion.)
Crawford, Neb. (Am. Legion.)
Farmington, N. Mex. (City.)
Woodward, Okla. (Cham. of Com.)
Sweetwater, Tex. (J. H. Beall, Jr.)
Laramie, Wyo. (Am. Legion.)
Rowell, Wyo. (City.)
Caney, Ill. (Am. Legion.)
Grayville, Ill. (City.)
Lee's Summit, Mo. (H. Reed.)
Forest Park, Ill. (Cham. of Com.)
Metropolis, Ill. (Am. Legion.)
Greene, Ia. (Dr. W. P. Stagers.)
Appleton, Minn. (Fair Assn.)
Nortonville, Kan. (Am. Legion.)
Morehead, Ky. (City.)
Mulvane, Kan. (City.)
Eureka, Kan. (Cham. of Com.)
Trwin Falls, Idaho. (C. F. Dwight.)
Orleans, Cal. (City.)
Madera, Cal. (Bus. Men's Assn.)
Jackson, Cal. (City.)
Fort Bragg, Cal. (Am. Legion.)
Grant Forest, Cal. (Am. Legion.)
Crescent Park, Cal. (Cham. of C.)
Ajo, Ariz. (City.)
Mexico, Mo. (J. Barkley.)

Chamolis, Mo. (W. W. McGhee.)
Ortonville, Minn. (Fair Assn.)
Osakis, Minn. (Am. Legion.)
Sweetgrass, Mont. (Com'l Club.)
Auburn, Neb. (Cham. of Com.)
North Bend, Neb. (Community C.)
Paterson, N. J. (Cham. of Com.)
Mill Spring, Mo. (Chairman.)
Mound City, Mo. (J. H. Shumard.)
Thomasville, Mo. (I. O. O. F. Sec.)

Queen City, Mo. (City.)
Depere, Wis. (F. M. Smith.)
New Richmond, Wis. (Chairman.)
Fairhope, Ala. (C. of C.)
Canon City, Colo. (Chairman.)
Pagosa Springs, Colo. (Chairman.)
Cottonwood Falls, Kan. (Amer. Legion.)

Roseville, Kan. (O. Stuke.)
Oswatimie, Kan. (R. Huffman.)
Winfield, Kan. (Odd Fellows.)
Prairie Du Chien, Wis. (Amer. Legion.)

Lombard, Ill. (Amer. Legion.)
No. Manchester, Ind. (Chairman.)
Terre Haute, Ind. (G. A. R.)
Beaverton, Mich. (Chairman.)
Charlotte, Mich. (J. W. Sawyer.)
Grayling, Mich. (Chairman.)
Northville, Minn. (Chairman.)
Joplin, Mo. (Chairman.)
Lebanon, Mo. (Mayor.)
Mansfield, Mo. (Amer. Legion.)
O'Fallon, Mo. (Catholic Church.)
Richland, Mo. (Chairman.)

Tipton, Mo. (L. W. Baldwin.)
West Plains, Mo. (J. C. Evans.)
Globe, Ariz. (W. A. Sullivan.)
Miami, Ariz. (Chairman.)
Williams, Ariz. (City.)
Fairfax, Cal. (Fire Dept.)
Grass Valley, Cal. (City.)
Pacific Grove, Cal. (Chairman.)
Stockton, Cal. (C. of C.)
Ukiah, Cal. (W. H. Prather.)
Whittier, Cal. (Rev. J. Oliver.)
Gooding, Idaho (City.)
Idaho Falls, Idaho (Amer. Legion.)

Rupert, Idaho (Amer. Legion.)
St. Maries, Idaho (Mrs. R. A. Nelson.)
Wallace, Idaho (City.)
Boothbay Harbor, Me. (Chairman.)

Natches, Miss. (Amer. Legion.)
Dexter, N. Mex. (Chairman.)
Upper Darby, Pa. (Stonehurst Assn.)

Chattanooga, Tenn. (Elks.)
Big Springs, Tex. (Chairman.)
McAllen, Tex. (Chairman.)
Burlington, Wash. (W. W. Reid.)
Cashmere, Wash. (Amer. Legion.)
Centralia, Wash. (C. L. De Craene.)

Mt. Vernon, Wash. (C. of C.)
Port Townsend, Wash. (Chairman.)

Tacoma, Wash. (Amer. Legion.)
Madison, Ind. (Red Men.)
Stephen, Minn. (Amer. Legion.)
Proctor, Minn. (Amer. Legion.)
Winona, Miss. (Chairman.)
Denton, Mont. (Shields Ranch.)
Harrowton, Mont. (Chairman.)
Imay, Mont. (E. S. Ayres.)
Jordan, Mont. (Amer. Legion.)
Mosby, Mont. (Chairman.)
Gandy, Neb. (A. T. Evans.)
Grant, Neb. (F. Tharp.)
Hartington, Neb. (Chairman.)
Hayes Center, Neb. (Chairman.)
Madison, Neb. (Geo. Kolzow.)
Akron, N. Y. (Odd Fellows.)
Glen Cove, N. Y. (R. B. Board.)
Corpus Christi, Tex. (Elks.)
Gillette, Wyo. (G. J. Johnson.)
Lander, Wyo. (J. Watson.)
Tyndall, S. D. (M. F. Schmitt.)
Lusk, Wyo. (H. H. Koontz.)
Alton, Ill. (L. Burns.)
Rushville, Ind. (Boosters' Club.)
Bellaria, Mich. (Chairman.)
Petrosky, Mich. (Chairman.)
Reed City, Mich. (Moose.)
Browning, Mo. (W. S. Bond.)
Campbell, Mo. (Chairman.)
Ashland, Wis. (Amer. Legion.)
Norwich, Kans. (Chairman.)
Council Grove, Kans. (C. of C.)
Arma, Kans. (J. W. Richardson.)
Telluride, Colo. (Am. Leg.)
Hotchkiss, Colo. (Chairman.)
Hot Sulphur Springs, Colo. (Com. mittee.)
Pine Bluff, Ark. (Chairman.)

CONEY ISLAND

Coney Island, N. Y., June 25.
Coney's preliminary season from a business-getting standpoint has been in and out—mostly out. Week-ends have been heavy when weather permitted, but not enough to counterbalance early-week losses. Yet undercover optimism obtains with most, even though they occasionally step out of character to speak their minds.

The annual boom and chatter about making Coney Island a rival to Atlantic City as an all-year-round resort is still in the scheme of things, but with none of the proposed hotels having furthered the air-castle stage within the past year. The promoters are still hopeful Coney will be another Atlantic City, but they won't say when.

Nevertheless Coney maintains its regular stride as an amusement center and easily the most diversified playground of in and outdoor entertainment in New York and environs. A survey from Brighton to Sea Gate will settle all arguments on this.

Few structural changes have been made since last year save the completion of Loew's and Tillyou's theatres, both operating on Surf avenue. These, in addition to the New Brighton, Brighton Beach, control things theatrically in this center, and all three competing heavily for transient patronage in the boom months. Despite reports that all three are making the grade, if such is true, they're not getting their coin from the transients, but rather from the resident population, enhanced in great numbers by the opening of the bungalow colonies holding those already unfettered with the divers attractions offered on Coney's double-barreled midways, Surf avenue and the Bowery.

An additional span of the boardwalk has changed the map of the latter somewhat, but that which remains is the same old Bowery as ever. Several Irish cabarets, taking their cue from Paddy Shee, are in full blast, angling for the shekels of visiting Celts' coin. Irish step dancing come-alive by singing waiters are projected to make visiting sons of Erin feel at home. Visiting motorists and their families never pass up these joints.

Many Freak Shows

Spacing the cabarets are divers stands and rides, concessions and perhaps an overabundance of freak shows. The latter have increased 25 per cent over last year, with the current season holding at least 10 of these 10-in-1 walk-arounds operating with a 10c. gate. Moreover, most are on the up and up. Living freaks and no deceptions, and all well worth the investment.

A conservative estimate of what Coney holds in the way of entertainment would be that there are several thousand concession stands operating, 50 rides, many duplicated, and as many shows, exclusive of the parks, and operating on either Surf avenue or the Bowery. Many of the rides are duplicated if not triplicated, but everything that is anything in the way of a ride or fun-making device is here, and enough to keep the out-of-town visitor well occupied for a week-end should he or she decide to see Coney from end to end.

Both parks are in full bloom and have been since May 15, traditionally official opening date for the park season. Neither have done any business to wave flags about to date, but both figure the season young yet.

Luna

Luna Park, now in its 23d season, offers plenty of diversifications within its gates in its five shows and 22 rides. The shows include Hula Hula Land, Hawaiian Revue of six men and four girls spotted in the building which last year domiciled Prince Lani's Royal Samoans; Charleston Girls, a quartet of national charleston champs; Modern Miracles, a 10-stunt illusion show, a six-act circus and wild west show. Most of the shows are operating at 10c in early season, but will gradually raise tariff to 15 and 25c when the season is right. The circus operates as a free attraction for standees with a charge made for grandstand seats. Henry Morey is ringmaster and the arena entertainers include Madame Bedini, equestrienne; Sir Victor and Foot-ball Playing Ponies, Carlson Sisters, aerialists; Eugene Randow, clown; Jake, unriddable mule and Wel's Baby Elephants. The wild west show is operated by Joe Greer. The exhibition is an abbreviated rodeo, featuring Chick Hannon, bulldogger; Harry Green and Johnny Rufus, trick riders; Al. Mann, John Mullins, Louie Orr, bronk riders.

List of rides includes Mile Sky Chaser, Chutes, Love Nest, Carousel, Honey-moon Express, Trip to the Moon, The Whip, Coal Mine, Red Mill, Joy Plane, Circle Swing, Scrambler, Witching Waves, Skooter, Kiddie Playground, Mysterious House, Burro Ride, Hummer, Mangle Carpet, Chute the Pig. The Pit, operating independently offers 35 attractions at 40c. entry fee, while the park offers its list of attractions

on a 60c. combination. The shows and rides are allowed three cents on each combination stub and split any additional intake at regular gate fee with park management. So far under prevailing terms the show owners have held the bag for losses, but figure upon recouping later. In addition to shows and rides the park has 50 concessions of all descriptions. Three bands are also utilized. Marine Band of European War Veterans are spotted over the entrance to park. A circus band conducted by William Henning plays for the circus and parades prior to each show. The Knickerbocker Grill Orchestra holds forth in the Grand Ballroom.

Steeplechase

Steeplechase Park, bedecked in a new coat of paint, is also functioning and maintaining pace as a family resort. Forty attractions here for 50 cents with a reduced price for children on week day afternoons. Little new in the park, but the same old laugh stunts and rides that has made for the popularity of the park.

The Amusement Department Store heralded as Coney's third park is not quite complete, and will be reviewed at a later date. Some of the rides are functioning and from the general layout it looks as though it will attract a good play when ready.

While the parks are offering much within there is also much offered without to entice the stray dimes of the stranger in town. Different only in that they are now giving them a run for their money. Few illusion outfits, but genuine freak shows, waxwork museums and other walk-ins well worth the investment.

Waxwork outfits have increased with at least eight in operation this year and giving the Eden Musee a run. All are featuring the Gerald Chapman hanging and execution of the Diamond Brothers, the latter a holdover from last year.

The concession stands are operating strictly with games of skill, roll down or knock down, since wheels are barred under the city ordinance.

From all angles much entertainment at any side of you at Coney. Too early for bathing, but plenty of other diversions to be had if the roll can stand the strain. Edbs.

WORLD MUSEUM (LOS ANGELES)

Los Angeles, June 24.

Methods of the girle side shows with fast trotting carnivals have nothing on the tactics in force at the World Museum located at Fifth and Main street.

The famous Barbary Coast pull-em-in and fool-em resorts in San Francisco had nothing on this place, which lets them in for a dime through the old decoy spiel and shakes 'em down for another 75 cents before letting them out.

A variety reporter followed the big parade of suckers to find out what the show was all about. The Barker promised the mob the biggest thrill of their lives by seeing the girls enact "Perils of the White Slavers."

When the dime spenders got into the inside of the place they were confronted at first by a 15 foot platform on which was placed the professor and his musicians, four all told. Then a glance around revealed the menagerie, which consisted of Jiggs, an orang-outang, and an unnamed python. Then, to make things atmospherically proper the house also brought into sight the tattooed artists and the armless wonder.

Hop Joint "Thriller"

A turn to the right reveals a stage with a set depicting a hop den in Chinatown. This is set for a thrilling dramma, entitled "Harry, the White Slaver."

The players trotted along like automatons uttering the lines necessary to convey the meaning of this time worn plot which has done service for years in most of the "pull 'em in" joints.

Then to sort of brighten things the dames come forth with a song and dance ensemble. After 12 minutes a motion picture screen is lowered and one of those old time "White Slave" pictures projected from a machine which most of the time has the film jumping up and down. But with all this for a dime one cannot be too particular or critical.

The film is concluded. The Barker returns. He pulls the old "Don't go away men, you ain't seen nothing yet." That is true in a literal sense, but not from the point of commercialism practiced by the management here.

Mr. Barker continues that "Paris After Midnight" will be enacted next. Mr. Barker is spreading it on thick. He tells what can be seen for another 25 cents just beyond the portals. The rare views he promised the "saps" and the hot dances got results as a coin separator. More than 40 of the 50 in thrall along.

The gang advanced and settled themselves in the small enclosure

wherein the show was to follow. On came the lady entertainers, many of whom looked as though they had served apprenticeship on the Bowery, New York, a generation ago. The action came fast and furious with half a dozen of the "ladies" offering a crotch routine as mean and crude as anyone could ever expect to encounter in the slums or dives of the world. The girls knew wiggling was expected and went to it strong, whether it was in Oriental form or hula form. The only difference between the two styles of wiggling was changes of costumes. The way they gradually took up steam to put their hot stuff over was pathetic, but satisfying to those who came in.

A Third "Shake" for 50 Cents

The customers seemed well satisfied, as when this "rodeo" or orgy was over, the orator began circulating about the cash buyers and in whispered tones let it be known that still another exhibition could be seen in the very private dressing rooms of the beautiful girls.

Of course he stated they were taking a big chance and therefore 50 cents would be the toll to get in on the greatest show in the world. His confidential chat again clicked at the cash drawer.

However, when the men entered and saw the very private dressing room was nothing but a large room with a platform and plenty of standing area they were not so thrilled. They expected to see a classy layout and some protested against being hoodwinked. However, there were no ears to listen as Mr. Barker had disappeared. The gang knew they had been given the works and decided to make the best of it.

Two girls, about 20, came out garbed in trunks and flimsy walsies. They were to do the "French poses" and created mild excitement posing for "The Maiden's Prayer," "Looking for a Sailor," "Sweet Sixteen," "Diving Girls," "The Dancers" and "Fixing Her Garter."

During the entire entertainment these two lassies never changed garments, just their positions on the platform and swung their arms about in different directions to convey the thought they had in mind. When the girls finished there was a sudden hush, with one of the girls announcing "Show's over, come again." The audience was too overcome for words and made a quiet dash for the exits to make sure that the world had not come to an end. Ung.

AUSTRALIAN WIRTHS IN N. Y.

Mr. and Mrs. George Wirth of Australia arrived in New York last week on a trip around the world. They are accompanied by Jessie Wiseman, a niece, who resides in Cape Town. They will remain several weeks and visit the Ringling show on the way west.

MILLER BROS.' 101 RANCH

Miller Bros.' 101 Ranch, playing a one-day stand in Stamford, Conn., opened to a healthy matinee, selling out in all but one section. 101 operates rain or shine, without a big top, giving the show in the open air regardless of Jupe.

101 Ranch is a "ridin' fool" show. The displays are fast and interesting and introduced in order by the clarion voice of "Tex" Cooper, the veteran announcer, who is the Joe Humphries of the leather beech racket.

The grand opening on the lot which followed a business pulling street parade was an impressive and beautiful exhibition and flash. Everybody rides and everybody looks apic and span atop some of the finest stock ever seen with any outfit.

The opening is labeled "Moscow" and features a "Grand Pageantry of Nations," headed by General Savitsky and Prince Andronikoff, of the Russian army (both said to be the real McCoy), a circus band, and the Imperial Russian Band. W. B. Fowler and Walter E. Mason directed the American band.

Display deuce was the Zouaves in their drill and wall scaling, 15, splendidly trained and working to sure-fire returns. No. 3 was a seven-minute exhibition by 13 Cossacks in which they gave a thorough exhibition of horsemanship without slighting anything. These Cossacks are said to have been the best of the present crowd of Cossacks, now over here.

Ben Hamid and his Arabian tumblers in pyramids and ground tumbling clicked next, followed by a "pitch" for the concert after the show. A wrestler mimicked "The Serbian Tiger" offered to throw anyone for 600 smacks. A couple of shills accepted the defy while "The Tiger" wiggled his breast muscles.

Miller Bros.' five elephants showed remarkable routines in drills, shimmying, etc., and were followed by the introduction of the Wild West portion of the entertainment. This opened with a pagant in which 30

SPARKS CIRCUS

Charles Sparks had the visible evidence of the value of a good reputation for show and performance with an overflow attendance at Queens on Long Island. There must have been 7,000 people jammed into the seats and upon the sawdust, for the overflow with people still coming in at nine forced the show to lay canvas on the tanbark.

Sparks is one of the three circuses in this country with a spotless rep. A blind man can safely walk around or in and out of this show at any time. There are no "rackets" of any sort. Everything is as advertised, meaning there are no unadvertised or "blow off" shows.

In the center of the tent is a large sign mentioning Macon, Ga., as the winter quarters. It also mentions the Chamber of Commerce of that rather large southern city. Therefore this circus is apparently traveling under the sponsorship of the Chamber of Commerce of Macon, Ga. Not bad for a showman who can erect a rep for himself so high in his home town that the Chamber of Commerce is standing behind him.

Mr. Sparks can advertise his circus this season as better than ever. It is. Always reputed among the show people a good show, for its size the Sparks performance now is a corking corker. It's made better than ever at present through its animal acts, while the speed of the show is unmistakable. Entire circus performance runs inside of 110 minutes.

Sparks' side shows are just so so and for 25 cents each. One is a regulation side show with a colored ensemble finale, whilst the other is a pit show, of no particular account.

The circus has bright banners and good looking stock. Its Liberty horse act of 16 animals is a pretty big turn for this size show that travels in 20 cars. The horse act is unnamed, run through by a man.

There's a Polar bear turn (6) with a couple of white bloodhounds alongside that's well worth watching. Another high grade animal act has 10 tigers, and that's a dandy number, as well as the leopard act, besides the lion turn, all worked in the special cage over the center ring. This cage was taken down in seven minutes, following the last wild animal act in it. As illustrating the speed with the canvas men apparently a bit slow at seven minutes, the acts in the other rings had finished and waited for the whistle exit, with the whistle evidently delayed until the last piece of steel frame had been removed.

What is going to attract additional interest are the two elephant acts, with a girl working each. There are three mammoths in either of the two rings, the girls working the brutes with speed and precision, making the picture a very

pretty one. Besides are two baby elephants. The animal end of Sparks' in the menagerie looks elaborate and important, much beyond what one would suspect with a smaller circus.

Sparks' doesn't go in much for aerial turns. Outside one ensemble display for flying trapezes with mostly single artists, there is but one other aerial number, a triple bar act over a net. Three men and a girl are in it, the girl used unusual and unusually well as an ostensible bearer but in reality merely in for the extra sight she lends. The bar men are good workers with the comedian also a good performer. It's given the center and alone, and worth it for bar acts are almost extinct. It's said to be Walter Gulce's turn.

The circus's leopards are reported to have been the late Vallicita's collection of these treacherous and hard to train animals. Herr Batty is said to be working the lions. Names other than the Riding Rooneys were not known nor obtained. Though the large crowd going in and leaving the circus it was suspected that the executives were busy enough in looking after everything not to be annoyed by questions.

The Rooneys do a neat enough riding turn along the lines of the Hannaford-Wirth riding acts.

A high school display with a Liberty leaping horse looked imposing here.

The show opens with a sort of pageant parade, including girls and singing. It closes with a patriotic flag display, with impersonators of our great war generals, reviving the Civil War doing it, and ending with the army and navy of today. The show doesn't need the flag but this made it good for the children and the tent appeared to hold about one third kiddies.

The children were screaming half the time either in joy or in excitement. It was worth a thousand dollars to anyone just to see how those kids enjoyed themselves. They liked the clowns greatly and the clown cop the most. The clowns don't hog any time—there's no flood of them. What devices for fun-making they have are all pointed one way, for laughs and gets them. No resort to wasted foolishness.

Admission to the big top 75 cents and another 75 cents for reserved seats. Peculiar here too is that the reserved seats are not the best. This reporter sat in a reserved seat against the back wall to the right, probably one of the poorest seats under the canvas, with the opposite section of reserves no better.

A fine circus is Sparks'. Good two ways. That it can make the same territory year in and out, playing to capacity, is its best testimonial. Last week wholly on Long Island playing five towns in six days, Sparks' traveled less than 100 miles. Sima.

ARCOLA PARK

Rochelle, N. J., June 24.

This is the newest of the Northern New Jersey amusement parks and fifth of a chain operating within reasonable radius of each other. Spotted on a 12-acre plot located half way between Hackensack and Paterson, the new park is getting most of its play from these towns and neighboring suburbs.

The site upon which it stands was formerly swamp land, conditioned and equipped at a reported outlay of \$220,000. The park is owned and controlled by the Berhen Amusement Co., officered: John H. Taylor, president; Moe Katzman, vice-president and general manager; Walter B. Hemingway, secretary and treasurer.

John H. McCarron (former K-A manager and recently with Dreamland Park, Newark, N. J.), mapped out the plans for the park and supervised construction. He remains as resident manager.

The park is spotted on the Saddle River section of the town with an inlet from the river being conditioned to provide a sandy bathing beach, expected to be ready in two weeks. It is also an ideal location since it is accessible by the Hudson River trolleys from either Paterson or Hackensack directions and also by several bus lines.

To encourage motorist trade parking space has been provided for 600 cars.

The park carries its own electrical plant, supervised by W. W. Wood, who also handled installation in the various buildings, booths and rides on the grounds.

The park opened Decoration Day and has been getting a fair share of the early season business, although still incomplete in spots but as it stands providing enough diversion for park patrons for a park of its size.

Rides and Concessions
The layout holds 10 rides and 45 concessions, besides an attractive and spacious ballroom at the main entrance and large dining pavilion in the mid-section. Further along (Continued on page 48)

RIVERVIEW PARK (CHICAGO)

Chicago, June 23.

In spite of the annual revival of rumors of being torn down, Riverview Park opened on schedule this season under a new coat of paint, with numerous improvements and at least one new ride, the Hey Dey. The erratic and chilly weather which has prevailed in this neck of the woods all season has not given Riverview much of a break. It was far from warm last evening but business considering everything was pretty good for rides and shows.

Concessions were finding it tough sledding. The 5 cent stands got some trade but mostly the higher-priced games went begging for customers. Wheels were in the majority, with pitch, string and roll down games here and there. The merchandise was varied.

One of the largest wheel games had an attractive display of fawns, plants, canaries, parrots and puppies, with a couple of monkeys in a cage.

A large number of concessions, mostly of a familiar type, with a few "raze" stunts. Here and there a small fly-by-night hawk had rented a little space and was barking at the heedless strollers. One poverty stricken concessionaire sought to lure the Variety reviewer into taking some chances by calling out at a distance of eight yards to ask for a match. Upon production of the light the gent sought to interest him in his racket, having obviously no real desire for the match. As in previous years several of the larger concessions are operated by Japanese.

Gordon's Eight Concessions. The principal show was a Sam Gordon attraction. Gordon has eight concessions at Riverview and several on the south side at White City. His Congress of Curiosities includes Madame Beatrice with a large collection of reptiles. She puts on a very interesting spiel. A baby boa constrictor said to have been born six weeks ago in the zoo at Bronx Park, N. Y., is part of the display as is also its parent. Madame Beatrice was with the Circus Bill that traveled over the Loew circuit last season. The other acts included Minnie Long, seven-foot lady; Madame Gabriela, half-woman; Mr. Nichols, fat man; Richard Lucas, colored fire eater; Sada, mystery girl, and Harry Bolson, spider boy. The oratorical staff consists of Doc Murray, Doc Foster and Jack David, the latter a 30 year old juke, busting in and putting on a very worthy lecture. A Kuston is in charge.

A number of other shows either have not opened yet or were closed because of poor business. This included the Motordrome. One 10-cent show was a "smallest horse in the world" racket. The credulous were induced to believe that the horse was about the size of a large rabbit. The 20 cent gate, when paid, revealed a quadruped of recent birth who will probably be quite large before the summer is over. This is a second rate variation of P. T. Barnum's famous old "cherry colored cat," which proved to be black.

One tent was giving out vaudeville in tabloid form with a magician headlining. An interesting device for providing the "show" in the main grove was the adoption by the park of amateur night. Backed by a small stringed orchestra, a number of amateurs, mostly juvenile, sang, danced and provided entertainment of a sort for the handful who occupied the tables where a seat costs the price of a soft drink.

Miniature City. Riverview is well equipped with groves, picnic grounds, athletic fields and parking space. It is in reality a miniature city within itself. It has its own police department, its own fire department and a wonderful organization. It is customary for a number of big societies to take the park over for a day each year. These special days bring the park a great deal of business.

The Bug House is one of the most popular places in the park. For 25 cents a great variety of entertainment may be had. This includes some of the longest slides in existence. An escalator takes you up to a height equivalent to three or four stories and you slide down a polished hardwood chute.

Among the rides the Bobs is the outstanding thrill. This has more steep curves and abrupt drops than any of the others. It was reported in the dailies that a woman was killed on it recently. All details of course have been suppressed.

The Giant Dipper provides quite a kick. Other rides include the Whip, of which the new Hey Dey is a variation in principle and much the same in effect; the Derby, Virginia Reel, Ferris Wheel, Jack Rabbit, Aerostat, Greyhound and the Mill on the Floss, a float through. The Shoot-the-Chutes was not enjoying a very good trade. One of the boatmen speaking to the starter just before the descent said "I suppose this boat will be sinking, too," referring evidently to a boat that previously went under. Whatever the conversation implied it sounded ominous and was not calculated to inspire desire for a second trip. Riverview is equipped with a spe-

Treasure Hunt' Good for Business If on the Level

In quest for novelty business builders to click as draw attractions in amusement parks this summer, managements of the latter are resorting to all sorts of promotion schemes in an effort to attract patronage.

One of the most popular and widely employed stunts is "The Treasure Hunt," currently employed by a number of parks for the dull days.

Slips for money aggregating from \$15 to \$25 are secreted about the grounds at stands, rides or elsewhere. All entrants to the park are eligible for the hunt. Those finding the slips redeem them at the office.

A fine scheme if operated on the up and up. Those operating legitimately post the winners' names and addresses daily. This feature promotes plenty of business for subsequent "Treasure Hunt" sessions.

cial little park within the park for children. Here is found a merry-go-round, ferris wheel, and other rides built small size for the youngsters. This little sub-park probably gets its big play in the afternoons. Also for the kids is a goat ride, with the goats leading a strapped in youngster around several times for a nickel. There is also the miniature railway, called the Santa Fe, and ponies.

The park is in first class physical condition and given half a break from the weather should make lots of money the rest of the season, making up for the bad start. Hal.

CALUMET AMUS. CO.

Chicago, June 26. Les Bartner probably owns this small outfit, although to get the real dope on the carnival's activities would probably require several Houdinis, with Joe Lee thrown in.

Routes aren't being given out, so the reviewer chances upon the carnival in a mid-city South Chicago lot by accident on its closing night. A careful search failed to reveal the carnival's name on any piece of property. The wrestling show carried the only name—Charlie Peterson's Arena—and this show proved to be another of those affairs where an alleged local contender jostles with one of the hired hands for two bits a look, with the match ending in a big argument and repeating to the same crowd. Only other show on the lot was a girl snake charmer with a nickel take.

Concession proprietors, 16 of 'em, were reticent about revealing the carnival's identity. "It's just a carnival," one said. "No wagon on the lot or nothing." And that about sums up the affair.

Five rides in the center lane—carrousel, ferris wheel, merry mixup, whip and kid chair ride. Taxation a dime, and getting a good play. The lot was thickly populated with foreigners and Negroes, as the location called for a strict labor patronage. And how the boys were being taken!

One stand, worked on the raffle principle of drawing numbers from a box, was drawing \$5 a minute, the come-ons encouraged to continue by the steady winnings of two men. Wheels with a 25c. play were paying out as high as five bucks at intervals, but managed to get most of it back.

All of the stands money gambles, with merchandise optional, and were doing tremendous business with the uneducated patrons.

The "striker," passing out juicy cigars to those who rang the gong regular, was doing a booming trade. The brawny neighborhood steel workers grasped the sledge hammer as though it were a toy knickknack, and proceeded to shake the earth with cannon blows. Any guy who failed to ring the gong was derisively hooted for his comparatively puny effort.

No particular attempt as beauty or neatness evident on the lot. Everybody seemed out for big money, and went for it in the quickest way, while the crowds left with light pockets.

Looks like this outfit isn't quite sure what its real name is. Hal.

CALGARY RODEO JULY 4-10

Calgary, Can., June 29. Calgary's Rodeo, the early season's biggest riding event of the west, opens Sunday, July 4, continuing through the week.

About 125 riders will be contestants.

R. & C. Get Miss. Fair. Ruben and Cherry Shivers will have the midway at the Mississippi Fair in September.

HOBART SMOCK

Hobart Smock, singer and choir-master, died June 21 at his residence, Alburgh Park, Towson, Md. Mr. Smock, native of Long Island, was educated at Rutgers College. He took up singing as a profession, going on the stage in the Savage Opera Company, in the title roles in "The Prince of Pilsen" and "San Toy." In the latter role Smock sang abroad for two seasons.

Hobart Smock settled in Baltimore 21 years ago, and became director of choirs at Eutaw Place Synagogue and Ascension P. E. Church. He organized and directed glee clubs for the B. & O. and Johns Hopkins and founded the Gracchur Glee Club. Mr. Smock had been in ill health for several years. He is survived by a widow, brother and sister, residing at Locust Valley, L. I.

ROSA BARRETT

Rosa Barrett, 42, died June 13 in the French Hospital, New York, following a cerebral hemorrhage. She had been in the profession all of her life, making her first appearance in stock with her father when but a child. During her career she was prominent in musical and dramatic shows, and while very young, as a member of the Kirsafy aerial ballet. For many years she appeared in vaudeville with her daughter under the team name of Elsie Van Nally and Baby Virginia. For the last six years she traveled with her daughter, Virginia Barrett, of vaudeville.

Funeral services were held in St. Malachy's Roman Catholic Church, New York, where a requiem high mass was said. The body was buried in Oneonta, N. Y.

Her husband, Harry L. Barrett, two sisters, Loretta McNally and Mrs. William Robertson, and her daughter, Virginia, survive.

GERALD BEAUMONT

Gerald Beaumont, 46, scenario and short story writer, whose output of recent years has met with sensational success, died June 29 in the Sylvan Lodge Hospital, Hollywood, Cal. He had been ill for a week with pneumonia.

Always a steady contributor to the best weekly and monthly fiction

ARCOLA PARK

(Continued from page 47)

toward the spot which will later function as the bathing beach is the concert stand where Joe Basile's Band, 16-piece outfit, gives daily concerts. The free show, ranging from five to six circus acts, are also given here, the acts being changed weekly and booked by John A. Driscoll, New York.

The newness of the park providing a epic and span appearance provides a beautiful spectacle, especially at night, when the vari-colored lights and shadow lighting are in full play.

The dance pavilion, rated as one of the largest in the state, is operated by Nat Bluestein and Ralph Sinclair. Frank Dailey's Meadowbrook provides the dance music, with a 25c. gate, the only tariff with that amount doubled for Saturdays, Sundays and holidays. The ballroom is attractively decorated. Subdued lighting provides the required intimacy.

All New

The list of rides, all newly constructed for the park, includes Roller Coaster, Hey-Day, Custer Cars, Tumble Bug, Carrousel, Aero Swings, Scooter, The Whip, Flyer and Miniature Railway. All are operated at a 10c. fee, with the rougher rides getting the best play thus far this season.

The concessions are the usual assortment of merchandise stands with method of play evenly divided between wheels and games of skill. For early season the stands are operating with a 5c. play on week days and double on week-ends.

The park operates with a free gate until 8 p. m., with a 10c. entry fee after that hour. The rides are flat fees with no combination ticket arrangement as yet.

From all slants the park as laid out is one of the prettiest for its size in New Jersey. For this much credit reflects upon Mr. McCarron, who personally remained on the grounds since last October to see that his plans were carried out to the letter. McCarron's acumen as a showman is in evidence throughout. His personality and "mixing" qualities have clicked heavy with neighboring civic and fraternal organizations who have already spotted special outings at the park for next month and August. Edna.

O B I T U A R Y

magazines of the country, Mr. Beaumont was also fortunate enough to have some of his stories used as the bases of plays, "The Dove" being one based on one of his short stories from the "Red Book." Recently he had been writing and adapting race horse stories for the screen, "The Rainmaker," "The Information Kid," "Johnny Get Your Hair Cut," and others being his work.

Mr. Beaumont was born in London but entered western journalism some years back, and was at one time sporting editor of the "Tribune" in Oakland, the Sacramento "Bee," and the San Jose "Mercury." He was also editor of the Southern Pacific Railroad magazine, which job he resigned five years ago.

His mother, wife and three children survive.

WILLIAM MULLINS

William Mullins, 43, manager of the Marigold Gardens Ballroom, Chicago, died June 21, following an operation for acute appendicitis. He had managed the Marigold for a number of years and was widely known. He leaves a wife and two children, destitute except for \$1,000 in insurance. A special memorial dance will be held at the Gardens for their benefit.

LOUIS WESTPHAL

Louis Westphal, chief film operator for the Saxe enterprises in Milwaukee, was killed when crushed in an elevator shaft in the Wisconsin (Milwaukee) theatre building last week.

Mr. Westphal had just entered the building to prepare for the new show and, seeing the elevator door closing, sprang to it, pulled it open and jumped. The elevator was moving and already three feet from the floor. He was crushed between the shaft and the floor.

Westphal had been with the Saxe Co. 17 years. A widow survives.

JULIAN MITCHELL

One of Broadway's best known showmen, Julian Mitchell, 72, died June 24 at the Monmouth Memorial Hospital, Long Branch, surviving but two days an operation which Dr. Philip Grausman was loath to perform. Mr. Mitchell until a

IN MEMORIAM
WILLIAM ROCK
Who Passed Away June 27, 1922
Sweet thoughts will forever be
in the memory of
His Wife
HELYN EBY-ROCK

month ago was as active as he was 20 years ago. He had been assigned the staging "No Foolin'" for Ziegfeld but illness prevented him from fulfilling the task.

Julian Mitchell directed the dance numbers of nearly 100 musical comedies and revues. He won fame through association with Ziegfeld's "Follies," staging 13 out of the 19 presented to date. He appeared in the earlier "Follies" as a dancer.

Curiously enough Mitchell was deaf but sensed rhythm unerringly. At various times he directed attractions for many leading managers and is said to have piled up a fortune, estimated at half a million.

His association with the late Victor Herbert and the direction of the Herbert operettas counted among the high lights in his career, which started at Niblo's Garden. Mitchell's job there was call boy but at 20 he started staging shows.

Mitchell was married twice, his first wife being Georgia Adele Lake. He was wed to Bessie Clayton for 30 years, they having been divorced about two years ago. A daughter resided with him at Long Branch.

THOMAS J. BARRY

Thomas J. Barry, 69, died June 22 at Brattleboro, Vt. He was noted as a theatrical lawyer and was one of the executors of the J. B. Schoeffel Tremont theatre (Boston) estate, was legal representative of the Red Sox and once was legal counsel for Mme. Bernhardt.

JOSIE M. SULLIVAN

Johanna Sullivan, 81, known professionally as Josie M. Sullivan, and widow of the late Dan Morris Sullivan, died June 27 at her home, 324

West 51st street, New York. Two sons survive, George Mortimer being in stock in St. Louis and Maurice Darcy, stage director for Ned Wayburn.

VICTOR H. EMERSON

Victor Hugo Emerson, 60, former president, Emerson Phonograph Co., New York, died in Downey, Cal., June 22 of a heart attack.

He was a pioneer in the manufacture of phonographs, having been associated with Thomas A. Edison in its development. He is also credited with the first phonograph record in 1889. This was the cylindrical affair. He developed it into the record of today. For 17 years he was connected with the Columbia Phonograph Company, which he left in 1915 to start his own organization.

J. A. BERTRAM

J. A. Bertram, 42, resident manager Orpheum, New Orleans, died June 24, as a result of a breakdown. Mr. Bertram, a native of Grand Forks, N. D., first went south to manage the Orpheum, Memphis. Later he was in charge of the Orpheum, Salt Lake, then Mainstreet, Kansas City. He was next transferred to the Palace, New Orleans, and a year ago moved over to the Orpheum in the Crescent City.

Mr. Bertram had been with the Orpheum circuit 12 years. He was particularly popular with vaudevillians. Only three weeks ago he won the Class C. golf tournament held in New Orleans, winning over many competitors. Prior to his recent illness had enjoyed robust health.

Mr. Bertram is survived by a wife and one daughter. Interment was at Grand Forks.

JACK C. MATTHEWS

Jack C. Matthews, owner of the Plattsburg (N. Y.), theatre, dropped dead June 24, succumbing to an attack of apoplexy. Mr. Matthews was in the box office relieving his treasurer when the fatal attack came. Burial in Plattsburg.

The deceased's widow, Mrs. Evelyn Matthews will assume management of the house assisted by her daughter.

The house is an independent vaude and picture stand playing four acts on a split week booked out of New York.

Mrs. Angeline A. Lutes, 81, died June 23 after an illness of 18 weeks at the home of her sons, Clarence A. Lutes and William Lutes, at Plattsburg, N. Y.

The father of G. B. J. Frawley, head of the sales statistical department, Famous Players-Lasky, died June 24 at his home at 234 East 240th street, New York.

Anthony Lang, 80, pioneer Rockford, Ill., film theatre, there recently of diabetes.

DEATHS ABROAD

London, June 18. Frederick Harrison, lessee and manager of the Haymarket, London, died June 13, aged 72. Apparently in the best of health, he succumbed to a heart attack after lingering two days.

For 30 years in command at the Haymarket, Harrison made the house famous for its good style and admirable acting. He would permit nothing sensational on his boards, and consequently gained a clientele peculiar to this style of entertainment; among his many successes being the works of J. M. Barrie, and the more recent "A Man With a Load of Mischief," by Ashley Dukes.

Gustave Coquiot, 61, French artist.

M. Eschemann, painter and playwright.

Louis Fleury, 49, musician, died in Paris.

Mme. Daynes Grasso, 94, doyenne of French actresses, died at Pau, France.

Mary Rizzini, Belgian opera singer, died in Paris. Deceased was the wife of M. Darimont, conductor at the Theatre Royal, Antwerp, Belgium.

Catherine Jordaen, French comedienne, died at Buenos Ayres, following an operation.

Arthur Van Dooren, Belgian composer.

Marcel Petit, French agent (son of Valentin Petit, co-manager of Cluny theatre, Paris).

AMUSEMENT STOCKS STEADY

(Continued from page 14)

unfavorable, that situation ought to be indicated.

No sign was forthcoming from Famous as a guide for the adherent of the theatre issues, for the reason that it did nothing but the unexpected itself. The trading position of Famous Players seems to be about this: It has just been through important developments, including the increase of capital stock and the extra in stock, together with the privilege of stockholders buying the new stock on the basis of one for two.

Over Discounted, Then Drops

These developments were all discounted in advance, the coming development being reflected in price advances before they became generally known outside—as a matter of fact it would be in the ordinary run of events that they were over discounted.

Thus when the stockholders late last week ratified the action previously taken by the directors in making the arrangement, there was a reaction. News that is out is pretty nearly always a selling argument. This explains the loss of between 3 and 4 points in Famous last week.

But there is this further consideration, that important movements having been completed there should normally be a "resting period," while the new stock is being distributed and new angles make themselves known in the business of the company. For instance, it might well be that there will be no important movement in the stock until some time is obtained on the prospects of next fall's activities upon which a campaign either way might be based.

Metro-Goldwyn Up

There was a brisk upturn in Metro-Goldwyn-Mayer during the week based on inside knowledge of benefits to stockholders soon to be made known in the financial. The relations of the film company with Loew are pretty intimate and also intricate, and at this time it is doubtful if any but those most intimately concerned in the Loew properties knows just what is going on. As in the case of Famous Players, however, something appears to be in process of discounting.

Warner Brothers issued a financial statement showing a net loss of \$1,337,000 for the fiscal year ending March 31. This accounts for the steady decline of the stock from a 1926 high of 18 to a low of 12. The company tells its stockholders, however, that the loss is incidental to the operation of acquiring Vitagraph's chain of exchanges and changing its distribution to direct relations with the exhibitors and in other operations and that the worst being over the company starts with a new slate and the prospects are bright for material betterments.

Figures for six trading days, June 21 to 28:

STOCK EXCHANGE

High.	Low.	Sales.	Stock and rate.	High.	Low.	Last.	Chgs.
112 1/2	109 3/4	1,800	Eastman Kodak (8).....	111 1/4	111 1/4	111 1/4	+
127 1/2	108 1/2	19,800	Famous Player-Lasky (12).....	124 1/2	120 1/2	121 1/2	-3 1/2
124	113	200	do., pref. (8).....	120 1/2	120 1/2	120 1/2	+
107	96	1,400	First Nat'l Pict. (6.44).....	108	101	108	+8 1/2
45	35 1/2	4,500	For Films A. (4).....	38	37	37 1/2	+
41	34 1/2	7,800	Loew's, Inc. (2).....	38	37	37 1/2	+
24 1/2	22 1/2	300	Metro-Goldwyn, pf. (1.89).....	23 1/2	23	23	+
23 1/2	19	800	M. P. Capital Corp. (1 1/4).....	21 1/2	20 1/2	20 1/2	-1 1/2
30 1/2	27 1/2	4,000	Orpheum Circuit (2).....	30 1/2	30	30 1/2	+
103	101	300	do., pref. (8).....	104	103 1/2	104	+
88	45 1/2	6,500	Pathe Ex. A. (3).....	87 1/2	84 1/2	84 1/2	-3 1/2
69 1/2	62	16,300	Shubert Theat. (2).....	69 1/2	64 1/2	65 1/2	+1 1/2
95	90	500	Univ. Pict., 1st pref. (8).....	94 1/2	93 1/2	93 1/2	-1 1/2
18 1/2	12	4,200	Warner Bros. A. (2).....	14 1/2	13 1/2	13 1/2	-1 1/2
5 1/2	4 1/2	6,000	*Famous Players-Lasky.....	5 1/2	4 1/2	4 1/2	-1 1/2

RIGHTS

* Expires July 28.

Curb summary of same week—Curb trading:

CURB

High.	Low.	Sales.	Stock and rate.	High.	Low.	Last.	Chgs.
7 1/2	3 1/2	800	Film Inspection.....	5 1/2	5 1/2	5 1/2	+
34 1/2	19	2,800	Fox Theatres A.....	25 1/2	24 1/2	25	+
41	28 1/2	3,000	Univ. Pict. A.....	34 1/2	30 1/2	34	+4 1/2
14 1/2	8	900	Warner Bros. P.....	9	9	9	-1
101	100	400	United Artists, w. l.....	100	100	100	-1

No dealings reported in American Seating or in Balaban & Katz, the latter being in a "w. l." basis in New York.

SMALLER FILM HOUSES PLAY SPECIAL NIGHTS

One Firm Playing Bathing Beauty Revues in 60 Houses

The extent to which the smaller picture theatres in the metropolitan district will go for extra attractions is demonstrated by the series of special bathing beauty, plantation, dancing contest and other "nights" regularly staged at the neighborhood houses. Stern & Green, who are now specializing in bathing beauty revues, book 60 houses weekly, playing six and eight houses per single night in various parts of the metropolis.

Some houses have Stern & Green on weekly retainer for seasonal extra attractions, the bathing thing being a summer idea, with the opportunity contests, colored shows, etc., at other times of the season.

Several theatres are part of a bathing beauty elimination contest with the final winner of each house to compete in the Roseland ball room contest for the Miss Roseland honors to represent the New York dance palace at the Atlantic City beauty pageant.

These houses cannot quite afford to play acts and presentations, but count on the special shows and contests as business boosters on the off nights.

TAX DECISIONS ON 3 POINTS

Board of Appeals at Wash. Gives Opinions

Washington, June 29.

The Board of Tax Appeals has handed down three decisions effecting various phases of the picture industry.

The first ruled in connection with the National Film Publicity Co., that capitalized value of contracts acquired without cost may not be included in statutory invested capital or exhausted ratably for the purpose of taking annual deduction from gross income.

The company is in St. Louis and deals in advertising films, negatives and positives. A value of \$100,000 was set on contracts held with picture theatres at the end of 1919, which amount was included in invested capital on its 1920 return, while for the year 1921, it deducted \$9,364.87 from the gross income for exhaustion value of the contracts, although no such deduction had been taken the previous year.

In the opinion it is stated that the rule that contracts can be charged off within the statutory limits, is recognized, but in the case under review there was no evidence of cost of the contracts involved.

Leaseholds

The second case was that of the Trimont Theatre, Inc., of Boston, operating the St. James' Theatre. The ruling here was that a leasehold has no value at the time acquired for invested capital purposes.

The theatre was acquired on a five-year lease in 1918 with an additional five-years' option at an increased rental. Profits were made with pictures and vaudeville after the first year until in 1925 the theatre was leased for 17 years, the house prior to the lease having switched to stock.

The George A. Giles Co., holders of the lease, set a value of \$100,000 on it which the board would not allow.

Bad Debts

The third case, Precision Machine Co., Inc., could not produce sufficient evidence to determine a debt to be worthless.

This company, located at 317 East Thirty-fourth street, New York city, manufactures and sells motion picture machines, and during the period 1913 to 1919 advanced approximately \$37,000 to the C. & H. Manufacturing Co., for the development of a high speed camera. Following the death of the inventor of the machine the taxpayer charged off the amount which the board disapproved because no effort was shown to have been made to first prove that the debt was worthless.

Sommers, 299 Broadway, both of New York City.

Avelon Theatre Corp., New York City, \$100,000, theatrical, motion pictures, hotels. Directors, Sydelle R. Rosenstock, 1988 East 2d street, Brooklyn; Gustave G. Tamber, 1104 Findlay avenue, Bronx; Harry I. Rosen, 104 121st street, Bellare. Attorneys, Rosen & Rosen, 261 Broadway, New York City.

Ridge Bay Amusement Corp., New York city, theatres and motion pictures, 1,000 shares common no par value; directors, Archie Weltman, Jay M. Eisenberg, Beatrice Zelenko. Attorney, L. Friedman, all of 1540 Broadway, New York city.

10 HOUSES SHUT

(Continued from page 8)

West Theatres, Inc., may close the Capitol, 1,500-seat house, now using second run pictures.

In San Diego, the Cabrillo, straight pictures and seating 1,000, will cease July 3.

It is said that with the immense cost asked by the distributors for pictures and over-seating conditions, West Coast will have to curtail operating expenses for practically all of their houses in California.

The Criterion, at one time the banner house of Los Angeles, seating 1,600, is probably due to be among the houses closed with four or five more of the West Coast in the outlying districts of the city following within the next few weeks.

HURLOCK COMEDIES

Los Angeles, June 29.

Madeline Hurlock will remain in the film comedy field instead of attempting dramatic work. She has signed a long term contract with Mack Sennett which goes into effect upon the completion of her present contract in July.

Her next comedy will have Billy Bevan, Vernon Dent, Barbara Tennant, Nat Carr, Bud Ross, Sunshine Hart, William S. Blystone, Andy Clyde and Louise Carver in the cast. Eddie Cline will direct.

FILM CIRCLES IN RIVALRY

(Continued from page 14)

The Stanley group as represented in the Acme Booking Office is prepared to meet any guarantee as to time the Publix is ready to offer.

One report along Broadway is to the effect that Jos. Plunkett, at the Strand, New York, was figuring Whiteman as an attraction to offset the opening of the new Paramount, Broadway, and that the engagement he was ready to offer the orchestra leader was for three weeks with the figure quoted at \$12,000 weekly.

Plunkett has denied this to a certain extent. He stated Whiteman had informed him and Moe Mark that any time he played a picture house date the first house would be the Strand. Mr. Plunkett stated that the Strand and its affiliation, the Stanley group, were ready to guarantee Whiteman a contract for any length of time that any other circuit would, but that there had been no discussion as to figures.

Whiteman and Katz

At Publix it was stated that no definite contract had been closed with the leader, but that it was almost certain that he would play for Sam Katz, for whom he is said to have a strong personal regard.

As to the possibility of anyone of the opposition houses on Broadway shaping up an attraction that could combat the Paramount's openings it was ridiculous, according to Publix's executives, as no one would be aware of the opening date far enough in advance to secure a line on a big enough counter attraction, as it is figured the

house itself for the first three or four weeks will be a sufficiently interesting attraction to pull the public with the line-up of pictures scheduled.

The attractions after the first month of the theatre operation is the only question that holds the slightest troublesome thought for the Publix executives, it is said.

Franklin's Belief

Harold B. Franklin feels certain that the house will open on a date that has been secretly scheduled in the Publix offices and that the house is sure fire. Mr. Franklin is directing the greater part of his attention at present to the new theatre and the bills that it is to have during the first few months of its operation.

A special pictorial map of New York City, showing the location of the new Paramount building has been issued by the Publix organization and it in itself is a large novelty. To the visitor to New York from out of town points it will be most valuable, as it points out all the interesting features of the big town that the sightseer would want to see.

Whiteman's Terms

From reports the agreement on terms by Publix to date for the Whiteman engagement are \$9,500 weekly, with transportation and one large exclusive ball weekly in each city played. Whiteman is to share in the net of the ball, 50 per cent., with the affair to be held in a local hotel or other high-grade room.

Whiteman's assent from abroad is reported being awaited by his representative, William Morris.

INSIDE STUFF ON PICTURES

(Continued from page 35)

the company of Paul Bern and Alan Crosland, who sailed from San Francisco on a fast boat, which would beat the yacht into Honolulu.

While they are on trip, Barrymore with Bern and Crosland will work on his next story, to be made for United Artists.

As the publicity plan has been laid, Barrymore would get into Honolulu some time before the yacht arrives and would then board it outside the harbor, coming in with it, giving the impression that he made the trip all the way on his own boat. It has even been conjured that stories would break that the Barrymore yacht had been lost en route, and that it would show up just in time to participate in the race at Honolulu. Already, several newspapers on the coast are planting stories that the "Mariner" has not been heard from since it left San Pedro harbor.

Sam Goldwyn's press agent got very industrious when the "Barbara Worth" company went to Winnemucca, Nev. He got the "Humboldt Star," published at that place to call itself "The Barbara Worth Times" and permit Vilma Banky and Ronald Corman to edit it.

The paper, a four-sheet affair, had as its banner line the story marking the beginning of the picture and carried front page stuff about the production and members of the company. Henry King was elected Mayor of the city, which during the making of the picture will be known as Barbara Worth, Nevada.

Hank Arnold is the press agent.

P. D. C. seems to be trying something new in the handling of its "Volga Boatman." It is bringing the picture back, after a week's lapse or so and into the same house. This is now happening at Milwaukee where it played two weeks, went out for a week and is now returning for another week in the same theatre. In Washington the picture played a week but instead of being held over, went out, lapsed a week and returned for its second week "by special request."

It worked so well in Washington that if it gets over similarly at Milwaukee, the plan may be continued.

There is little belief along the New York film row that William T. Tilden, tennis champ, who had his b. r. socked high and heavy in legit show producing, will turn over any more money to the film game. Tilden wrote a screen story, "The Highbinders," produced by Worthy Pictures. It co-starred Tilden and Marjorie Daw. The director was William Terwilliger.

Distributed by Associated Exhibitors it is said to have surprised the tennis expert how little the call was for the picture.

Tilden's financial touch to both pictures and legitimate shows so far have lacked the Midas return that the tennis champion fully anticipated.

The affairs of the DeForest Phonofilm are now being handled by a brand new board of directors. This resulted through the former board resigning when it was regarded as impossible for it to work harmoniously with the company executives.

A director, placed under contract by one of the big companies, was to have directed a boy star in his next picture, is out of luck, as he failed to show at the studio for three or four days at a time, when necessary for him to begin shooting plans.

The real reason for the discontinuance of the weekly news film contract with Pathe in the Loew theatres it is said was the refusal of Pathe to deviate on the price.

Eastman's Wage Dividend \$2,786,000 Among 13,628

Rochester, June 29.

Employees of the Eastman Kodak Company throughout the world, including about 9,000 here, Thursday will receive the 15th and largest wage dividend ever distributed in the history of the company. The dividend totals \$2,786,165.27. There

are 13,628 employees throughout the world, and all that have worked at least 26 weeks will participate in the wage dividends.

Since the wage dividends were begun in 1912, a total of \$17,716,274.99, has been paid to employees of the company. The dividend this year amounts to 3 1/2 per cent. Every employee who has been with the company for five full years will receive an equivalent of 9 weeks' extra pay.

INCORPORATIONS

Albany, June 29.

Queens Theatre Program Co., New York City, advertising, 30 shares common no par value. Directors, J. Clement Boyd, Jackson Heights; Roger M. Gildersleeve, 350 Madison avenue; Francis J. Pasotti, 134 East Thirty-fifth street. Attorneys, Miner & Gildersleeve, 350 Madison avenue, New York City.

Harbrook Theatres, New York City, motion pictures, 100 shares common no par value. Directors, Russell Carew, Neptune avenue, Seagate, Brooklyn; Paul Slayer, 221 West 125th street; Elizabeth Diamond, 751 East 178th street. Attorney, Adolph Kaufman, 165 Broadway, New York City.

Club Biarritz, New York City, operate hotels and furnish amusements, \$10,000. Directors, Lester A. Kent, 979 Aldus street; Jacob Cotlin, 123 East Eighty-third street. Attorney and director, D. H. Feldman, 70 East Forty-fifth street, all of New York City.

C. L. G. Hotel, New York City, hotels, restaurants and theatres, 100 shares common no par value. Directors, Benjamin D. Cohen, 53 East 112th street; Anne Leinsider, 750 East 178th street. Attorney and director, Eman Fichandler, 49 Chambers street, all of New York City.

Imperial Lyceum, New York City, manage theatres and amusement parks, \$20,000. Directors, Samuel Bloom, 414 East Sixty-fifth street; Anthony Citek, 339 East Sixty-fifth street; Joseph Golden, 1277 First avenue. Attorneys, Dorfman & Fagenson, 41 East Forty-second street, all of New York City.

Union Hill Hudson Corp., New York city, operate theatres, \$10,000; directors, A. John Eder, Mordecai Konowitz, Lawrence H. Baer. Attorneys, Konowitz & Eder, all of 1440 Broadway, New York City.

Milo Theatre Corp., Brooklyn, motion pictures, \$5,000. Directors, Robert P. Justy, 269 Union street; A. and B. Hannewald, 312 Eighty-third street. Attorney, M. B. Bennett, 32 Court street, all of Brooklyn.

Kollege Komedies, New York City, \$100,000, motion pictures. Directors, E. A. Daniels, 157 Midwood street; George Tornay, 3711 Avenue I, both of Brooklyn; H. G. Hawn, 202 Riverside Drive. Attorney, A. M.

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CHICAGO

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with

LILLIAN FOSTER

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NEW SHUBERT OLYMPIC CASTLES in the AIR

32nd Week

VIVIANNE SEGAL BERNARD GRANVILLE

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in the Best Musical Play on Earth

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One Bill & Week

10-PERFORMANCES-10

Royalty Scripts Only

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Population

Write Horace Sistare, Manager

The Majestic is putting out a lot of singing this week, with Morton Harvey topping the list of vocalizers. Harvey has a fine, clear, booming bass, far superior in quality to the voices usually heard in the pop houses. The prophecy is ventured that in the big movie houses he would be a wow and with little change could present his vaudeville act as it is. More dough, a wider field for expansion, and no more shows each day than he is currently performing at the Majestic, should appeal to this actor's business acumen.

The Robert Sisters were confined to song. They are two nice-looking girls and do well enough when not attempting fancy harmony, at which they are not so forte. One of the girls in the Harry Waiman band act

Just one gag act on the Palace bill this week, Harris and Holley, black-face piano movers. Also worthy of special note is the Orlo orchestra, former Edgewater Beach hotel attraction. So many encores were demanded that the matinee audience was dismissed just in time for the evening meal. This Russo-Florito organization, just returned from an M. C. A. circuit ballroom tour, utilized 35 minutes in letting loose some of the sweetest music ever heard in a Chicago theatre. (New Acts.)

Jutta Valey and Co., high aerial bar act, opened five minutes late to an average summer crowd. The feats by the two men were worthy of attention, but the audience kept its eyes on the physical charm of the feminine helper in tights.

the latter agency, is also booking the Hollywood, picture theatre, opened about two months ago.

George Hoskins, Chicago pageant director, has staged a big spectacle, called "The Awakening," for the Aryan Grotto of Detroit. Mr. Hoskins authored the piece himself.

Frank Clark, scenic artist, has been placed by the Milo Bennett Agency with the Stanley Price Players at the Post theatre, Battle Creek, Mich.

H. Schoenstadt & Sons have borrowed \$2,700,000 on their Piccadilly theatre and hotel building now under construction in the Hyde Park district. Additional properties included in the securities are the Atlantic theatre building, Boulevard theatre building, Brighton theatre building and the Archer theatre building. The new theatre, located in the 12-story hotel, will have 3,000 seats.

A group of East Lansing, Mich., bankers and merchants have completed arrangements for the erection of a theatre in that city, according to announcement by W. S. Butterfield. House will seat 1,000; operated by the Butterfield circuit.

A guitar team, billed as radio stars, on the Academy last half of last week, was evidently making its professional debut. The boys went through their Hawaiian and pop routine just as they might do in a broadcasting station, using no showmanship and even omitting entrance music. The only place they can get by in their present condition is in Presentations. (New Acts.) Van Buren and Guyman are the guitarists.

Real merit in the Dunn and La Marr skit, two-person, newlywed affair. A time-worn plot, of course, but the comedy carries the act. Okay for better dates as it now stands. (New Acts.)

Nathan and Maybelle presented a padded gag affair which wound up as a chalk talk turn. Repartee humor for the major portion in "one." In "one and a half," Nathan does some comedy transformation drawing. The girl acts as ballyhoo during this. Turn okay for family time. Incidentally, the girl wears a poor, makeshift outfit for the gag work.

The Chester Trio, wire-walkers, average tricks, displaying lack of confidence during some of them. In "one" the girl balked and was heard to complain that she couldn't do it—the feature, too, with lights off and spots working. Turns needs more practice.

A good male duo, unbilled and still unknown, took two encores with a routine of pop stuff very well presented.

A 1925 Pathe comedy and a 1925 Columbia release, "The Handsome Brute," in film. Pathe News completed.

Business good Thursday night. Hal.

KANSAS CITY

By WILL R. HUGHES

Mainstreet—"Sweet Daddies"—vaudeville.

Royal—"Wet Paint."

Liberty—"Black Paradise."

Newman—"Say It Again"—Bridal Veil (unit).

Pantages—Vaudeville-pictures.

Globe—Loie Bridges Co.-pictures.

O. D. Woodward, who formerly operated successfully stocks here, returns next fall and plays a few weeks at the Shubert. The company, if successful, will later move to the Missouri, another Shubert

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CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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contributed a first rate vocal solo, even if the high C's seemed at moments a bit beyond her range. Clark and Donnelly, two boys, depended on their pipes to help their chatter, while even Dave Manley, the actor-agent, resorted to a sob ballad to climax his monolog.

The bill, as a whole, took rank as good Majestic entertainment. It lagged at moments during Leo Kendall and Co., but the customers happily escaped any acts that were actually bad. Dorothy Bytton and Co. proved to be as pretty and pleasing a dance flash as this house has seen in many a moon. The act is produced lavishly and trained faultlessly. Fine for independent film houses where its class as a production makes it a presentation tailored to measure. An exception to the rule that girl bands are usually weak was Harry Waiman and Debutantes. This bunch of bobbed-haired tooters know their instruments individually and their place in ensemble playing. The music was well balanced, with a good tuba providing needed foundation. Neat act and good for picture houses.

The Williams Midgets were cute and clever. Two are dwarfs, rather than midgets. A hashing over of the old bits resulted in Leo Kendall and Co. employing seven persons in a Pullman-car setting. Kendall plays a German, if the dialect is correctly interpreted. He mugs all over the place. Another character in dialect is recognizable as French from the trick mustache, the inevitable vaudeville make-up for a Frenchman.

Having played the State-Lake, Diversey, Riviera and Majestic, the time is rapidly approaching when Dave Manley will be unable to continue both as an agent for acts and an act himself. He can't very well go out of Chicago and look after his book. Seeing him so busy acting excites wonder as to how continuous the dates of his own acts are. Dave is the only known actor simultaneously a booking agent.

Loop.

Charles Derickson, young dramatic tenor, with Burton Brown at piano, were next. Three vocal numbers by him and an exceptional piano solo by Brown put the team in fine with the house.

"Mrs. Peckham's Carouse," the temperance worker farce by George Ade, is back this year with Flo Lewin, instead of her sister. In the scene where the erstwhile temperance worker gets on a stew, Flo did her best work, presenting an elderly inebriate identical to those seen in our best cabarets now and then. Assisted by G. C. Pearce, William Wagner, Margaret Nugent and Frank Bodine, all handling their parts well.

Alleen Stanley drew applause after each pop number. She sang about five numbers, ranging from introductions to old-timers and including the "Bologna" song. Ina Williams and Dick Keene in next-to-closing have a sheer personality act, doing some offhand singing and dancing and ending, for no reason at all, as a ventriloquist burlesque. Great stuff. Wm. Edgrett and Co., statuesque animal posers, made a good closer.

The "showing" bills at the American are generally pretty poor, but the last half of last week hung up a new mark in atrociousness. One of the acts, Talbot and Dell, No. 2, deserved their flop. How anyone could put together such a silly mess of pointless talk and think it funny is incomprehensible. An example of their gagging is: "What do they have lightouses?" Answer, "So the waves can see."

The house drop went up on a full stage set which the reviewer recognized as from the Harry Rogers storehouse. Billy Gross and Co. (New Acts) is a revamping of the old Nat Haines act. And how it has been butchered! Almost as bad as the previous act.

Mayme Gehrue and Co. closed. The only advantage they had was their own leader in the pit. This retired the house leader, a new fiddler, who, if he does not improve, will give the American an additional complaint for "apples" salary.

And the orchestra was certainly awful Thursday on the first show, even making allowances for opening performance. They hopelessly bawled up the overture, ending in a blare of blue notes. Later the cornet player mercifully on several occasions took the lead, with the new fiddler content to remain muted.

The opening act, Freehand Bros. (New Acts), had to give him a direct cue three times before he caught it; and the next-to-closing turn, Burnett and Clark (New Acts), was left flat at one point, with the leader, indifferent to the predicament, sitting down and allowing Sonny Burnett to cover it up as best he could.

On top of a tedious Pola Negri feature, the total for the evening was about one-half of one per cent.

Loop.

Louis Weinberg, former manager of the Avenue, well known on the suitcase circuit, is now managing the Lyda, recently acquired by the Bert Levey office. Alex Swidler, of

house, which has been dark a great part of the past two seasons. The stock season opens Aug. 28.

Work on the new Loew-Midland theatre is to start at once. The building will be 12 stories, with offices and shops, and a 4,000-seat theatre.

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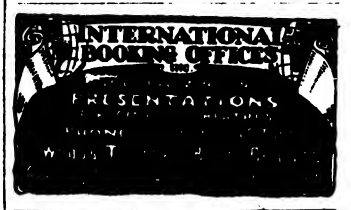
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BROADCASTING DAILY FROM STATION WSW



The New Morrison, when completed, will be the largest and tallest hotel in the world, containing 3,400 rooms

PITTSBURGH

By JACK A. SIMONS

Attractions this week: Aldine, "Exquisite Sinners"; Davis, vaude and "The Love Thief"; Harris, vaude and "Up in Mabel's Room"; Cameo, "The Trap," 2d week; Grand, "Sweet Daddies"; Sheridan Sq., vaude and "My Old Dutch"; Olympic, "Say It Again"; Blackstone, "Silver Treasure."

Walter S. Caldwell, house manager of the Aldine, left last Saturday for a vacation in New York. His duties in the meantime are being looked after by A. L. Kochenderfer, production manager for Loew in this district.

Lon B. Ramsdell, recently appointed manager of the Cameo theatre, is putting on innovation for next week's offering, "Hearts and Spangles," circus picture, a transformation of the house into a big circus tent. Entrance to the theatre will be through a tent. Tickets will be sold from a regular circus wagon on the outside. Ramsdell also has tied up with Frank & Seder, one of the largest department stores in the city, for a window full of toys to exploit the picture. In his own words, Ramsdell means to put the Cameo on the movie map here.

Work on the actual construction of the new Aldine will begin next week, according to an announcement by Manager Caldwell.

An act of charity is thought to have caused the death of Esther Miller, 7, dancer of this city, who died of blood poisoning last week in the Children's Hospital. The crepe dress she wore while dancing at a benefit entertainment for the Jefferson Memorial a week previous is believed by physicians to have infected her skin. She was the leading dancer among 30 children who took part.

Esther had been awarded a health and beauty prize in a contest among the 350 children of the Wickensham school. She was an unusually healthy and attractive child and had taken part in several pageants.

The Motion Picture Theatre Owners of Western Pennsylvania held a special meeting Thursday in the Hotel Henry in connection with the Greater Movie Season. A resolution was passed to the effect that the organization as a body would not go in for the idea. This left the way open for the individuals to act for themselves.

As a result the individuals are

ranged for a conference to be held this week at which time a committee will be named and plans formulated for participation in Greater Movie Season. The conference will be held under the supervision of Dennis A. Harris, president of the local branch of the organization, who also presided at the meeting. J. F. Gillespie, special representative of the Greater Movie Season interests, represented them at this meeting.

PORTLAND

By SAM H. COHEN

Liberty—"The Wilderness Woman."
Majestic—"The Dancer of Paris."
People's—"Say It Again."
Rivoli—"Money Talks."
Blue Mouse—"Souls For Sales."
Columbia—"The Volga Boatman" (2nd week).
Pantages—Pan vaudeville.

Tom Charack, formerly assistant manager, Columbia (U.) and lately of the St. Louis (U.) office, has accepted a position at the Universal studios.

Pantages is undergoing extensive remodeling and when the new house opens in August, it will play a vaudeville and first-run picture policy on a continuous schedule.

William Fox was here recently and reported to have obtained options on two sites, one on the opposite northeast corner of the new Broadway theatre and the other on the site of the Portland Hotel.

"No, No, Nanette," after its week here, left for Los Angeles for a run at the El Capitan theatre.

OKLAHOMA CITY

By GEO. NOBLE

A theatre called the Hinton is being erected at Hinton, Okla.

The new Blain, seating 1,000, is open at Henryetta, Okla.

The new Dixie has been opened by C. F. Morris at Holdenville, Okla.

O. G. Lyon theatre at Ripley, Okla., has been purchased by C. A. Swart.

A theatre is being erected at Waurika, Okla., by Ed Crew.

The Buffalo theatre at Buffalo, Okla., has installed new equipment and seats.

SYRACUSE, N. Y.

By Chester B. Bahn

Wisting—Wilcox stock, "Man Who Came Back," current; next, "Demi-Virgin."
Savoy—Stock burlesque and films. Strand—"Road to Mandalay."
Empire—First half, "Three Weeks in Paris"; last half, "Pleasures of the Rich."
Eckel—"Dancer of Paris."
Harvard—"Pinch-Hitter."
Regent—"Rainbow Riley."
Aven—"For Another Woman."
Rivoli—"Secret Orders."

William A. Dillon, owner of the Strand, Ithaca, was re-elected president of the Albany-Syracuse-Buffalo zone of the New York State M. P. Theatre Owners' Association at the annual meeting here.

Other officers also were renamed. They are Jules H. Michael, Regent, Buffalo, chairman, and Charles Hayman, Cataract, Niagara Falls, treasurer.

General committeemen re-elected are William A. Callihan, Regorson Corporation, Buffalo; Sidney Allen, Medina; Morris Slotkin, Lafayette, Buffalo; Walter Hayes, Iroquois Building, Buffalo, and Michael Woods, Wintergarden, Jamestown.

Peggy McK. Johnston, vaudeville dancer, of Auburn, and August Edward Visser, French actor, of the Visser Trio, were married in Auburn last week.

The old Batavia Concert Hall, otherwise the Rowan building, has been sold to the Puget Realty Company of New York by Mrs. Charles D. Bloch. The price is given as \$150,000. It was one of the city's pioneer amusement places.

Funeral services were held at Oneonta for Mrs. Rosa Barrett, 42, stock and vaudeville actress, whose death occurred in New York, the result of a stroke of apoplexy. Mrs. Barrett during the season had played in vaudeville with her daughter, Virginia Barrett.

Despite the destruction by fire last week of the grandstand, the annual Ogdensburg (N. Y.) Fair will be held as usual this year.

Divers from the M. J. Lapp Shows attempted unsuccessfully to recover the body of Earl Eyster, Ithaca youth, drowned in Fall creek cave. The boy met his death last February, and all efforts to retrieve the body so far have failed. Jack Meser and Fred Thomas of the Lapp outfit donated their serv-

ices for the renewal of the search.

The program of harness horse racing at the New York State Fair week of Aug. 30 calls for purses totaling \$150,000, with the \$75,000 Hambletonian Stake for 3-year-old trotters topping the list. This is the largest purse offering ever made for light harness racing in a single week, excepting the 1908 program at Readville.

Adrian Morgan, formerly juvenile of the Wilcox Company here (1924-25), is in Syracuse for medical treatment.

Corse Payton is playing Garrity in "The Gorilla," being done by the Newing-Wilcox stock company at the Capitol, Albany, this week.

Keith's, either by accident or design, is bringing in former Syracuse stock leading men of late. Raymond Bond, once at the old Grand, filled a Keith date last week. This week, the three-a-day house has Travers Douglas, who headed a Wisting stock company some seasons back, playing in opposition to a Harrison Ford company at the Empire.

George Warren Brown, one-time treasurer of the Wisting here, but now acting manager of the Shubert and Cox theatres at Cincinnati, announces his marriage to Emma

BRONX, N. Y. C.

Construction work has been started on the new Loew picture-vau- de house at Fordham road and Jerome avenue in the heart of the Fordham section.

The Moss and Keith houses in this borough are to combine in promoting a "Miss Bronx" contest for the selection of a local girl to represent the borough at Atlantic City. Elimination contests will be held in each of the houses, with the winners to meet in a final event. The theatres will meet the cost of sending the girl to Atlantic City.

At last real burlesque in a burlesque house. Last week Jean Bodine, of the stock burlesque company at the New 125th Street Theatre, was arrested just as she was about to do a bathub scene on the stage, a la Earl Carroll. She was subsequently acquitted in court. Now the house announces "The Trial of the Bathub Girl" as an added attraction this week. It will be a burlesque on Miss Bodine's trial, of course.

CLEVELAND

By C. S. GREGG

Hanna—"What Price Glory" (Stock).
Palace—Vaudeville; "Poker Face."
Keith's E. 106th St.—Vaudeville; "Wild Oats Lane."
Loew's State—Vaudeville; "Lovely Mary."
Reade's Hippodrome—Vaudeville; "Wild Oats Lane."
Loew's Allen—"Paris; Coon Sanders Orchestra."
Circle—"Footloose."
Loew's Stillman—Revival films.
Loew's Park and Mall—"The Savage."

The Hanna has closed following a long run of "The Big Parade." No summer policy has been arranged.

"What Price Glory" now in its third week at the Hanna, will be followed by "The Gorilla," July 3. Ruth Mero will have the lead.

Safety Director Edwin D. Barry declared war on "foppers," "throw-outs" and "high-heeleders" here this week. Appointment of a special detail of police to patrol the East Ninth street district from Vincent avenue to the lake front was announced as the first step in a campaign to drive from the streets an organized ring of panhandlers who prey on public sympathy. A "fopper," the director explained, is a man who throw an artistic fit at an opportune moment and thereby solicit funds for his daily keep. "Throw-outs" are those followers of Lon Chaney who can deform themselves by dislocating joints and feigning paralysis. The "high-heeler" is a faker who wears a stilt arrangement to enable him to limp realistically.

MINNEAPOLIS

Hennepin-Orpheum—Vaudeville.
Pantages—Vaudeville and pictures.
Seventh Street—Vaudeville and pictures.
State—"Rolling Home."
Strand—"Vive Gay."
Lyric—"High Steppers."
Aster—"Hearts and Spangles."

Park board hand, under the direction of Engelbert Roentgen, assistant conductor of the Minneapolis Symphony Orchestra, opened last Sunday.

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LOS ANGELES

Professionals have the free use of Variety's Los Angeles Office for information. Mail may be addressed care Variety, Chapman Bldg., Los Angeles. It will be held subject to call or forwarded, or advertised in Variety's Letter List.

A better than fair bill at the Orpheum last week was marred by the circuit's policy of holding acts over without changing material the second week. This was most apparent in Ethel Barrymore's sketch, "The Twelve Pound Look," which was headlined a second week, although nothing like capacity business greeted her first seven days. Sitting through 30 minutes of this a second time was a little too much for the regulars.

Earl and Bob, acrobats and casters, raced right through the five minutes of the opening act. A step-up to a hand-to-hand catch and a well-built-up slide for life from a 25-foot platform were the high spots. Two young ladies in a classic and pop repertoire on violin and piano were in second spot. This was Carol and Louise Dore. Nice finger-work on the violin and a classy rendition of "Kitten on the Keys" by the other sister went over. Amelia Allen, with George Clifford as dancing partner, Neil English at the piano and Frank Allen singing, offered "One Hour Late." Miss Allen was the whole thing here. In addition to being one sweet dancer, she is a contortionist of no mean ability, demonstrated in her Oriental number. Clifford had a nice soft shoe dance, while English's solo on "Remember," the Duncan Sisters' song, scored. Good orchestrations on all numbers.

Gordon Dooley and Martha Morton were next. Miss Morton had some good hard shoe numbers while Dooley's clowning was of his usual variety. From "one" they shifted to full stage for a Spanish burlesque, then back again into "one" for their close.

Ethel Barrymore closed first half with her sketch, same as week before. Venita Gould, also held over from the week before, added impersonations of Nora Bayes, George M. Cohen, Duncan Sisters, Irene Bordoni and Doc Rockwell to those she gave the previous week. She repeated the "White Cargo" sketch also.

Ann Codee slammed her stuff right

across the home plate. She went over big, her comedy catching right on. Not a little of her success was due to a straight that she alluded to as "Frankie," although there is no billing relating to him. Two Harlequins closed. One was a very good "snake," this being the top man. Nice set dressed the stage. Business Monday night lighter than the usual mild business.

They were given singing lessons to the patrons at Pantages last week, and the customers proved themselves apt pupils. Henri C. LaBel, house organist, for several weeks presenting some novelty organ offering as a part of the regular program, had them lustily singing "The Prisoner's Song," and made them like it. A slide, with the words of the chorus, was thrown upon the screen and LaBel, as director, obtained gratifying results.

The bill was above the average Pan offering. Following LaBel came the Camille Trio, knockout comedians and bar act, who started the show off with a wow. Frank "Peggy" Jones, monoped entertainer, is a clever dancer and monologist. He is proficient also on the harmonica, which he plays simultaneously with a uke. He closes with the playing of the harmonica while doing a dance on his hands.

The Dorans, Frank and Ray, singing and dancing, is one of the best dressed and most elaborately staged acts seen here in some time. They do Spanish, military and whirlwind numbers, and for a finish Ray pulls his wig disclosing a feminine impersonation. The act scored heavily. Harry Gribbon, Mack Senett comedian, assisted by May Emory (Mrs. Gribbon), who is billed as "and Co.," have a snappy comedy talking and singing act, which got over well, despite Gribbon's cold. Gribbon works in full dress throughout, and has an admirable "foil" in his partner. A "movie" of Harry rushing to the theatre acts as an introduction.

A pleasing turn is that of Chappelle and Stunnette, colored fashion plates. Their voices are above the average. They were assisted at the piano by "Baby" Parham (colored). A solid hit. The closing act was a "flash" comedy singing and dancing affair by Jimmy Gilda and Co. Gilda is supported by Barney Norton and four girls. Special settings in three and in one are used with effect. Gilda's comedy registered.

"Why Girls Go Back Home" was the feature.

Broadway Palace last week had a bill no more than could be expected of Ass'n vaudeville. Opening act was the best on the program, Unusual Three, roller skaters. Two of the men played straight, doing spectacular stuff, swinging each other. The other was made up as an old man and did the comedy with falls. Act dangerous and risky unless done right. Fast tempo, occupying six minutes.

Drisko and Earl, sidewalk chatter team with special opening and closing songs and patter, sandwiched in. Sharon Stephens following in a skit assisted by Della Bordeaux and Mabelle Mignon. Plot: henpecked husband, wildcat wife, blond boarder-flirtation-denunciation - reconciliation. Would have been well done only line reading mechanical.

Clarence Willard, the man who grows, opened with card tricks, exposing as he went along. He then, with the aid of a plant in the audience, did his stretching. Well received.

Ruth Mix, daughter of Tom Mix and billed as such, was the headliner. She had five minutes on the stage, telling a few studio jokes and going into rope spinning. Fine finale, using a 40-foot rope, spinning it in a circle that took up full stage. Kid is cute and well costumed. Looks about 14.

Callahan and Fox, another song and dance team, wore good costumes, clowned, danced and played the xylophone for eight minutes. Four

Gregg Sisters closed in a nice musical act with piano, two violins and cello. Old-fashioned hoop skirts and attractive music helped.

Following the death of John D. Spreckles, multimillionaire, in San Diego, his heirs have made persistent demands that all real estate holdings be converted into cash immediately. Among those is the Spreckles theatre and office building, a \$1,500,000 project. The house sits 2,000 and has facilities for handling the largest stage productions which are road showed.

The heirs have called upon the J. D. and A. B. Spreckles Corporation, the holding corporation for the Spreckles Estate, to get rid of all really property besides the theatre building which includes the Mission Beach amusement park, San Diego Street Railway Company and other holdings, said to aggregate around \$85,000,000. The heirs want all of this property thrown on the market so that the estate can be wound up within the year for distribution.

The Spreckles, which occupies a full city block on Broadway, San Diego, runs one-half block deep and for the past 12 years has been leased to Jack Dodge and Harry Hayward. The house, it is said, at times seems a bit too big for the territory in playing big road shows and productions, as the city has a population of 145,000, with another 30,000 to draw from. It is said that improper publicity and exploitation of productions often resulted in very poor grosses here with corresponding big intakes on properly exploited productions.

San Diego has an average of \$1,000,000 a month payroll being given the employees of the Navy Department as well as the sailors who are in port.

The investment of the Mission Beach Park, still under construction, though operating for two years, is said to run around \$2,000,000, with the object of the investment to aid development of subdivision property and territory adjacent to the park. Spreckles had an idea of making the property around the park sort of a summer resort, as it is on the ocean front.

The only direct opposition the Spreckles has had since its construction has been the Savoy, operating with a policy of dramatic stock, giving nine performances weekly and said to be doing very good business.

Frank L. Newman, managing director of the Metropolitan and Million Dollar, was tendered a surprise dinner and party Monday night, June 28, by several hundred friends and co-workers, to commemorate the rounding out of his first year in Los Angeles. Newman was virtually "kidnapped" and taken to the hotel under the supposition that certain antagonistic politicians demanded his presence to explain matters in connection with the new electric sign, just installed at the Million Dollar.

Eddie Cantor, who recently arrived to make his first picture, acted as master of ceremonies. There were numerous impromptu talks, vaudeville diversions and stunts.

A special edition of a local newspaper was printed and circulated throughout the ballroom, with screaming banner heads telling of Newman being "kidnapped" and containing a wealth of gagging and sly digs at the popular theatre man, who for years dominated the Kansas City territory.

Richard A. Rowland, general manager of First National, and Robert Leiber have delayed their trip to the new Coast Studios until early in August. Both will arrive here about Aug. 5, in time to attend the formal opening of the studio, which will take place Aug. 9.

"The Son of the Sheik," Rudolph Valentino's last picture for United Artists, is scheduled to go into the Million Dollar following "Variety," the current attraction, which will close on July 9. The Valentino picture is scheduled for a four-week run.

Jack Cohn (Columbia) left for New York Sunday to attend a meeting of exchange men who are handling the product of his corporation. He will remain east two weeks, returning to supervise next season's product that he and his brother Harry are making at their Hollywood studios.

Rabbi Henry L. Radlin of New York was engaged by Cecil B. De Mille to assist in research work on "King of Kings," his next production, based on the life of Christ.

Helen Jerome Eddy plays the Mary Mother in the Pilgrimage play, Hollywood, beginning July 7. William Raymond will be John the Beloved and Montague Shaw John the Baptist and Pilate.

"The Golden Song," by Warner Van Valkenburg, was the annual

play of the Uplifters' Club, June 20, at their ranch near Santa Monica.

June Laughlin, wife of Jack Laughlin, production manager for the Carthy Circle and Far West Theatres Corp., has been selected by William Seastrom for the feminine lead in the new De Mille production "King of Kings."

Cherry Campbell and his wife, Dulcie Cooper, formerly at the Majestic, Emonte East, from Seattle, where they were in stock with the Henry Duffy Players, are visiting here.

Mrs. Alexander Pantages and her children, Lloyd and Carmen, are back after an extended tour of Europe.

Alexander Carr goes to Philadelphia to start a vaudeville tour for Sablitsky & McGurk.

Actual work on a \$250,000 picture house being built at Tulare, Cal., has been started by Saith Brothers. Seats 1,400.

Mr. and Mrs. Lucien Littlefield expect the arrival of the stork in the near future. Littlefield is a screen character actor.

Louis F. Beegle, photographer; Millicent Howard, secretary, and Marie Prado, maid at the offices of Hollywood Illustrators, Inc., filed claims with the State Labor Commission for wages they allege are due them from the film city photographer's studio. Beegle asked for \$92, a week's wages and overtime. Miss Howard's claim amounted to \$29.17, while Miss Prado's was \$23.50. Deputy State Labor Commissioner C. F. Lowry set a hearing for June 30.

Jessie Arnold, who played Abbie in "Desire Under the Elms" at the Orange Grove, was cast as Mary Magdalene in "The Pilgrimage Play," Hollywood religious pageant.

Choitner Amusement Co. will build a 900-seat picture house at Ninth and La Brea.

William Graham, proprietor of the candy store in the Brooklyn Theatre building, dynamited, was arraigned before Judge Thomas Ambrose and his bail fixed at \$15,000 when he was accused of arson in connection with the bombing of the theatre.

A state-wide search is being made for George Baker, alias M. W. Lieber, former employee of Granat's.

Edward H. Uhl, president Southern California Music Company, was elected president of the National Association of Music Merchants.

Previously, he had been vice-president of the organization.

Grace Carlyle, legit actress, arrived here for the summer.

Hugo Kirchhofer, Los Angeles chorus director, was appointed official announcer for Hollywood Bowl.

Samuel Rosenstein is playing "The Rabbi's Son," Yiddish musical comedy, at the Capitol.

Ten men were burned, seven seriously, when escaping gas in a dressing room at the new First National studio in Burbank exploded. The men were employees of the Newbery Electric Company, subcontractors of the Austin Company, building the studio. They were wiring a dressing room in which a new gas connection had been made. A leak is said to have filled the room with gas which was ignited by a match. Brick and mortar work was knocked down by the explosion which resulted.

H. J. Hosly was in a critical condition at the Burbank Hospital as a result of the blast. O. Powers, John Fricke and J. Hurd were also seriously burned and taken to the Angeles Hospital, Los Angeles, for treatment. Others burned, but not seriously, were J. R. Link, W. Ferrell, F. W. Knause, E. W. Nelson and C. W. Hackman.

Studio fire equipment was used to extinguish the blaze with the total loss reported as less than \$2,000.

The second trial of members of the "Desire Under the Elms" cast on charges of presenting a "lewd and obscene play," scheduled to be heard here, was continued until July 26 by Municipal Judge William Frederickson. Attorney A. W. Green requested the delay as the play is now in San Francisco, with the accused members of the cast appearing daily. In the first trial an eight to four verdict for conviction had been handed down by a jury.

Joseph Fisher, head of Fisher South African Theatrical Enterprises, stopped here on his way to the Orient. He visited studios, in-

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spected some of his interests here and was guest of honor at a dinner given by June Mathis.

Maud Fulton left unexpectedly for St. Louis, where her father is seriously ill.

Victor Herrman has been engaged by Metropolitan Pictures to direct Marie Prevost in "For Wives Only," her next starring vehicle.

David Johnson, who killed Eddie Egan, nephew of Frank Egan, theatrical producer last summer during a cigar store hold up, plead guilty of the charge of murder in the first degree and was sentenced to life imprisonment. Irving M. Denton, alleged accomplice of Johnson, plead guilty to a charge of robbery and was given a five years' life sentence.

For the first time since the house was built, Egan's Little theatre is dark after the closing of "Charm" Saturday.

"Ben-Hur" will open at the Biltmore in August.

Ona Munson is cast as "Tip-Toes" Kaye in "Tip Toes," rehearsing here, and will open at the Granada, Santa Barbara, July 3.

Claire Du Brey, Olaf Hytton, Dewey Robinson, Charlotte Granville, Frank Elliott and Howard Nugent were added to "Lucky Sam Carver," rehearsing here, to open at the Lobero, Santa Barbara, July 9.

Several thousand feet of film were destroyed at the Cecil B. De Mille Studio when the print of a picture jammed in a projection machine. William K. Howard, director, who was watching the screening of the picture, was burned about the hands and face as he attempted to save the work of several weeks. Although one print of the picture was burned, the negative was saved.

Suit for \$2,925, brought by the Collection Service Corporation as assignees of Robertson and Webb, booking agents, against House Peters, film star, was settled out of court and dismissed when it came up for trial.

Robertson and Webb declared that they secured work for Peters in 1921 and 1922 with Universal and Goldwyn, with Peters getting \$29,250 as salaries. They wanted 10 percent as their commission.

Peters said he got the engagements himself.

Rex, film horse, is recovering from pneumonia, during which his tem-

perature remained at 106 for four days. At one time it was thought that the animal would die.

Robert McGowan, director of "Our Gang" comedies and Jimmy Finlayson, Hal Roach comedian, have left Hollywood, bound for Europe. Part of an "Our Gang" comedy, "London Bridge" will be made in England. Arrangements for the others who will go to Europe have not been made yet.

Edward D. Smith, producer and lessor of El Capitan, Hollywood legit house, has obtained the Los Angeles rights to "The Vagabond King" for September production.

Louella Lee and Harvey Karels, dancers, have teamed and left for the Granada, San Francisco.

"Ben-Hur" opens at the Biltmore here and the Columbia, San Francisco, July 26.

SAN FRANCISCO

By WALTER A. RIVERS

Samuel H. Levin's Alexandria theatre, one of the more pretentious of the neighborhood houses, has given up its split-week policy and is now playing a full week, the opening bill being "Kiki." Levin also has brought back Ben Black to head an augmented orchestra.

The White theatre in Fresno and the State theatre in Stockton, both

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playing Orpheum vaudeville, will close for the summer July 3.

William S. Rainey, who started with the old Players Club here and later migrated to New York to become identified with the Cherry Lane Playhouse, has returned to his home town and opened with the Henry Duffy Players in "Love 'Em and Leave 'Em," at the President.

Rouda Brothers and I. B. Kornblum, responsible for "Patsy," the Pacific Coast musical production now at the Curran, are negotiating for the organization of a syndicate to produce further musical shows in the west. "Patsy," while not getting by so well in Los Angeles, has done pretty well during its six weeks' stay at the Curran. Lou Holtz is starred.

Dick Mitchell, for a year or more past in charge of publicity at the Forum, Los Angeles, is back agenting again. He arrived in town to do the preliminary work on Louis O. Mackoon's forthcoming productions at the Curran.

Sam Peckner, former hotel man, has been appointed to succeed Raymond Duddy as house manager at the Imperial. Duddy recently was elevated to assistant manager under Charles Kurtzman.

Fred Seigel will play leads in the new stock company which Max Hange is to put into Marysville and Chico. The company will play in aerodromes during the summer and alternate between the two towns. They opened last Sunday with "Why Men Leave Home."

Eddie Lambert, stage comedian, signed contract with West Bros. to make 12 two reel comedies at Fine Arts Studio, Series titled "Lizzie and Lizzie."

CINCINNATI

By MELVIN J. WAHL

Zoo—"Martha" and "L'Amore Del Tre Re."
Grand—"The Swan."
Palace—Vaudeville and "Bachelor Brides."

Photoplays—Lyric, "Paris"; Keith's, "His People"; Capitol, "It's the Old Army Game"; Walnut, "Soul Mates"; Strand, "Ella Cinders"; Family, "Early to Wed."

John C. Weber, leader of Weber's Band, now conducting at Latonia race track, has sued for \$15,000 damages against a local construction company alleging that he has been permanently injured due to the carelessness of workmen.

Directors of the Carthage Fair met here to discuss plans for the 1936 program. The Fair, it was announced following the meeting, will be held at the Carthage Fair Grounds, August 12-14.

The Seven Steps Down, local artists' and actors' inn, has been placed on the missing list, following the arrest of George Hussey, owner. He was arrested after agents had raided the inn three times, the third time liquor being found. Hussey was thrown out when unable to raise his fine or the rent.

Jack Pitzer and his orchestra have been booked for the Calico Cat for an indefinite engagement.

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Bobby Jones will fill in between dances. Al Katz and his Kittens have moved to Chicago to fill a hotel engagement.

Clinton Tustin has notified fellow members of the National Players who recently clowned at the Cox that he will spend the summer in a tour of western cities. Frank Roll will motor through the east, his tour being interrupted by a stay at his wife's villa in Newport, Rhode Island.

The Norwood Players close their season with "Outward Bound" at the Players' clubhouse. Verne Fitzpatrick will direct.

Karyl Norman will be the feature at the Swiss Gardens the current week. Co-starring with Norman will be Ace Brigode and his 14 musicians.

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By HARDIE MEAKIN

National—"The Show-Off" (2d week); next, "Seventh Heaven" (stock).
Cochran stock.Wardman Park—St. Patrick Players, first half; films last half.
Columbia—"Good and Naughty"; next, "Born to the West."

Metropolitan—"Wilderness Woman"; next, "Sporting Lover."

Palace—"Road to Mandalay"; next, "Padlocked."

Rialto—"Pleasure Buyers"; next, "Unknown Soldier."

Father Hurney, sponsor of the St. Patrick Players, gave a dinner on Sunday night last at the Congressional Country Club in honor of John J. Daly, dramatic editor of the "Post." Mr. Daly is to be married in the fall.

Tivoli, uptown Stanley-Crandall picture house, has imported a collegiate orchestra from John Hopkins University of Baltimore. The boys style themselves as the orig-

inal Blue Jay Orchestra. Enoch Light directs.

Fred Quimby, Fox, and Jack Pegler of the Hays organization, spent three days here last week plugging the "Greater Movie Season."

Father Hurney has his St. Patrick's Players at the little theatre in the Wardman Park Hotel this week. They are offering a miniature revue with Estelle Murray, Royal Foster, Mary Deery and Stephen Fegat. The first two named appeared as a part of the presentation at the Rialto, a downtown picture house last week.

Poli's came to life for one night only of the summer period to house a preview of Universal's French production of "Les Misérables" on Friday night last. Jack Connolly of the Hays organization handled the details of the showing, making the tie-up with the National Press Club and getting out a near capacity audience that included Mrs. Coolidge and son John.

Louis J. "Duke" Fosse, formerly with the Shuberts, now managing the Civic Auditorium, has started on its second two-year contract, with the 6,000-seat affair doing well.

The Hill Billies, who are developing into a big radio feature hereabouts over WRC with their Tennessee old time songs and instrumental numbers, are under the "guiding wing" of Avery Marks, managing editor of the "Times."

Seldom have the local dramatic editors gone so much out of their way to lavish praise on a picture house attraction as during the past week over "Moana" and "Grass," the double bill at the Columbia. Harold Phillips of the "Times" and Leonard Hall of the "News" gave the films much extra space.

ALBANY, N. Y.

By HENRY RETONDA

Capitol—"The Gorilla" (stock).
Leland—"Monte Carlo".
Strand—"Wet Paint" (1st half);
"Rustling for Cupid" (2d half).
Clinton Square—"Made to Love" (1st half); "Silken Shackles" (2d half).
Grand—Vaude-pictures.

Corse Payton has been engaged for one week to play "Mr. Garrity," one of the comedy detectives in "The Gorilla," at the Capitol. His name is featured with that of Clara Joel and Bernard Nedell.

The motorman of the trolley car which hit an automobile, killing Harry Bond and Edward Brackett, of the Harry Bond stock, Schenectady, last month on the Schenectady-Albany highway, was exonerated from any criminal action by Coroner Edward J. Cusack.

William Riley and Joe Davis have taken over White's Inn, just out-

side the city limits on the Schenectady-Albany road, and have changed its name to Palais Royal. There are ten hostesses. The management expects to offer a revue later.

The New Rexford park, outside of Schenectady, has reopened. Kolen-dale Klub orchestra, Utica, is featured.

Mae Seror, Cohoes, vaudevillean, was awarded a verdict of \$580 damages by the Supreme Court in her action against Frank Fiore. She asked for \$5,000 for injuries suffered when she was struck in the breast by a long steel rod being manipulated by men employed by Fiore cleaning out a sewer in front of his business place in Cohoes.

The new Proctor theatre, Schenectady, will be completed about Sept. 1.

The grandstand on the Oswegatchie Agricultural Association's fair grounds, Ogdensburg, was destroyed by fire, loss \$20,000.

Ralph Eycleshimer, Troy musician, is in a critical condition in Samaritan hospital at Troy with a fractured skull suffered when he hit a sharp stone in a dive at Babcock Lake Saturday.

NEW ORLEANS

By O. M. SAMUEL

A trifle cooler last week, but the patrons were not within the amusement emporiums.

A couple of weeks more for the Marcus show at the Crescent. It is reported the house will close just after Marcus departs until cool weather arrives.

Edward Denekamp, 81, is in charge of the Tulane during the absence of Tom Campbell.

Strictly personal: Maurice Barr is smoking a pipe. Ferne Hougland had her hair bobbed after contemplating the ordeal for four years. Julian Saenger's orchid handbuds are being charged to overhead. The Roosevelt Roof at West End is the Ritzy hangout for the summer. Lots of biting remarks about the mosquitoes out there. Major J. Theodore Budecke, editor of "Society Talk and Sidelights of the Stage," has recovered after a lengthy illness. He calls his monthly "The Journal of the Beau Monde." The major is born to the purple, and to prove it wears purple socks. Ben Hanley closed his dramatic school the other night. Going to have his own theatre next year, he says.

The Orpheum and State are indulging in a billboard fracas as to which is the coolest. The Orpheum advertised its temperature was 70, and the State countered with an announcement of being just 69 degrees within. None of the local colleges advertise their degrees.

ROCHESTER, N. Y.

By H. D. SANDERSON

Lyceum—"Leave It to Jane" (stock).

Fay's—Pop vaude.

Victoria—Pop vaude.

Eastman—"Beverly of Graustark" (film).

Regent—"Old Loves and New" (1st half); "The Rainmaker" (2d half).

Piccadilly—"The Blind Goddess."

Prospects of a neighborhood picture house war follow the announcement of two new picture houses in Driving Park avenue. G. Schultz, owner the Park theatre, Driving Park avenue, near Dewey, plans a new house at Driving Park and Brozel street, two blocks from his present house. At Staub street, between the two Schultz houses, Abram Dunn, contractor for the Thurston theatre (Burpee & West), will build the Driving Park theatre, to seat 1,600.

Contractors are working 24 hours daily on the new Hippodrome being built at Court street and Clinton avenue south by the Greater Rochester Properties, Inc. The new concern apparently has found need for more capital, for permission has been granted to increase the number of shares of stock from 3,000 to 80,000 shares without nominal or par value.

Purchase by the Rochester Community Players of the building of the old Second German Baptist Church in Clinton avenue for a theatre does away with reports that the players were negotiating for a split week at the Gayety (Columbia). The Players will campaign for members in the fall and will float a bond issue to pay for the building. James Arnold heads the committee to plan remodeling of the church into a theatre.

William Wright, 15, will recover from concussion of the brain received when he fell down the stairs at the Eastman theatre.

The Lyceum Players are making use of Eastman theatre talent in presenting "Leave It to Jane." The chorus includes local girls who show promise as dancers. Hughie Barrett and his Hotel Sagamore orchestra also feature the week. Glenn Hunter in a revival of John Barrymore's "Peter Ibbetson" will be the offering week of July 5.

MILWAUKEE

By HERB. M. ISRAEL

Davidson—"The Bride" (stock).

Palace—Vaudeville.

Majestic—Vaudeville.

Miller—Vaudeville.

Empress—Burlesque stock.

Alhambra—"Merry Go Round."

Garden—"Volga Boatman."

Merrill—"Good and Naughty."

Strand—"Born to the West."

Wisconsin—"It's the Old Army Game."

Peggy Wood is guest star at the Davidson this week, appearing in "The Bride." Scale boosted \$1 to \$1.50 top.

When Sherman Brown, Jr., opened an "Orange Hut" to dispense crushed oranges, he borrowed the stars from his father's stock company (Davidson) to put over an opening day publicity stunt for him.

Ringling-Barnum circus, here June 27, is first circus of season.

A five-day celebration with carnival events by American Legion beginning July 24.

The whaleback excursion steamer "Christopher Columbus" opened its season between Chicago and Milwaukee last week, carrying 1,000 the opening day.

Jimmy McCaigue, veteran stage hand, carpenter at the Gayety (burlesque) last season, succumbed to a short illness last week. He is the sixth Milwaukee stage hand to die this season.

Helm Roemheld, musical and presentation director at the Alhambra, has returned from a month's vacation in California.

Robert Agnew, Gladys Hulett, Gustav Von Seyffertitz, Jed Prouty, Joun Miljan and Bertram Marburgh in "Unknown Treasures," Banner production.

LITTLE THEATRES

Oscar Wilde's "Salome" will be produced in July by the Potboiler Art Theatre at their Gamut Club playhouse in Los Angeles. Gareth Hughes, film actor, will be starred. Oumainsky, Russian dancer, will produce a ballet at the same time. The Potboilers will revive "The Salvation Hunters," the Von Sternberg picture the week of July 10. "R. U. R." "The Pleasures of Honesty" by Pirandello, with Henry Kolker starred; and Totheroh's "Wild Birds" are future productions.

Aurania Rouveyrole, Hollywood author, was awarded the capital prize of \$300 in the Pasadena, California, Drama League contest, "Marthe," a one-act by Mrs. Jeanne Robert Foster of New York City, was awarded \$100. Ransom Rideout of Berkeley, California, was given a special prize of \$100 in recognition of the special merit of his play, "Deep River." 329 plays were submitted in the contest.

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BALTIMORE
By BRAWBROOK
The big talk among local journal-
ists for the past few weeks has been
the "two-job feat" of Harry Van
Hoven. Van was publicity director
of the four-house Whitehurst string
when that organization relinquished
the Century and Parkway to Mar-
cus Loew some seven weeks back.
Van accepted a proposition from the
Whitehursts to continue to handle
the Garden and New.
Meanwhile Herschel Stewart ar-
rived in town to assume the mana-

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and Sunday nights will henceforth
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Charles Previn, musical director
at the Missouri, is guest conductor
at the Grand Central this week dur-
ing the playing of George Gershwin's
"Rhapsody in Blue." Gene Rod-
mich, at the piano, gets the spot-
light.

NEWARK, N. J.
By C. R. AUSTIN
Proctor's Palace—Vaude and "Mile-
a-Minute Man."
Loew's State—Vaude and "White
Sister."
Newark—Vaude and "Ship-
wrecked."
Mosque—"Paris" and vaude.
Brantford—"Wise Guy" and vaude.
Terminal—"Hard Boiled" and
"Hot Water."
Rialto—"Call of Klondike" and
"Silken Shackles."
Capitol—Tri-weekly change,
double features.
Goodwin—"Stella Dallas."
Orpheum—"Hello Sambo."

The Orpheum, for colored patrons,
has been most successful during the
season and will run through the
summer. This is the first time a
colored house has gotten over here.
The Orpheum has a continuous pol-
icy, playing three a day, using the
standard colored shows. White pa-
trons is growing, although at first
the clientele was mostly dark, as it
was felt that whites were not want-
ed. So good is the business that
the house will not even close to re-
decorate, but will try to do essen-
tial work at nights.

"Stella Dallas" was a smash at
the Mosque. Holdouts every night,
with matinees big. This is excep-
tionally good for June in Newark.

ST. JOHN, N. B.
By W. McNULTY
Temporarily replacing the Capitol
and Empire, burned picture houses
in Moncton, N. B., is the City Hall.
The rebuilding of the theatres will
not be completed until the fall.
Owing to the absence of a legit
house, road attractions are forced
to play the local rinks. A stage
has been installed in the Sunny
Brae Rink at Sunny Brae, a suburb
of Moncton, with the Canadian
Dumbells revue, the first to use it.
A start in construction has been
made on both the new Empire and

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St. Single and Ensuite, \$6.00 up. Phone
Delaware 10068.
PARK MANIONS, 1782 N. La Salle St.
Single, \$8.00. Ensuite 1 to 3 Rooms, \$12.00 to
\$25.00 per week. Phone, Diversey 10534.
VERONA APARTMENTS, 1064 N. Clark St.
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SPECIAL RATES TO ALL PERFORMERS

the new Capitol by contractors for
Torrie & Winter, operating the the-
atres. The Imperial is the only per-
manent picture house operating in
Moncton.

Ernest A. Whelpley of the Uni-
versal exchange, St. John, N. B.,
has returned to St. John with his
bride after a wedding in New York
City and honeymoon spent in At-
lantic City and Boston. The bride
was formerly Helen Cotter of the
Famous Players-Lasky exchange
here.

SALT LAKE CITY
By GLEN PERRINS
Ray Hendry has been appointed
assistant to Carl Porter, manager of
the Victory Theatre.

Opening presentation at the water
theatre, Nibley park, was "The
Flower Basket."

Raymond S. Baird, Utah's "Little
Sonsa," at Lagoon. Lagoon is hold-
ing its annual Inter-mountain fox-
trot tournament. Johnny Russell and
his Lagoon orchestra are featured.

Upwards of a hundred bathing
beauties are putting the final touch-
es to the costumes they will wear
in the annual Bathing Girl Re-
vue to be held in the near future at
Saltair.
In conjunction with the dancing at
the Bluebird, motion pictures will be
taken of dances and contests in the
dance contest being conducted
there. No fee charged. It is being
made up by the Bluebird with the in-
formation of Bluebird, 2533 Broadway
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month; two rooms, \$25.00 per week up
or \$20 per month up. Susquehanna 4257.

and directed by Rex Sterling, from
New York.

Alexander Schreiner, organist at
the famous Tabernacle, is back from
two years' studying in the French
capital.

SEATTLE
By DAVE TREPP
Columbia—"Rolling Home."
Coliseum—"Wipe, Modiste."
strand—"Moana."
Liberty—"For Heaven's Sake."
Blue Mouse—"Souls For Sables."
President—"Kempy" (stock).
Pantages—"Rustling For Cupid"
—vaudeville.
Palace Hip—"The Shamrock
Handicap"—vaudeville.

Washington, state of lumber and
forests, now has a real Forest the-
atre, located in a natural amphit-
heatre near Chico, Kitsap county.
It was recently dedicated by the
Mountaineer's Club. "Roinald and
the Red Wolf" was the first play.

The Columbia, in its atmospheric
prolog to "Rolling Home," features
Gordon Hayes, vocalist.

Albert Heinicke, former manager,
Judith theatre, Lewiston, plans a
business venture in this state.
The Henry Duff stock at the
President here for the next three
weeks is offering musical produc-
tions. Later Mr. Duff and Dale
Winter (Mrs. Duff) will be head-
lined for several weeks.



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 quoth Shakespeare
 and he knew a thing or two;
 But read this name
 and see what it means
 to you!

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